THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Egypt to *Flor*

GROVE
CTS | 湖南文艺出版社

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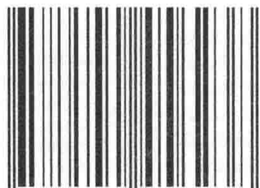
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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published

pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WOO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/R)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/R)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/R)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/R)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D

EMH *Early Music History* P

EMN Exempla musica neerlandica E

EMS see EM

EMuz *Encyklopedia muzyczne* D

ERO Early Romantic Opera E

ES English Song 1600–1675 (New York, 1986–9)

ES *Enciclopedia dello spettacolo* D

ESLS see EL

EthM *Ethnomusicology* P

EthM Newsletter *Ethno[-]musicology Newsletter* P

EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P

FasquelleE *Encyclopédie de la musique* D

FCVR Florilège du concert vocal de la Renaissance E

FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)

FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)

FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)

FétisB, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D

FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)

FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)

FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)

FO French Opera in the 17th and 18th Centuries (New York, 1983–)

FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)

Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)

FuldWFM J.J. Fuld: *The Book of World-Famous Music* D

FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D

FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)

GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D

GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)

GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D

GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D

GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)

GEWM *The Garland Encyclopedia of World Music* D

GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]

GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)

GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)

GMB Geschichte der Musik in Beispielen E

GMM *Gazzetta musicale di Milano* P

GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)

GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)

GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)

Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D

Grove6 *The New Grove Dictionary of Music and Musicians* D

GroveA *The New Grove Dictionary of American Music* D

GroveI *The New Grove Dictionary of Musical Instruments* D

GroveJ *The New Grove Dictionary of Jazz* D

GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D

GroveO *The New Grove Dictionary of Opera* D

GroveW *The New Grove Dictionary of Women Composers* D

GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)

GSJ *Galpin Society Journal* P

GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D

GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E

Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)

HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)

HBSJ *Historical Brass Society Journal* P

HDM W. Apel: *Harvard Dictionary of Music* D

HJb *Händel-Jahrbuch* P

HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P

HM Hortus musicus E

HMC Historical Manuscripts Commission [Publications]

HMT *Handwörterbuch der musikalischen Terminologie* D

HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)

HMYB *Hinrichsen's Musical Year Book* P

HoneggerD M. Honegger: *Dictionnaire de la musique* D

HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D

Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)

HPM Harvard Publications in Music E

HR *Hudební revue* P

HRo *Hudební rozhledy* P

Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D

HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)

IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E

IIM *Izvestiya na Instituta za muzika* P

IMa Instituta et monumenta E

IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)

IMSCR *International Musicological Society: Congress Report* [1930–]

IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]

IO The Italian Oratorio 1650–1800 E

IOB Italian Opera 1640–1770, ed. H.M. Brown E

IOG Italian Opera 1810–1840, ed. P. Gossett E

IRASM *International Review of the Aesthetics and Sociology of Music* P

IRMAS *International Review of Music Aesthetics and Sociology* P

IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)

ISS Italian Secular Song 1606–1636 (New York, 1986)

IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P

JAMS *Journal of the American Musicological Society* P

JASA *Journal of the Acoustical Society of America* P

JazzM *Jazz Monthly* P

JBIOS *Journal of the British Institute of Organ Studies* P

Abbreviation	Full form
JbLH	*Jahrbuch für Liturgik und Hymnologie* P
JbMP	*Jahrbuch der Musikbibliothek Peters* P
JbO	*Jahrbuch für Opernforschung* P
JbSIM	*Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS	*Journal of the English Folk Dance and Song Society* P
JFSS	*Journal of the Folk-Song Society* P
JIFMC	*Journal of the International Folk Music Council* P
JJ	*Jazz Journal* P
JJI	*Jazz Journal International* P
JJS	*Journal of Jazz Studies* P
JLSA	*Journal of the Lute Society of America* P
JM	*Journal of Musicology* P
JMR	*Journal of Musicological Research* P
JMT	*Journal of Music Theory* P
JoãoIL	[João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP	C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH	C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR	*Jazz Review* P
JRBM	*Journal of Renaissance and Baroque Music* P
JRMA	*Journal of the Royal Musical Association* P
JRME	*Journal of Research in Music Education* P
JT	*Jazz Times* P
JVdGSA	*Journal of the Viola da Gamba Society of America* P
JVNM	see *Bouwsteenen: JVNM*
KdG	*Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM	J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP	F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP	A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb	*Kirchenmusikalisches Jahrbuch* P
KM	*Kwartalnik muzyczny* P
KöchelKHM	L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG	H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP	D.W. Krummel: *English Music Printing* (London, 1975)
LaborD	*Diccionario de la música Labor* D
La BordeE	J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP	L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM	H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF	L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR	*Latin American Music Review* P
LaMusicaD	*La musica: dizionario* D
LaMusicaE	*La musica: enciclopedia storica* D
LangwillI7	see *Waterhouse-LangwillI*
LedeburTLB	C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR	P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL	F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM	*Lucrări de muzicologie* P
Lockwood MRF	L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA	A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS	The London Pianoforte School 1766–1860 E
LS	*The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ	*Lute Society Journal* P
LU	*Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL	W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ	*Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)
MA	*Musical Antiquary* P
MAB	Musica antiqua bohemica E
MAk	*Muzïkal'naya akademiya* P
MAM	Musik alter Meister E
MAMS	Monumenta artis musicae Sloveniae E
MAn	*Music Analysis* P
MAP	Musica antiqua polonica E
MAS	Musical Antiquarian Society [Publications] E
Mattheson GEP	J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB	Musica britannica E
MC	Musica da camera E
McCarthyJR	A. McCarthy: *Jazz on Record* (London, 1968)
MCL	H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD	*Musica disciplina* P
ME	*Muzïkal'naya entsiklopediya* D
MEM	Mestres de l'Escolanía de Montserrat E
MersenneHU	M. Mersenne: *Harmonie universelle* D
MeyerECM	E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS	E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF	Music in Facsimile (New York, 1983–91)
Mf	*Die Musikforschung* P
MG	*Musik und Gesellschaft* P
MGG1, 2	*Die Musik in Geschichte und Gegenwart* D
MGH	Monumenta Germaniae historica
MH	Música hispana E
MischiatiI	O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM	*Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb	*Mozart-Jahrbuch* [Salzburg, 1950–] P
ML	*Music & Letters* P
MLE	Music for London Entertainment 1660–1800 E
MLMI	Monumenta lyrica medii aevi italica E
MM	*Modern Music* P
MMA	*Miscellanea musicologica* [Australia] P
MMB	Monumenta musicae byzantinae E
MMBel	Monumenta musicae belgicae E
MMC	*Miscellanea musicologica* [Czechoslovakia] P
MME	Monumentos de la música española E
MMFTR	Monuments de la musique française au temps de la Renaissance E
MMg	*Monatshefte für Musikgeschichte* P
MMI	Monumenti di musica italiana E
MMMA	Monumenta monodica medii aevi E
MMN	Monumenta musica neerlandica E
MMP	Monumenta musicae in Polonia E
MMR	*Monthly Musical Record* P
MMRF	Les maîtres musiciens de la Renaissance française E
MMS	Monumenta musicae svecicae E
MNAN	Music of the New American Nation E
MO	*Musical Opinion* P
MooserA	R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV	A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ	*Musical Quarterly* P
MR	*Music Review* P
MRM	Monuments of Renaissance Music E
MRS	Musiche rinascimentali siciliane E
MS	*Muzïkal'nïy sovremennik* P
MSD	Musicological Studies and Documents E
MT	*Musical Times* P
MusAm	*Musical America* P
MVH	Musica viva historica E
MVSSP	Musiche vocali e strumentali sacre e profane E
Mw	Das Musikwerk E
MZ	*Muzikološki zbornik* P
NA	*Note d'archivio per la storia musicale* P
NBeJb	*Neues Beethoven-Jahrbuch* P
NBL	*Norsk biografisk leksikon* (Oslo, 1923–83)
NDB	*Neue deutsche Biographie* (Berlin, 1953–)

NeighbourTysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
PrzyweckaSameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzikal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

	A: AUSTRIA
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AASt	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
Wll Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Famiglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'nïy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur	——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc	——, University of Southern California, School of Music Library
LBH	Long Beach (CA), California State University
LEX	Lexington (KY), University of Kentucky, Margaret I. King Library
LOu	Louisville, University of Louisville, Dwight Anderson Music Library
LT	Latrobe (PA), St Vincent College Library
M	Milwaukee, Public Library, Art and Music Department
Mc	——, Wisconsin Conservatory of Music Library
MAhs	Madison (WI), Wisconsin Historical Society
MAu	——, University of Wisconsin
MB	Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED	Medford (MA), Tufts University Library
MG	Montgomery (AL), Alabama State Department of Archives and History Library
MT	Morristown (NJ), National Historical Park Museum
Nf	Northampton (MA), Forbes Library
Nsc	——, Smith College, Werner Josten Library
NA	Nashville (TN), Fisk University Library
NAu	——, Vanderbilt University Library
NBu	New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij	Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH	New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh	——, Yale University, Oral History Archive
NHub	——, Yale University, Beinecke Rare Book and Manuscript Library
NO	Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm	New Orleans, Louisiana State Museum Library
NORtu	——, Tulane University, Howard Tilton Memorial Library
NYamc	New York, American Music Center Library
NYbroude	——, Broude private collection
NYcc	——, City College Library, Music Library
NYcu	——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub	——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo	——, University, Gould Memorial Library [in *NYu*]
NYgr	——, The Grolier Club Library
NYgs	——, G. Schirmer, Inc.
NYhs	——, New York Historical Society Library
NYhsa	——, Hispanic Society of America, Library
NYj	——, The Juilliard School, Lila Acheson Wallace Library
NYkallir	——, Rudolf F. Kallir, private collection
NYlehman	——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin	——, Laurence Libin, private collection
NYma	——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp	——, Public Library at Lincoln Center, Music Division
NYpl	——, Public Library, Center for the Humanities
NYpm	——, Pierpont Morgan Library
NYpsc	——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq	——, Queens College of the City University, Paul Klapper Library, Music Library
NYu	——, University Bobst Library
NYw	——, Wildenstein Collection
NYyellin	——, Victor Yellin, private collection
OAm	Oakland (CA), Mills College, Margaret Prall Music Library
OB	Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX	Oxford (OH), Miami University, Amos Music Library
Pc	Pittsburgh, Carnegie Library, Music and Art Dept
Ps	——, Theological Seminary, Clifford E. Barbour Library
Pu	——, University of Pittsburgh
Puf	——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci	Philadelphia, Curtis Institute of Music, Library
PHf	——, Free Library of Philadelphia, Music Dept
PHff	——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc	——, Gratz College
PHhs	——, Historical Society of Pennsylvania Library
PHlc	——, Library Company of Philadelphia
PHmf	——, Musical Fund Society [on loan to *PHf*]
PHphs	——, The Presbyterian Historical Society Library [in *PHlc*]
PHps	——, American Philosophical Society Library
PHu	——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO	Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs	Princeton (NJ), Theological Seminary, Speer Library
PRu	——, Princeton University, Firestone Memorial Library
PRw	——, Westminster Choir College
PROhs	Providence (RI), Rhode Island Historical Society Library
PROu	——, Brown University
PRV	Provo (UT), Brigham Young University
R	Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su	Seattle, University of Washington, Music Library
SA	Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm	Santa Barbara (CA), Mission Santa Barbara
SFp	San Francisco, Public Library, Fine Arts Department, Music Division
SFs	——, Sutro Library
SFsc	——, San Francisco State University, Frank V. de Bellis Collection
SJb	San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL	St Louis, St Louis University, Pius XII Memorial Library
SLug	——, Washington University, Gaylord Music Library
SLC	Salt Lake City, University of Utah Library
SM	San Marino (CA), Huntington Library
SPma	Spokane (WA), Moldenhauer Archives
SR	San Rafael (CA), American Music Research Center, Dominican College
STu	Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann	Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO	Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY	Syracuse (NY), University Music Library
SYkrasner	——, Louis Krasner, private collection [in *CAh* and *SY*]
TA	Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U	Urbana (IL), University of Illinois, Music Library
Uplamenac	——, Dragan Plamenac, private collection [in *NH*]
V	Villanova (PA), Villanova University, Falvey Memorial Library
Wc	Washington, DC, Library of Congress, Music Division
Wca	——, Cathedral Library
Wcf	——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg	——, General Collections, Library of Congress
Wcm	——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu	——, Catholic University of America, Music Library

Wdo	——, Dumbarton Oaks
Wgu	——, Georgetown University Libraries
Whu	——, Howard University, College of Fine Arts Library
Ws	——, Folger Shakespeare Library
WB	Wilkes-Barre (PA), Wilkes College Library
WC	Waco (TX), Baylor University, Music Library
WGc	Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI	Williamstown (MA), Williams College Library
WOa	Worcester (MA), American Antiquarian Society Library
WS	Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y	York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn	Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa	Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. 1, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

E

[continued]

Egypt, Arab Republic of (Jumhuriyat Misr al-Arabiya). Country in North Africa at the south-eastern end of the Mediterranean Sea, with its capital at Cairo. Although its total area is close to one million km^2, its cultivated and settled area, which includes the Nile valley and delta and the oases, is only about 35,500 km^2. The two main districts are Lower Egypt (around the delta region) and Upper Egypt. Of its total population of about 68 million (2000 estimate), about 85% are Muslim, with Christians of various sects the largest minority. Most of the population is now at least partly of Arab descent, but there are some distinct ethnic minorities, notably the Nubians in southern Egypt and the nomadic Berbers in the desert areas.

The art music of Egypt since contact with Islam has been part of the mainstream of Arab music in the Middle East and is discussed along with other aspects of Middle Eastern art music in ARAB MUSIC, §I. However, Egypt's pre-Islamic musical history and its continuing popular traditions are local to the country itself and are therefore discussed under the present heading. This article also includes some consideration of the development of Arab music in Egypt during the 19th and 20th centuries.

I. Ancient music. II. Classical and popular traditions.

I. Ancient music

The importance of music to the ancient Egyptians can hardly be exaggerated. Iḥy was the god who presided over the art, but many of the greatest Egyptian deities, such as Amun, Ḥatḥor, Isis and Osiris, had musical associations. It was no accident that when describing Cleopatra at the Battle of Actium, Virgil (*Aeneid*, viii.696) has her rattling the 'native sistrum', the instrument most associated in the Roman mind with Egyptian rites. Osiris himself is dubbed 'the fair sistrum player' in a papyrus (probably 4th century BCE), containing the Songs of Isis and Nephthys, and from Dynasty 21 (*c*1070 BCE) great political influence was wielded at Thebes by the divine wives of Amun, royal princesses whose duties included playing the sistrum before the god. Although idiophones provided Egypt's earliest and most characteristic instruments, temple scenes, tomb paintings and museum collections testify abundantly to the variety and richness of Egyptian music-making. (For a discussion of the Egyptian art of cheironomy *see* CHEIRONOMY, §2.)

1. Literary sources. 2. Iconography. 3. Surviving instruments.

1. LITERARY SOURCES. Classical authors preserved many traditions about ancient Egyptian music. According to Plutarch, Thoth (Hermes) invented it (*De Iside et Osiride*, 352.3) and Osiris used it extensively in his civilizing mission throughout the world (356.13), although there were notable restrictions on its employment in his worship (Strabo, *Geography*, xvii.1.44). Plato, supposed to have studied in Egypt, extolled the excellence of Egyptian musical standards (*Laws*, 657), and Pythagoras is said to have investigated musical theory there (Iamblichus, *De vita Pythagorae*, iv). Dio Cassius (*Roman History*, xxxvii.18) stated that Egyptian music was closely connected with astrology. Plutarch commented on the significance of the sistrum's structure (*De Iside et Osiride*, 376.63) and on the fact that the inhabitants of Busiris and Lycopolis made no use of the trumpet because its braying sound recalled the god Seth (Typhon), whose colour resembled that of an ass (362.30). Diodorus Siculus attributed the discovery of the lyre to Thoth (*History*, i.16) and commented on the dangers of effeminacy through indulgence in music (i.81). Herodotus mentioned the aulos (ii.48) and an Egyptian song identical with the *linos* he knew from other parts of the Near East (ii.79; *see* LINUS). He also described the music at annual celebrations at Bubastis (ii.60). For the Ptolemaic period and later, Strabo mentioned the licentious use of the aulos (*Geography*, xvii.1.17); Athenaeus (v.201–2) referred to a choir of 600 with 300 harpers in the reign of Philadelphus (285–246 BCE), the outstanding musicianship of the Alexandrians (iv.176), and the effect one of the citizens made in Rome with his performance on the trigōnon. Important Alexandrian contributions to the Hellenistic heritage were the invention of the hydraulis by Ctesibius (*fl c*270 BCE) and the treatise *Harmonica* by Hero of Alexandria (*fl* 150 CE).

To what extent Egyptian music influenced the classical world is uncertain. The vast time-span of Egyptian history made a great impression on the Greeks and Romans, whose literature often alludes to the debt they thought they owed to many branches of Egyptian learning, including music. This evidence, however, must be treated with caution: it concerns only the latest periods of ancient Egyptian history, when Pharaonic civilization was already in decline; its elements are often fanciful and bizarre; its method is unscientific; and it is based on theories that Egyptian archaeology has so far done little to corroborate.

The literature of Egypt itself also abounds in musical references: in the last of the stories concerning King Cheops and the magicians, for example, a group of goddesses appears disguised as a party of itinerant

musicians; and the tribulations of Wenamun were alleviated only by the presence of a female Egyptian singer at Byblos. There is praise of the art on a stela of Waḥankh Intef II (Dynasty 11, *c*2100 BCE; New York, Metropolitan Museum); and the texts survive of many Egyptian songs, such as those concerning love (about 60), the shepherd's lot (in two Old Kingdom tombs) and workers in the field (e.g. in the tomb of Paḥeri at El-Kab dating from the New Kingdom), and those suitable for performance at a banquet (e.g. the Song of the Harper). Above many musical scenes are the names of the instruments played and the words sung, but there is no hint of notation.

2. ICONOGRAPHY. Throughout Egyptian history the musical iconography has been rich. The significance of prehistoric dancing figures in rock drawing or on pottery (Naqada 2 period, before 3000 BCE) is not easy to interpret, and the suggestion that the sticks held by two men on a contemporary pot from El-Amra are clappers can be only conjectural. However, there can be no doubt about the fox with an end-blown flute on the Ashmolean ceremonial palette from Hierakonpolis (Protodynastic, *c*2900 BCE; fig.1). Whether the neighbouring giraffe and ibex are in fact dancing, and whether or not Mesopotamian influence may be detected, the scene is nevertheless a playful example of the music-making that was so prevalent in Egyptian life and that can be seen depicted in at least a quarter of the 450 private tombs of the Theban necropolis.

From the time of the Old Kingdom (*c*2575–2134 BCE) the main instruments represented in the tombs are the end-blown flute played obliquely, a pipe (single or double) of the clarinet type using a single reed, and the harp; usually there are also singers and often dancers. At this period the players are mostly male, although women are sometimes seen at the harp (e.g. in the tomb of Mereruka at Saqqara, dated to Dynasty 6, *c*2323–2150 BCE, where in front of her husband the Princess Seshseshet accompanies her own song). Larger combinations include the group from the mastaba of Werirenptah (Dynasties 5–6; from Saqqara, now in the British Museum), in which two singers, apparently emphasizing the rhythm with their hands, are joined by a flautist and harpist (all male), while in a lower register four dancers face two singers (all female); and a scene in the tomb of Ibi at Deir el-Gebrawi (Dynasty 6) comprising seven male harpists. The tomb of Kagemni (Dynasties 5–6; Saqqara) may contain the earliest representation of a trumpet player, participating, perhaps, in a ritual scene.

During the Middle Kingdom (*c*2040–1640 BCE) the chamber groups tend to be smaller and to contain more women. Sometimes a singer is accompanied only by handclapping or by a harp. In Ukhḥotep's tomb at Meir (Dynasty 12, *c*1991–1783 BCE) a long end-blown flute and large harp accompany a man who sings holding his left hand against his left ear (an attitude still commonly seen in Egypt). In the tomb of Amenemḥat at Beni Hasan (Dynasty 12) three singers are accompanied by two harps, a sistrum and a rattle (the group is female except for one of the harpists), and the approximately contemporary tomb of Khnumḥotep at the same site contains the first Egyptian scene with a lyre (fig.2).

In the New Kingdom (1550–1070 BCE) new instruments of increased variety are used by the Egyptian chamber groups. The lute and lyre appear, together with a pipe of the oboe type (usually double and splayed at the distal



1. Fox with an end-blown flute (bottom left) accompanying a dancing giraffe and ibex: ceremonial palette (Protodynastic, c2900 BCE*) from Hierakonpolis (Ashmolean Museum, Oxford)*



2. Asiatic Bedouin with a lyre: painting from the tomb of Khnumḥotep (Dynasty 12, c1991–1783 BCE*) at Beni Hasan*



3. Female musicians with two lutes and a double-reed pipe: wall painting of a banquet scene (Dynasty 18, c1550–1307 BCE) from Thebes (British Museum, London)

end) with a double reed, in combination with various types of drum and tambourine and, in military scenes, the trumpet. In the tomb of Paser at Thebes, for instance (contemporary with Amenḥotep II, 1427–1401 BCE), are found an angular harp, an arched harp, a lyre and lute; certain rooms of the royal palace at El-Amarna apparently devoted to music are shown in the tomb of Ay (reign of Akhenaten, 1353–1335 BCE), where lutes, harps and lyres of various shapes and sizes seem to have been stored, with female musicians at practice on some of them. Two banquet scenes originally from Thebes (Dynasty 18, *c*1550–1307 BCE; British Museum) distinguish the two main types of Egyptian lute and show the double reeds with which the splayed double oboe-type pipes were sounded; in both instances the instrumentalist's hands appear to be crossed (fig.3). A lively dance scene from a tomb at Saqqara (Dynasty 19, *c*1307–1196 BCE; Egyptian National Museum) shows eight girls with tambourines and two others, each with two pairs of clappers or castanets (fig.4).

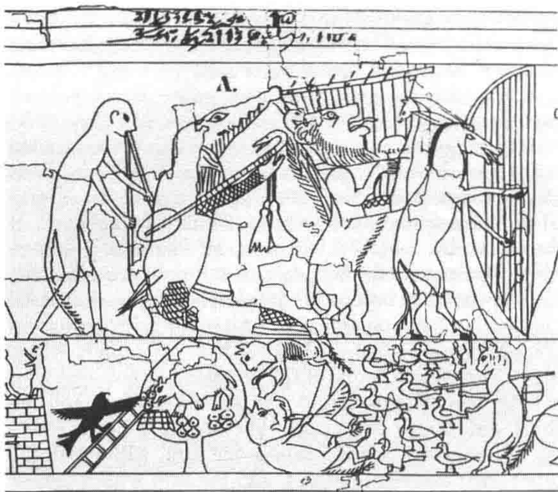
Many Egyptian instruments were closely associated with animals, but a papyrus in Turin (Dynasty 19) is clearly satirical in intent. On it an ass plays a large harp of the kind made familiar from 'Bruce's Tomb' (that of Ramesses III, *c*1194–1163 BCE, at Thebes); a double oboe-type pipe is in the hands of a monkey; a crocodile strums the lute, and a lion the lyre (fig.5). Of equal vivacity is a scene on a steatite bowl in the British Museum (Persian period, 525–404 BCE): five performers (three male) approach a kiosk of the goddess Ḥatḥor, one with a large round tambourine, the second with a lyre, the third with a pair of clappers, the fourth with the lower part of her dress wound round one arm, while with the other she slaps her buttocks, and the fifth with a double pipe of the clarinet type (fig.6). Herodotus's description (ii.60) of licence at Bubastis is aptly recalled.

For further illustration, *see* CHEIRONOMY, fig.1; CLAPPERS, fig.2; HARP, fig.2; LUTE, fig.4*b*; and TRUMPET, fig.1.

3. SURVIVING INSTRUMENTS. Many ancient Egyptian musical instruments still exist. Among the earliest idiophones are clappers in the Egyptian National Museum, mostly decorated with animal heads and dating from Dynasty 1 (*c*2920–2770 BCE); bearded human heads also appear in the Protodynastic period. But the commonest type of clapper (mostly of bone or wood) is in the form of a human hand with the head of the goddess Ḥatḥor below, and with the handle shaped as a forearm, an animal's body or a plant-derived architectural feature. Pairs of clappers mounted on a handle are also found, as are castanets, though only from the Late period (the 1st millennium BCE). Bronze cymbals of three main kinds (large, plate type; medium-size, cup type; small, clapper type) and crotala (small cymbals mounted on wooden or metal handles) date mainly from the Greco-Roman or



4. Dance scene showing eight girls with tambourines, and two with two pairs each of clappers or castanets: relief from a tomb (Dynasty 19, c1307–1196 BCE) at Saqqara (Egyptian Museum, Cairo)



5. Musician animals with (left to right) double-reed pipes, lute, lyre and harp: reconstruction of a detail from a papyrus (Dynasty 19, c1307–1196 BCE*) (Museo Egizio, Turin)*

Coptic (Christian) periods. Bells, used mainly for ritual or apotropaic purposes, also came late to Egypt; they are mostly of bronze, although more precious metals are sometimes used. The body of the bell is often ornamented with a head of the god Bes or a mythological animal. Jingles and rattles (of plaited straw, for instance, or terracotta) are found rarely, but the latter date back to the prehistoric period. In the arched sistrum (usually of metal) and the sistrum in the form of a *naos* or shrine (mostly of faience), the central feature is a Ḥatḥor head. Decoration often includes a cat (sacred to the goddess Bastet) and the uraeus (the snake associated with Edjo, Ḥatḥor and Sekhmet). The ends of the metal rods used for the mounting of the sounding-plates may be shaped to represent the uraeus or a bird's head. There is a model alabaster sistrum inscribed with the titles of King Teti (*c*2323–2291 BCE) in the Metropolitan Museum (fig.7).

The earliest Egyptian membranophone is a palm-wood drum from Beni Hasan, cylindrical in shape (Dynasty 12; Egyptian National Museum); other examples are barrel-shaped and of bronze. The tambourine or frame drum has two main forms: it is either round, or rectangular with concave sides. The former type varies considerably in size and is often associated with the god Bes (e.g. a New Kingdom statuette in the British Museum) or outdoor ceremonies; a pair of richly decorated covering skins, inscribed with the name of the goddess Isis and dating from the Late period, is in the Egyptian National Museum. The rectangular kind was much used at New Kingdom banquets and was always played by women.

Less common aerophones include the terracotta rhytons characteristic of the Greco-Roman period, the two trumpets (one bronze or copper, one silver) from the tomb of Tutankhamun (1333–1323 BCE; Egyptian National Museum) with richly decorated bells, and toy instruments such as an ocarina in terracotta (Egyptian National Museum) moulded into the shape of a monkey. Surviving end-blown flutes date back to the Middle Kingdom; a damaged example from Beni Hasan (Egyptian National Museum) is 91 cm long. Larger instruments have been found, and some less than half the size. The number of

6. Musicians with (left to right) tambourine, lyre, clappers, and single-reed pipe: from a relief on a steatite bowl (Persian period, 525–404 BCE*) (British Museum, London)*



7. Model alabaster sistrum inscribed with the titles of King Teti, c2323–2291 BCE *(Metropolitan Museum, New York)*

playing holes is usually four to six (with three to eight as the extremes). The classification of pipes requiring either a single or double reed is more difficult, if only because the reeds rarely survive. Fewer instruments of the clarinet type (attested from the Old Kingdom) appear in collections than of the oboe type introduced in the New Kingdom. The Egyptian National Museum possesses a wooden box of the New Kingdom that once contained, according to the *Journal d'entrée*, four 'flûtes', two 'roseaux' (reed pipes) without holes, and a pair of straws possibly intended for the fashioning of reeds.

Of the main chordophones, the Egyptian lyre appears to date from the New Kingdom and to have been an Asiatic import. There are two types, symmetrical and asymmetrical, both with a rectangular soundbox. An example of the latter type, with fragments of the original stringing, was found at Deir el-Medina (Dynasty 18; Egyptian National Museum). The history of the Egyptian lute is similar. Of the two distinct sizes, the longer has a soundbox of wood (the earliest soundbox of this type, perhaps Dynasty 17, *c*1640–1550 BCE, is in the Metropolitan Museum), the shorter of tortoiseshell. The slender neck was usually fretted and appears to have acted both as a fingerboard and as a basis for the attachment of the strings (two or three in number and normally played with a plectrum), which were raised above the soundbox by a tailpiece. The lute of the singer Ḥarmose, found near the rock tomb of Senmut, is characteristic of the smaller type (Dynasty 18; Egyptian National Museum).

Harps may be divided into two groups, the arched or bow harp and the angular. The latter seems to have been another New Kingdom Asiatic import and appears less frequently in collections (there is a large example of uncertain date in the Egyptian National Museum); originally a right-angled triangle in shape, the instrument later tended to have three acute angles. The arched harp is attested from Dynasty 4 (*c*2575–2465 BCE) onwards and is most easily classified by the shape of its soundbox. During the Old Kingdom a soundbox resembling a shallow spoon or spade was preferred; during the Middle Kingdom a deeper, oval type like a ladle developed; and a smaller boat-shaped type is characteristic of the New Kingdom. These shapes did not supplant one another. The harps vary considerably in size and in number of strings. Museum collections provide representative examples of each type; a particularly fine model harp, perhaps from the tomb of Ani at Thebes and elaborately decorated, closely resembles the instruments illustrated in votive scenes (Dynasty 18; British Museum; fig.8).

Experiments have been carried out on the spacing of holes in Egyptian aerophones, and attempts have been made to reconstruct the stringing of the chordophones; but only in the case of the Tutankhamun trumpets and certain idiophones can there be any sure knowledge of how an ancient Egyptian instrument sounded. Many theories have been put forward, but so far they are without adequate foundation.

See also ANATOLIA; MESOPOTAMIA; ROME, §I.

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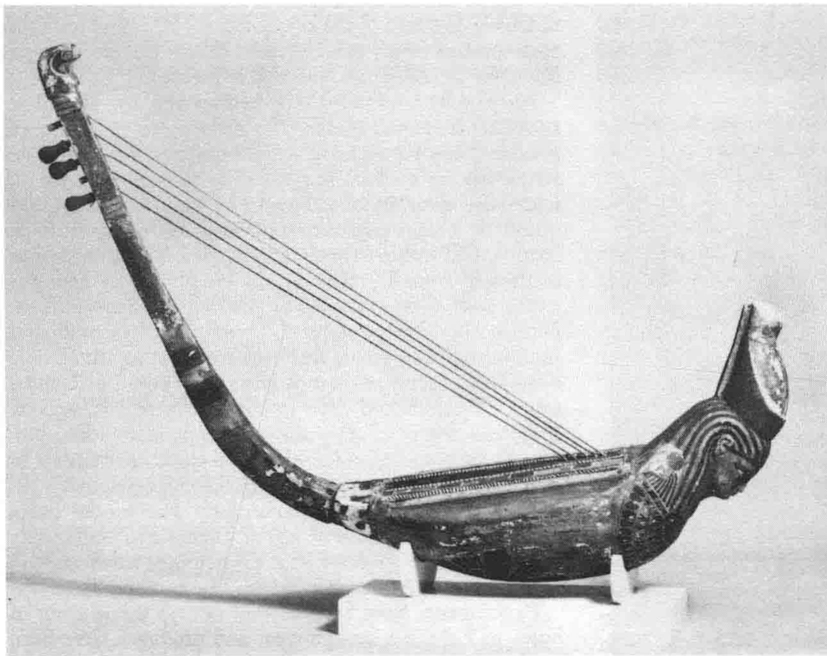
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II. Classical and popular traditions

1. General background. 2. Arab music (i) General characteristics (ii) *Maqām* (iii) *Īqā'* (iv) Formal organization (v) Ensembles and performance practice (vi) Learning and musical transmission (vii) 19th-century overview (viii) 20th-century overview (ix) Composers and performers. 3. New music in the 20th century. 4. Western music (i) Historical background (ii) Western-inspired idioms.

1. General background. In 20th-century Egyptian conceptualizations of music, its domains and styles and the terms used to designate them are multifarious, reflecting individual perspectives, social status, political conjuncture, religious convictions, commercial interests, changing musical referents and academic concerns. Egyptian music historians and theorists and some urban musicians use the term *mūsīqā* both as a generic designation for a wide range of musical domains and as a specific term referring to Arab instrumental music, as distinct from *ghinā'*(vocal music). However, not all domains of expressive culture in which words and organized 'music sounds' are central are conceptualized as 'music'.

For most Egyptian Muslims, Qur'anic recitation (a highly elaborate vocal rendition of the holy text) lies outside the sphere of music. The Qur'an is the word of God as it was revealed in Arabic, and the ideal recitation should involve both reciter and listener in the contemplation of God's revelation. Qur'anic recitation occupies a central place in Egyptians' thoughts and daily lives, and the Egyptian style of Qur'anic recitation enjoys prestige, popularity and authority throughout the Muslim world. It is termed *qirā'a* (reading) or *tilāwa* (recitation) and is conceptualized as a unique and separate art, although it shares several of the expressive features of Arab secular music, including melodic modes, improvisation and vocal artistry. This perception is attributed by religious authorities and most Muslims to the divine nature of the Qur'anic text and the religious intent of its performance. It is maintained through the reciter's respect for the primacy of the holy text performed according to the rules of *tajwīd* (a system that governs proper recitation by regulating phonetics, timbre, rhythm, tempo, beginning and pause), and his avoidance of fixed melodies or rhythmic patterns. Many musicians began their careers as Qur'an reciters and regard Qur'anic recitation as a haven for the preservation of the essential characteristics of Arab music.

Musicians and audiences make broad distinctions between Western and Arab musics, rural and urban styles, and religious and secular vocal expressions; but the Western paradigms of art, popular and folk music are not applicable to Egyptian musical production, and there are no local terms analogous to 'art music' or 'popular music'. In Cairo indigenous musics can be conceptualized as a central sphere of overlapping and interrelated musical styles characterized by the fluidity of their musical and conceptual boundaries and by constant changes in musical content, behaviour, discourse and meaning.

Since the 1930s the phrase *al-mūsīqā al-'arabiyya* (Arab music) has been used as a generic term to designate musical idioms that are composed and performed by Arabs and that adhere to the norms of Arab music style as perceived by musicians and audiences. It replaced the term *al-mūsīqā al-sharqiyya* (oriental music). Within Arab music a number of styles, repertories and performance practices are distinguished. From the mid-19th century until World War I the terms *maghna* (singing) and *ṭarab* (a state of heightened emotion that results from an effective performance) were used to refer to a repertory, style and performance practice influenced by Turkish music and patronized by the Egyptian aristocracy and the urban upper class. After World War I, the demise of this repertory and some of the performance practices associated with it catalyzed revival efforts and engendered new conceptions and terms. In the 1930s musicians and journalists referred to the *maghna* repertory as *al-qadīm* ('old'); during the 1930s and 1940s *al-qadīm* was contrasted with *al-jadīd* ('new'), a term generally associated with a repertory and style created by Muḥammad 'Abd al-Wahhāb, who consciously embraced the influence of Western music. Various musical styles intended for the entertainment of large audiences were created in urban areas and disseminated through several media, including the musical theatre (1870s–1920s), sound recordings (*c*1904–*c*1950), musical films (1930s–1950s), radio (1934–*c*1980) and music cassettes (from the 1980s). Largely shaped by these media, many urban styles are syncretic, drawing upon elements of *maghna*, Islamic hymnody, rural styles and Western music.

During the 1960s government-sponsored revival and modernization efforts brought about another new conception and term, *al-turāth* ('heritage'). This incorporated repertory composed and recorded at least 50 years earlier from *al-maghna* or *al-qadīm*, now fixed and performed by large choral and instrumental ensembles using Western notation. With the founding of the Arab Music Ensemble in 1967, the generic term *al-mūsīqā al-'arabiyya* (first used to designate the 1932 Arab Music Conference in Cairo) acquired a specific sense synonymous with *al-turāth*. During the 1980s and 1990s the temporal boundaries and stylistic requirements of the repertory of the ensembles that revived and disseminated *al-turāth* were extended, incorporating a selection of popular vocal compositions (*aghānī*) from the 1950s and 1960s, which drew upon Western music.

Islamic hymnody (*al-inshād al-dīnī*) comprises several genres of intoned or sung religious poetry and is a vital domain of expressive culture that is intended as a form of worship. It features several characteristics common to Qur'anic recitation and Arab music, including the central role of the solo vocalist, melodic creativity, melodic modes (*maqāms*) and the precise enunciation of texts. The *qaṣīda* is the central poetic genre; the religious *muwashshaḥ* (metric song), *ibtihāl* (supplication), *madīḥ* (praise for the Prophet Muhammad) and *qiṣṣa* (story) are also part of the *inshād* repertory. There are also colloquial styles that use popular forms such as the *mawwāl* and *zajal*. Regarded as a form of worship, *inshād* is performed on numerous occasions, including annual religious holidays (notably the birthday of the Prophet), the holy month of Ramadan, saints' festivals, weddings, circumcisions and memorials. The *inshād ṣūfī* also includes choral *inshād* and is a subcategory of *inshād dīnī*, which may incorporate explicitly Sufi themes or occur in Sufi contexts. Since the early 1970s Firqat Al-Inshād Al-Dīnī, a government-sponsored group modelled on the Arab Music Ensemble, has regularly performed modernized versions of *inshād dīnī* repertory in Cairo concert halls.

Non-Muslim minorities have distinct religious musical expressions. The Coptic community is the largest minority group and has preserved a self-contained chant repertory stylistically related to Arab music. Greek, Syrian, Armenian and other Eastern Orthodox communities have also maintained distinct religious chant traditions, and Jewish chant and other genres of religious music also flourished until the departure of the Egyptian Jewish community during the 1950s.

Many musical styles and repertories rooted in or evocative of rural life have been created and disseminated in rural and urban areas. Often termed *baladī* ('country') or *sha'bī* ('folk'), this domain includes vocal genres such as the *mawwāl* and epic songs, as well as song and dance repertories central to rural social life and ritual. The term *sha'bī* has also been used by the media to identify urban popular musics that use elements of rural music styles and textual themes that focus on the daily lives of their target audiences, the Egyptian rural and urban working classes. The 'folklorized' repertories performed by formally structured groups representing particular regions or the entire country are also incorporated in a broad domain which local researchers and cultural politicians have designated *fann sha'bī* ('folk art'). This term is also applied to handicrafts and oral poetry.

Within urban areas, especially in Cairo and Alexandria, Western art music has maintained a presence since the early 19th century. Its impact on Arab music theory and practice has been particularly apparent since the early 20th century. The conceptualization of Western art music by cultural politicians and Western-trained Egyptian musicians as a 'world music' (*mūsīqā 'ālamiyya*) and the association of Western culture with modernity has legitimated a steady investment in the institutionalization of Western music since the 1930s. It has also fostered the development by Egyptian composers of contemporary Egyptian musical idioms modelled on selected 19th- and 20th-century Western styles (*see* §4 below).

Various Western popular music styles have won a following among sections of the Egyptian urban youth and have influenced developments within the more modernizing trends of Arab music.

2. Arab music.

(i) General characteristics. Arab music is prominent in urban areas, especially Cairo. Urban musicians and informed audiences consider it a source of theoretical knowledge and indigenous musical creativity. Vocal genres predominate; monophony enhanced by heterophonic accompaniment, which may include unisons and parallel octaves, is especially popular. The compositional process starts with the selection or commissioning of a text by a composer or solo vocalist who works closely with the poet; the composer is expected to use melodic invention within the appropriate *maqām* (see (ii) below) to bring out the meaning of the text.

In performance the solo vocalist (*muṭrib*; fem. *mutribah*) is supported by an accompanying ensemble. In response to an audience of connoisseurs (*samī'*), the *muṭrib* interprets both text and melody through appropriate elaboration of the *maqām*; use of modulation, ornamentation, melodic improvisation and cadences (*qafla*); and manipulation of the text through the repetition and segmentation of words and phrases. While the basic outline of the melody, text and rhythmic pattern remain unaltered, all other aspects of the musical composition are modified in performance, depending upon the performer's mood and understanding of the text and the verbal and gestural feedback that he receives from the *samī'*. An effective interpretation, which results partly from the close interactive communication between the *muṭrib* and his *samī'*, can induce *ṭarab*, a state of heightened emotion or ecstasy felt by musicians and audience that is central to Arab music performance. Within *ṭarab* culture, performer and audience are bound by a common emotional experience to which both contribute.

In Arab music the *ṭarab* aesthetic thrived in the performances of certain artists until the late 20th century. Western influences, the advent of the media and the modernization of the heritage of Arab music fostered the development of new styles and performance practices, but *ṭarab* remained a central feature of the performance of *inshād dīnī* and certain *baladī* genres.

(ii) 'Maqām'. *Maqām* (pl. *maqāmāt*) is the fundamental principle for pitch organization in Arab music and related musical domains. Literally meaning 'place' or 'position', the term designates a modal entity found throughout a vast geographical area stretching from North Africa to West and Central Asia. In contemporary Egyptian music

theory *maqām* is presented as a scale divided into two tetrachords (*agnās*; sing. *gins*) and duplicated at the octave. A scale of 24 equal tempered quarter-tones forms a collection of pitches from which many *maqāmāt* may be derived. Until the early 20th century each of these pitches was named, but subsequently European note names and European notation with some modifications were gradually adopted.

At the beginning of the 21st century *maqām* is a melody type, the characteristics of which include a hierarchy of pitches, variant intonation and specific melodic shapes that largely determine the melodic contours of improvisation and composition. Tetrachords are often used as a basic framework for melodic elaboration. Typically the lower tetrachord is developed, followed by the upper tetrachord; the melody may modulate to other *maqāmāt* before returning to the lower tetrachord of the original *maqām*. Prominence is usually given to the tonic and its octave (*daragat al-rukūz*), on which a *maqām* often begins and ends; there is at least one other dominant note (*ghammāz*), which is often the fifth degree of the scale. Characteristic melodic motifs are associated with some *maqāmāt*, especially in cadential formulae (*qaflāt*), and are used to highlight important notes. While some *maqām* degrees are fixed, others are variable; variability is designated by the generic term *sika*, which some musicians regard as a distinctive feature of specific *maqāmāt*, by regional or personal styles, tonal focus, melodic direction or aesthetic impulse during performance. A *maqām* is also distinguished by its place in the *maqām* system; when an intervallic structure is transposed, it is perceived as another *maqām* and is given another name.

Modulation plays a central role in *maqām* practice and helps to define the structure of many compositional genres. Composers and performers display their technical mastery and understanding of *maqām* aesthetics through appropriate use of modulation, which proceeds on the basis of an established system of relationships between *maqāmāt*, in which they are grouped according to their common tonics and tetrachords. Most modulations occur between *maqāmāt* with a common tonic or tetrachords; alternatively, a composer may use a common note as a pivot to move from one *maqām* to another.

In recent decades changes in *maqām* theory and practice in Egypt have reflected the influence of Western models. There has been a move towards equal temperament, and the number of *maqāmāt* in use has decreased from the 52 documented by the 1932 conference to less than 20 in the 1980s and 1990s.

(iii) 'Īqā''. Most pre-composed genres are set to rhythmic cycles (*īqā'*, pl. *īqā'āt*) that alternate strong and weak beats and silences. Each beat is represented by one of two types of drum strokes that vary in intensity; *dum* designates the deep sound produced by hitting the centre of the drum and *tek* the clear high-pitched sound produced by hitting the edge of the drum with the fingertips. In live performances percussionists add rhythmic ornamentation to the *īqā'*. Egyptian music theorists generally classify *īqā'āt* as simple (*basīṭa*; those divisible into binary units) or compound (*murakkaba*; those which have ternary or assymetric rhythmic cycles). In pre-composed vocal genres the choice of *īqā'* is influenced by the metrical structure of the song text; in turn, the *īqā'* may influence melodic structure. The number of *īqā'āt* in use has decreased from the 19 documented by the 1932 conference to less than 10 in the 1980s and 1990s.

(iv) Formal organization. Until the 1930s the *maghna* consisted of a *waṣla* (literally 'extension'), a multi-sectional 'compound form' comprising several vocal and instrumental compositions and improvisations in the same *maqām* and concluding with a climactic vocal composition, the *dawr* or *qaṣīda*. The performance of a *waṣla* usually lasted one hour; an evening (*sahra*) might include up to three *waṣlāt*.

The *waṣla* was performed by a solo vocalist accompanied by a small instrumental ensemble (*takht*) and began with a *taqsīm* on the *'ūd* (fretless short-necked lute), a rhythmically free solo instrumental improvisation introducing the *maqām* and displaying the instrumentalist's musicality and technical skills. This was followed by the *samā'ī*, an instrumental composition in cyclical form (ABCBDB etc.) played by the *takht*. A second *taqsīm* on the violin or *nay* (end-blown cane flute) followed, providing a transition to the *muwashshaḥ*, a metric vocal composition in strophic form setting a classical Arabic poem; this was performed by the chorus and accompanied by the *takht*. A *taqsīm* on the *qānūn* (trapezoid plucked zither) was immediately followed by the *layālī*, a rhythmically free vocal improvisation on the words *yā layl yā 'ain* ('oh night, oh eye'), and the *mawwāl*, a love poem in colloquial Arabic often associated with rural culture. The *waṣla* culminated with a vocal composition, usually a *dawr*, a vocal genre developed by 'Abd al-Ḥamūlī (1855–1901) and Muḥammad 'Uthmān (1855–1900), which disappeared by the 1930s. It opened with a metric pre-composed section (*madhhab*), which was usually sung by the chorus and was followed by the *dawr*, a solo section in which the vocalist improvised. Sometimes the *dawr* included a *hank*, in which the solo improvisation was punctuated by responses from the chorus drawn from the pre-composed melody. Occasionally a *waṣla* might end with a *qaṣīda* (pl. *qaṣā'id*), a quintessentially Arab poetic genre; its literary texts in classical Arabic featured hemistiches with a single poetic meter and rhyme and were through-composed. The themes of the *qaṣīda* included religious or historical topics, nature and love. The composition of *qaṣā'id* continued until the late 20th century.

The multi-sectional *waṣla* structure using a single *maqām* was well suited to the development of *ṣaltana* (the performers' total involvement in the atmosphere of the *maqām*) and the subsequent inducement of *ṭarab* in performers and audience. The *waṣla* was shortened in the 1930s as a result of time limitations imposed by the recording industry and radio, and disappeared altogether by the 1940s; but its basic structure and aesthetic continued in prominent artists' live performances of vocal genres such as the *ughniyya*. Characterized by a flexible structure, internal repetition and colloquial language, the *ughniyya* incorporated many elements of the *waṣla*; it included pre-composed instrumental introductions and interludes as well as instrumental and vocal improvisation, and provided solo vocalists with an opportunity to display their virtuosity.

Two other vocal genres developed in the 1920s and 1930s, both partly shaped by the music media. The *ṭaqṭūqa*, a strophic song opening with a refrain, was set to a short melody that was easy to memorize; its texts were in colloquial Arabic and focussed on love, marriage,

feminine beauty and political issues such as women's rights and national freedom. The through-composed *monologue* evolved from the vocal pieces of the music theatre; it used colloquial Arabic, expressing emotions such as love and sadness.

(v) Ensembles and performance practice. A *takht* (pl. *takhut*, ensemble; Persian 'stand' or 'platform') accompanied solo vocalists in *maghna* from the late 19th century until the 1930s. A *takht* consisted of from two to five male instrumentalists and a chorus of four or five vocalists known as *sannīda* ('supporters') or *tabī'* (followers). *Takht* instruments included a *qānūn*, an *'ūd*, a *nay*, a Western violin called *kamān* or *kamanja*, and a *riqq* (frame drum); leadership was usually provided by the *qānūn* player.

The solo vocalist (*muṭrib*) was the central figure in *takht* performances, which featured much solo vocal improvisation, both within composed pieces and as separate items (*layālī*). With the exception of the *riqq* that performed the basic rhythmic cycle (*īqā'*), *takht* instrumentalists provided a heterophonic accompaniment, an ornamented version of the melody that was termed *tarjama* (literally 'translation'). In addition the *takht* performed instrumental introductions and interludes within vocal compositions, instrumental compositions such as the *samā'ī* and the *bashraf*, and instrumental improvisation (*taqsīm*). The *sannīda* (chorus) sang refrains and other fixed sections in vocal compositions. Many *qānūn* players formed ensembles named after them, which could be hired to accompany solo vocalists, and some famous singers had their own *takht*s. Typical settings for performances by *muṭrib* and *takht* included weddings, festive occasions and other social gatherings in the homes of the wealthy. Live performances were characterized by the *ṭarab* aesthetic.

A female ensemble (*takht al-'awālim*) existed concurrently with the *takht*; in the the 19th century the *takht al-'awālim* performed exclusively for women and differed from its male counterpart in both style and instrumentation.

The size and composition of *takht* ensembles changed during the first quarter of the 20th century, influenced by the use in musical theatre of larger ensembles featuring western instruments. The small *takht* with its relatively limited timbral range was considered inadequate to illustrate musically the events and emotions represented on stage. Music media also supported the development of larger ensembles; during the 1930s the Egyptian State Radio Broadcast Station sponsored large ensembles as part of its policy of promoting instrumental music. Large ensembles were also used in musical films.

By the mid-1930s a new kind of ensemble named *firqa* (pl. *firaq*) had been established. The solo vocalist continued to play a central role; larger numbers of *takht* instruments (except the *riqq*) were used, and new instruments were added. In the 1930s a *firqa* typically included three or four violins, and this number increased to about 15 by the 1960s; the *qānūn*, the *'ūd* and the *nay* were doubled, and new instruments were introduced, including the *ṭabl* (drum), the cello and the double bass. Occasionally the accordion, the clarinet, the flute, the saxophone, the electric guitar and various percussion instruments might be used. A male, female or mixed chorus that might exceed 15 singers was also added to the *firqa*. In some *firqa* the *qānūn* player continued to lead, while others had a Western-style conductor.

Despite its large size the *firqa* maintained the norms of performance practice of the *takht*. The soloist played a central role; instrumentalists generally doubled the solo vocalist and a small core of them performed *tarjama*, especially during long improvised passages (*istirsāl*). *Ṭarab* remained an essential feature of performance practice.

In 1967 the Egyptian Ministry of Culture founded Firqat Al-Mūsīqā Al-'Arabiyya (Arab Music Ensemble; AME), which was dedicated to the revival and performance of *turāth*, the heritage of Arab music. The concept of *turāth* was central to the changes engendered by the AME; rather than a fixed corpus of practices, it is an ongoing creative reinterpretation of the past, in which former cultural products and practices are reconfigured and new ones are added, resulting in an essentially new form of cultural production.

The AME introduced radical changes in performance practice, establishing new aesthetic values for Arab music. Its goals and the model that it created for the performance of Arab music represented the implementation of a national cultural policy that emphasized the revival and preservation of the nation's cultural heritage and the modernization of cultural life through the emulation of Western models. 'Abd al-Ḥalīm Nuwayra (1916–85), a composer trained in Arab and Western music, conducted the AME from 1967 until 1985 and played a decisive role in constructing a model for its *turāth* performances. A chorus of up to 12 men and 12 women replaced the solo vocalist, and improvisation was eliminated. (During the 1990s the solo vocalist was reinstated in certain performances, with limited or no opportunities for improvisation). The instrumental section maintained the structure of the *firqa*, comprising about 12 violins, two cellos, a double bass, a *qānūn*, an *'ūd*, a *nay*, a *riqq* and a *ṭabla*, and the conductor was established as its leader. Using Western notation, *turāth* was transcribed from performances by older musicians and occasionally from early recordings; the instrumentalists and the conductor used the resulting 'scores', while vocalists learnt the repertory directly from older musicians or conductors and performed from memory. Instrumentalists played the melody in unison, doubling the vocalist; only the *riqq* and other percussion instruments were allowed to add ornamentation to the basic *īqā'*. The concert hall became established as the performance setting, and the norms of Western orchestral performances were observed, including fixed and printed programmes, silent listening and formalized applause. Like the *waṣla*, programmes began with an instrumental piece and ended with a large-scale vocal composition such as a *dawr* or *qaṣīda*; in between, a variety of shorter vocal compositions such as the *muwashshaḥ* and *ṭaqṭūqa* were included.

This model for the performance of Arab music had notable success in Egypt and throughout the Arab world, in which it was widely emulated (fig.9). For its supporters and audiences the AME symbolized modernity rooted in tradition, one of the pillars of Egyptian national ideology since the 1952 revolution. The AME and similar ensembles also contributed to the legitimation of cultural institutions and state authority and created a new arena for the performance of Arab music of high social status.



9. Al-Firqa Al-Qawmiyya l' al-mūsīqā Al-'Arabiyya, one of the modern music ensembles for Arab music

(vi) Learning and musical transmission. Until the beginning of the 20th century, Arab music was learned informally through listening, emulation and participation. For many musicians, participation in Qur'anic recitation and *inshād* provided an opportunity to master *maqām* and develop skill in melodic improvisation. A few prominent musicians provided private instruction for young apprentices. The importance of attentive listening was emphasized; oral transmission prevailed both in the training of apprentices and the introduction of new compositions to more accomplished musicians. Many musicians favoured the *'ūd* as a pedagogical instrument and the ideal tool for a composer.

During the early decades of the 20th century the teaching of Arab music was institutionalized. This process also involved the integration of Western music as part of the training of Arab musicians and a gradual shift towards the use of a slightly adapted form of Western notation. By the 1960s institutional training and the mastery of Western notation became necessary conditions for the acceptance of young Arab musicians in the professional arena.

The prominent musicians Manṣūr 'Awād and Sāmī al-Shawā (1889–1965) founded the first school for the teaching of Arab and European music in 1906. In 1914 a group of aristocrats and musicians, including the *qānūn* virtuoso Muṣṭafā Riḍā (1890–*c*1950), founded the Oriental Music Club (Nādī Al-Mūsīqā Al-Sharqī), providing training for young musicians and a forum for older musicians who wished to preserve the *qadīm* ('old' tradition). In 1929 the same group obtained the patronage of King Fu'ād in order to found the Arab Music Institute (AMI; Ma'had Al- Mūsīqā Al-'Arabiyya). Since then the AMI, the Higher Institute for Music Teachers (founded in 1935, presently the Faculty of Music Education of Helwan University) and the short-lived Higher Institute of Musical Theatre (1944–50) offered training in Arab and Western music, producing several generations of musicians conversant in both Arab and Western styles. Western music has also been taught at the Cairo National Conservatory (*see* §4(i) below).

(vii) 19th-century overview. Musical life in 19th-century urban Egypt was compartmentalized along social, ethnic and gender lines. Ottoman influence prevailed; Western music was introduced; a tradition of court music was created; and a local tradition of musical theatre developed, largely catalyzed by Syrian artists. As was the case in Ottoman Turkey, musicians belonged to guilds (*ṭawā'if*), each of which was led by a *shaykh* who licensed musicians to practise their profession and protected them from the competition of amateurs. The most important guilds were the *alatiyya* (male professional instrumentalists forming *takht* ensembles) and the *'awālīm* (female entertainers whose ensembles comprised a solo vocalist, a dancer, an *'ūd* player and percussion instrumentalists). The *alatiyya* entertained men, while the *'awālīm* performed for women or men from behind a screen in the homes of the wealthy at weddings and other social occasions. Other guilds included the *sahbagiyya* (*muwashshaḥ* singers), the *darāwīsh* (Sufi singers) and the *qaṣṣāṣīn* (epic poets).

Different ethnic groups used different musical instruments. The *ṭunbūr turkī kabīr* (large Turkish long-necked lute), for instance, was played by Turks, Jews, Greeks and sometimes Armenians, while the *sanṭūr* (hammered dulcimer) was played by Jews and Christians.

Ottoman musical influences came to Egypt through various sources, including the Turkish military bands known as *mehter*, the Mevlevi mystical order of Dervishes, which valued music and dance highly, and the visits of several prominent Turkish musicians to Egypt and Egyptian musicians to Turkey.

During the second half of the 19th century a court music tradition developed under the patronage of the Khedive Ismā'īl (ruled 1863–79), who hired the composer and singer 'Abd al-Ḥamūlī (*b* 1855) as his court musician and sent him to Istanbul to study Turkish music. During the last quarter of the 19th century al-Ḥamūlī and Muḥammad 'Uthmān created a musical style that synthesized Egyptian, Turkish and Syrian elements; they explored the full potential of the *dawr* and helped to popularize it. During the same period several Sufi *munshidīn* became *takht* singers, notably al-Shaykh Yūsuf

al-Manyalāwi (1847–1911), and this trend continued throughout the first quarter of the 20th century.

In the 1870s a number of Syrian artists, including Salim Khalīl al-Naqqāsh, Adīb Isḥāq, Yūsuf Al-Khayyāṭ and Aḥmad Abū Khalīl al-Qabbānī introduced Western-inspired theatre to Egypt. Music was used to adapt European plays to Egyptian taste; during the intervals famous Egyptian singers performed songs, the themes of which were often unrelated to the play's subject. Salāma Ḥijāzī (1852–1917), a *munshid* and *mua'dhdhin* from Alexandria, transferred the *ṭarab* tradition to the stage and paved the way for the development, during the first three decades of the 20th century, of an Egyptian musical theatre tradition to which several composers contributed, notably SAYYID DARWĪSH, Kāmil al-Khulā'ī (1880–1938), Da'rūd Ḥusnī (1871–1937) and Zakariyyā Aḥmad (1896–1961).

The repertory composed for the musical theatre from the 1870s until the 1930s introduced several innovations in musical style. Singers were accompanied by large instrumental ensembles, including Western instruments played by European musicians. Strophic form was ubiquitous; melodies were simple, expressing the text clearly, and were sometimes harmonized. With the development of the musical theatre, commercial musical entertainment was established.

(viii) 20th century overview. Two concerns catalyzed developments in Arab music throughout the 20th century, namely the preservation of heritage and the creation of a modern Egyptian Arab musical identity. These concerns are evident in the creative efforts of composers and performers, in cultural policies and action, in performance practice and in written and oral discourses about music. At the same time the commercial music media played a major role in the production and transmission of music, catalyzing change and providing new sources of patronage for musicians.

A record industry was established in Egypt in 1904 by European and Middle Eastern companies and thrived until the 1930s, disseminating aspects of Arab music performance practice and stimulating change. A full *waṣla* could not be recorded on 78 r.p.m. records; individual compositions were limited to three minutes, and improvisation was reduced to occasional ornamentation. Following World War I, a repertory adapted to the limitations of 78 r.p.m. discs developed; the *ṭaqṭūqa*, a simple strophic song in colloquial Arabic, was central to this repertory.

Song films starring celebrated singers were highly popular from the 1930s until the 1950s; these films were built around strophic or through-composed songs performed without improvisation and usually accompanied by large orchestras. During the 1930s and 1940s Umm Kulthum (1904–75) and Muḥammad 'Abd al-Wahhāb starred in six song films each.

Amateur radio was introduced in the 1920s. The official Egyptian State Broadcast Station was inaugurated in 1934 and was an important influence on Egyptian musical life until the 1980s, when it was superseded by audio cassettes. During the 1930s and 1940s the policy of the official radio station concerned both the preservation of *qadīm* and the encouragement of certain innovations; the radio station formed large instrumental ensembles that included Arab and Western instruments, commissioned modernized instrumental compositions for these ensembles and promoted Western music by regularly broadcasting performances given by the Radio Symphony Orchestra. The RSO served as the nucleus of the Cairo Symphony Orchestra, which was founded in 1959. From the 1950s until the 1980s radio was the most far-reaching music medium and the major producer of Egyptian popular music, shaping its development by specifying the appropriate length, music style and textual content for songs to be broadcast. Throughout this period, acceptance as a radio artist was a necessary condition for composers and performers aspiring to widespread recognition.

During the 1980s the hegemony of the state-controlled radio was challenged by the privately owned commercial cassette industry, which covered most rural and urban musical domains and fostered the development of new types of urban popular music characterized by a rapid turnover of stars, new styles and repertory.

(ix) Composers and performers. The composer Sayyid Darwīsh traced a new course for Arab music in Egypt. In his 26 operettas he created a new musical style rooted in Egyptian tradition and free from Turkish influence; many of the songs in his operettas addressed contemporary social and political issues. His music reached a broad urban audience and expressed the concerns of common Egyptians; one of his patriotic tunes, *Bilādī bilādī* ('My Country, My Country'), has been used as the Egyptian National Anthem since the 1970s. Following his example, the composer and singer MUḤAMMAD 'ABD AL-WAHHĀB was dedicated to the modernization of Arab music through the creation of a synthesis of Arab and Western elements. Other composers who made significant contributions to the development of Arab music in the 20th century included Muḥammad al-Qasabjī (1892–1955), who introduced innovations in melodic shape; Zakariyyā Aḥmad, who developed a distinct style rooted in Egyptian tradition; and Riyāḍ al-Sunbatī (1906–81), who modernized the traditional *qaṣīda* while preserving its essential characteristics.

The solo vocalist UMM KULTHUM was the most prominent performer of modern Arab music and the best known Arab musician throughout the Arab world and in the West. Throughout her 50-year career her performances epitomized the essential characteristics of traditional Arab music.

3. NEW MUSIC IN THE 20TH CENTURY. Egyptian 19th- and 20th-century music is often syncretic and defies simple categorization as 'classical' or 'folk', 'religious' or 'secular', 'art' or 'popular'. Historic genres that are highly valued as 'art', such as the sung *qaṣīda*, often have distinctly religious themes; genres such as the *mawwāl*, associated by the end of the 20th century with the performances of the rural and urban lower classes, have roots in the court music of previous centuries. Mediated 'popular' music such as the songs of UMM KULTHUM and MUḤAMMAD 'ABD AL-WAHHĀB, appeared in performances of *inshād dīnī* in the late 20th century.

The musical theatre productions that began in the 1880s were early examples of music of a syncretic nature. Devised from European models, these productions combined colloquial and literary Arabic texts with melodies based variously on the *maqām* (see §2(ii) above) or European diatonic scales, usually sung in Egyptian style and accompanied by a European-style orchestra that often included European musicians. In the early 20th century the singer and impresario Salāma Ḥijāzī became

a much-loved star of musical theatre; his productions were imitated by many others – until the late 1920s Cairo supported dozens of theatrical troupes, many of which staged musicals – and Ḥijāzī marketed his songs on the commercial recordings initially produced in Cairo in the first decade of the 20th century.

Thus, while shaped by the burgeoning mass media in the 20th century, new music in Egypt remained rooted in local traditions. Some characteristics emanated from the historical heritage (*turāth*) of Arab music. The art of singing poetry, often with accompaniment by a small ensemble (*takht*), was carried into new music in the performances of Ḥijāzī and, later, Laylā Murād, Umm Kulthūm, Muḥammad 'Abd al-Wahhāb, 'Abd al-Ḥalīm Ḥāfiẓ (1929–77) and others. The singer was expected to render a clever or elegant poem clearly, using melody to enhance the meaning and emotion of the text; the performance might be improvised or based partially or fully on a pre-composed song. Genres associated with this type of performance included the *qaṣīda*, the *dawr* and the *monologue* (see §2(iv) above), all of which were used in musical theatrical performances, commercial recordings, musical films and radio and television programmes. Most of these genres relied upon an Egyptian version of the historic corpus of melodic modes (*maqāmāt*); they drew upon the rhythmic cycles (*īqā'āt*) to a lesser degree during the 20th century, and many of the historic *īqā'āt* fell out of use.

The *takht* (accompanying ensemble) comprised two to five musicians who played the *qānūn*, the *'ūd*, the violin (formerly the *rabāb*), the *riqq* and sometimes the *nay*. The *takht* was superseded by the *firqa*, which included Western and Egyptian instruments. By the mid-1930s an accompanying ensemble typically comprised 12 to 15 instrumentalists including several violinists, a cellist and a string bass player; ensembles continued to expand until about the 1980s, incorporating new electronic instruments (see also §2(v) above).

The *waṣla* was performed in concert halls for a short period during the first quarter of the 20th century, and its components were recorded separately on six-minute commercial recordings. The singers Yūsuf al-Manyalāwī (1847–1911) and Salāma Ḥijāzī and instrumentalists such as the *qānūn* player Muḥammad al-'Aqqād (1851–1931) and the violinist Sāmī al-Shawā (1889–1965) were among the first major recording artists. Women including the neo-classical singer Wapda al-Manyalāwiyya and the theatre star Munīra al-Mahdiyya (*d* 1965) also made commercial recordings. Audiences expanded, and many of the new listeners were women. Singers who could adjust their extemporized performances to the six-minute commercial recording and whose recordings sold well enough to be attractive to the recording companies became stars.

As mediated performances gained popularity, informal musical performances at coffee houses in working-class neighbourhoods and in rural villages became less frequent. The song genres of informal music-making typically featured clever colloquial lyrics on which melodies could be improvised; common among these genres was the *mawwāl*. Memorable stories such as the *Sīrat Banī Hilāl*, a historic tale of the tribe that conquered North Africa and its hero Abū Zayd, were recounted in people's homes and in coffee houses for many decades. Epic singers who accompanied themselves on the *rabāb* or the frame drum were well known in many parts of Egypt until shortly after the beginning of the 20th century; they were gradually replaced by record players, radios and, later, televisions.

Instrumental improvisations on the *nay* formed part of daily life; those on double-reed instruments such as the *mizmār* (usually accompanied by a double-headed drum, the *ṭabla*) marked celebratory occasions. The *mizmār* and *ṭabla* were also used to accompany men's stick-dancing and the dances of the famous *ghawāzī* (women dancers from Cairo exiled to Upper Egypt by the ruler Muḥammad 'Alī). Recordings of this music are available, but performances are rarely featured on television or radio.

One of the prominent successors to Salāma Ḥijāzī in the domain of musical theatre at the beginning of the 20th century was SAYYID DARWĪSH, who set standards for 'modern' Egyptian music. Working with historic forms such as the *muwashshaḥ* and the *dawr* and with the new European-derived genre of musical play, Darwīsh drew colloquial Egyptian lyrics, characters and music into the domain of public and mediated performance and became widely viewed as 'the father of modern Egyptian music'. His songs typically portrayed the lives of working-class Egyptians, often using local dialects, or replicated the genres of saints' days and holidays; the popularity of his lyrics and melodies spread rapidly, and his songs remain an important feature of Arab musical life at the beginning of the 21st century as models of locally inspired composition.

Many composers claimed Darwīsh's heritage as their own, notably Muḥammad 'Abd al-Wahhāb, who was known for his highly Europeanized approach to composition. Abū-Bakr Khayrāt used Darwīsh's melodies in orchestral compositions. Darwīsh's stylistic heirs included Zakariyyā Aḥmad (1896–1961) and Sayyid Makkāwī (*d* 1997), who continued to use the musical and textual materials of working-class life in new compositions. The result was not stylized folk music but new compositions rooted in the familiar language and musical practices of rural Egypt and 'traditional' life. From the 1970s, colloquial singers such as Aḥmad 'Adawiyya contributed to this strong current of musical activity; 'Adawiyya in particular carried the lively music historically associated with the wedding musicians of Muḥammad 'Alī Street in Cairo into recordings and clubs. Although the authorities considered his music too 'unsophisticated' to be broadcast on national radio, 'Adawiyya became enormously popular through the distribution of cassettes and video recordings, club performances and tours throughout the Arab world; his success illustrated the potential of cheap production media to circumvent official systems of musical patronage such as government institutions.

The mass media and the performers who worked with them kept certain historic forms of Arab music in the foreground of daily life and introduced new ones to Egyptian culture. Umm Kulthum and Muḥammad 'Abd al-Wahhāb pioneered musical performance on the radio with their performances of new compositions in *qaṣīda*, *dawr*, *ṭaqṭūqa* and *ughniyya* forms (see §2(iv) above) and established a model of performance style that influenced many musicians throughout the remaining decades of the 20th century. Umm Kulthum's large ensembles, long love songs, formal clothing and concert venues influenced many other female singers, including Su'ād Muḥammad, Warda and Fayza Aḥmad, who performed successfully in

the shadow of Umm Kulthum for most of their careers, as well as younger singers such as Nādia Muṣṭafā. Warda sang long colloquial love songs in French and Arabic and was known for her gracious and forthcoming persona on stage, while Fayza's lighter and higher voice offered a counterpoint to Umm Kulthum's often ponderous style. Like Umm Kulthum, both women worked with some of the most important composers and lyricists of their day.

Two Druze immigrants to Cairo enjoyed spectacular film careers, namely the *'ūd* virtuoso FARĪD AL-AṬRASH (1905–74) and his sister ASMAHĀN, who was noted for the beauty of her singing in both European and Arab styles.

An innovator in film song composition, Muḥammad 'Abd al-Wahhāb composed and performed dozens of short songs for musical films; his songs were also broadcast on the radio. Although he gave fewer performances after the 1950s, he remained a prolific composer of songs for films and recordings for other performers and was instrumental in the development of the careers of stars such as 'Abd al-Ḥalīm Ḥāfiẓ and Laylā Murād. Ḥāfiẓ set standards for 'crooning' in the 1950s and became well loved. His popularity continued after his death in 1977; the youth of the late 20th century listened to his famous performances of songs such as *Safīnī marra* ('It once was clear to me'), and many young men imitated his respectable but casual European image and his heartfelt crooning of love songs. Muḥammad Tharwat, Hānī Shākir and 'Amr Diyāb were among those who developed new versions of his style.

Throughout the 20th century a few forms of folk music were performed in mediated and international venues. Mitqāl al-Qinnāwī, a singer and *rabāb* player from Upper Egypt, recorded and toured internationally after being 'discovered' by Alain Weber. Khadra Muḥammad Khidr, a Cairene singer of *mawwāl* and other folk music associated with weddings and saints' days, made numerous cassette recordings and appeared on television. Following these models, a number of performers of *al-mūsīqā al-sha'biyya* (folk music) appeared on television and in stadium concerts during the 1990s. Several folk-singers appeared in the state folk ensembles established by President Jamāl 'Abd al-Nāṣir in the 1950s and 1960s, for which practising musicians were recruited from various parts of the country.

A broad genre loosely termed *al-mūsīqā al-shabābiyya* ('young people's music') developed during the 1980s and has remained popular; it features casually dressed singers and small ensembles often consisting of electronic keyboards and guitars and local hand drums, and the songs performed express contemporary themes using colloquial lyrics. Singers including 'Amr Diyāb, Aida al-'Ayyūbī and Hanān perform new colloquial songs in flexible, sometimes improvisatory settings with what is effectively an electronic *takht*; these singers often appear in stadium concerts, and their recordings and live performances are marketed internationally to a growing Arab diaspora.

Elements of regional musics have been used in popular music, creating, for instance, 'Aswani pop' (new popular music local to the city of Aswan) and 'Nubian pop', which uses elements of the music of the Nubian desert. Muḥammad Munīr drew Nubian pentatonicism and rhythmic patterns into the popular music of Cairo during the 1980s. Musicians such as 'Alī Ḥamīda adopted the rhythmic patterns associated with the Bedouin of the Western Desert. At the beginning of the 21st century, local styles continue to colour new music produced in Cairo as Cairene listeners increasingly show interest in music produced in the Gulf States and Libya as well as the different regions of Egypt; listeners recognize musics of the Suez Canal region, Upper Egypt, parts of the Egyptian delta, Alexandria and the Western Desert on the basis of dialects, song texts, melodic formulations, instruments and performance styles.

Throughout the 20th century religious music was 'popular'. Noted performers included the composer and singer of religious *qaṣā'id* Shaykh Abū al-'Ilā Muḥammad (1878–1927) and the *munshidīn* (religious singers) Shaykh Ṭāhā al-Fashnī (1900–71) and Shaykh Sayyid al-Naqshabandī (1921–76), whose supplications broadcast on the radio remain staples of the holy month of Ramadan. During the 1990s this aspect of religious life was dominated by Shaykh Yasīn al-Ṭuhāmī, who gained international fame.

New music at the beginning of the 21st century is eclectic. During the 1990s ensembles of young musicians played newly composed colloquial songs which drew extensively on the verbal and musical conventions of local repertories. Performers of *al-mūsīqā al-shabābiyya* drew elements from international pop, rock, jazz and rap, *takht* performances, local styles and the performances of older artists such as Muḥammad 'Abd al-Wahhāb. Analysis of the new styles is a complicated matter; one must learn to hear the variety of components included in what may superficially sound like generic international pop. The styles bring together characteristics from Egyptian historical traditions and the musics of the world beyond. The mass media have played a transformative role, introducing new venues for performances and casting light on performers such as women and working-class musicians whose audiences were previously circumscribed. Egyptian musicians and listeners have adapted the mass media to local purposes.

4. WESTERN MUSIC.

(i) Historical background. Western music was first introduced to Egypt through military bands. During the 1820s and 30s the Albanian ruler Muḥammad 'Alī (ruled 1805–48) founded five schools of Western military music as part of his vast programme for the modernization of Egypt. These schools were staffed by Italian instructors and attended by young, working-class Egyptians who learnt to play band instruments and studied the rudiments of Western notation and music theory. Graduates formed military bands that were attached to Muḥammad 'Alī's army and performed Western military music and Arab music adapted for this kind of ensemble.

Military music schools and bands continued their activities throughout the 20th century and had a considerable impact on the performance of Western music in Cairo and Alexandria, supplying orchestras with wind players and music institutes with qualified teachers of wind instruments.

The inauguration of the Cairo Opera House by the Khedive Ismā'īl in 1869 was part of the celebrations for the opening of the Suez Canal and contributed to the dissemination of Western art music in Cairo. From the time of its inauguration until its destruction by fire in 1971, the Cairo Opera House presented annual seasons of Italian opera, classical ballet and symphonic music performed by local and visiting orchestras. From the



10. Composer 'Azīz Al-Shawān rehearsing a nucleus of what was to become the Cairo Symphony Orchestra, 1956

1860s until the 1950s demand for Western art music came from the Greek, Italian and British communities in Egypt and from the Western-educated élite for whom Western art music symbolized modernity. Many middle- and upper-class Egyptian families acquired pianos and provided their children with regular instruction.

The performance and teaching of Western music was essentially carried out by foreigners, including visiting European musicians and members of the European expatriate community. Private conservatories named after their European founders were established, and many European musicians also taught privately. Chamber ensembles of European musicians performed regularly in hotel lounges, theatres and European-style tea houses.

The 1952 revolution initiated a new phase in the development of Western art music in Egypt. During the 1950s and 1960s generous government support was provided for existing institutions, and new ones were founded. The Cairo SO became independent of the Cairo radio station in 1959 and regularly gave concerts. The government also sponsored annual opera and ballet seasons. The Cairo Higher Institute of Music (Cairo Conservatory) was founded in 1959 and provided Western-style training for several generations of Egyptian composers and performers.

The destruction of the Cairo Opera House in 1971 represented a setback for the dissemination of Western music in Egypt. After the inauguration in 1988 of the Cultural and Educational Centre and Opera House donated by the Japanese government, Western art music again became a prominent feature of the musical life of Cairo. The Cultural and Educational Centre also staged regular performances of Arab music by government-sponsored ensembles.

(ii) Western-inspired idioms. Three generations of Egyptian composers created repertories of Western-inspired musical idioms. The first generation of composers included YŪSUF GREISS, ḤASAN RASHĪD and ABŪ-BAKR KHAYRĀT. All three composers completed their formal education in fields outside music (law, agronomy and architecture respectively) and received private musical training locally in the performance and composition of both Arab and Western music. Greiss was trained exclusively by European teachers in Cairo, while Rashīd and Khayrāt started their musical training in Cairo and completed it in European institutions (Rashīd at the RCM and Khayrāt at the Paris Conservatoire). All three composers attempted to develop an individual style inspired by Egyptian traditional music, and their work was permeated with locally inspired melodies; they used formal structures and a simple harmonic language largely derived from 18th- and 19th-century Western models.

The second generation included 'AZĪZ AL-SHAWĀN (fig.10), GAMĀL 'ABDAL-RAḤĪM and Rif'at Garrāna (*b* 1924), all three of whom completed their education and part of their musical training with private teachers in Cairo. Al-Shawān and 'Abdal-Raḥīm completed their formal education in economics and history respectively, but Garrāna studied music from the outset, training at the Higher Institute of Musical Theatre in Cairo. Al-Shawān worked with Aram Khachaturian at the Moscow Conservatory, while 'Abdal-Raḥīm studied with Harald

Genzmer at the Staatliche Hochschule für Musik in Freiburg. These composers were inspired by the traditional music and ancient history of Egypt and wove local melodies or modal features into their compositions; Al-Shawān used a predominantly tonal harmonic language, 'Abdal-Raḥīm used a dissonant harmonic vocabulary and contrapuntal textures within a modal framework, and Garrāna's music featured Egyptian melodies set in Western tonal language.

A third generation of composers studied with 'Abdal-Raḥīm in the composition department of the Cairo Conservatory and continued their studies abroad. Composers such as RAGEH DAOUD and MAUNA GHONEIM, both of whom studied at the Hochschule für Musik in Vienna, and Gamāl Salāma (*b* 1945) attempted to develop a new modal language inspired by local *maqāmāt* woven into contrapuntal textures.

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V. Danielson: '*Min al-mashayikh*: a View of Egyptian Musical Tradition', *AsM*, xxii/1 (1990–91), 113–27
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ROBERT ANDERSON (I), SALWA EL-SHAWAN CASTELO-BRANCO (II, 1, 2, 4), VIRGINIA DANIELSON (II, 3)

Ehe. German family of brass instrument makers. All members of the family discussed here were born in Nuremberg and died there. The first generation comprised two brothers: Isaak (bap. 23 Jan 1586; bur. 25 Aug 1632) and Georg (bap. 25 Dec 1595; bur. 17 April 1668); they were known not only for their fine workmanship, but also for their quarrelsomeness. Georg's son, Johann Leonhard (i) (bap. 7 Dec 1638; bur. 22 July 1707), was the sole member of the second generation, but he had two sons, Johann Leonhard (ii) (bap. 18 June 1664; bur. 10 July 1724) and Friedrich (bap. 4 Feb 1669; bur. 21 Feb 1743). The fourth generation consisted of three members, Johann Leonhard (iii) (bap. 13 March 1700; bur. 19 April 1771) and (Martin) Friedrich (bap. 23 July 1714; bur. 28 May 1779), both sons of Friedrich, and Wolf Magnus (i) (bap. 22 Nov 1690; bur. 16 March 1722), son of Johann Leonhard (ii). The last important member was Wolf Magnus (ii) (bap. 1 Dec 1726; bur. 19 Jan 1794), son of Johann Leonhard (iii). The Ehes' financial status reflected political and social developments of both their trade and their city: Georg and the following two generations prospered, whereas some of the members of the last two were buried as paupers. The craftsmanship of the Ehe family was not inferior to that of the Haas family, although the latter family was more famous.

Isaak Ehe established a very high standard of craftsmanship from the beginning, as can be seen from the lavishly ornamented bass trombone made by him in 1612 and now in the Germanisches Nationalmuseum, Nuremberg; this instrument has been copied by several modern makers. Trumpets, trombones and horns made by Johann Leonhard (i), (ii) and (iii) can often be distinguished from one another only by details of their engraving, as mandrels and tools were handed down from one generation to the next. Friedrich Ehe made many different kinds of instrument: his last two dated trumpets (1741) are early examples of doubly-folded ones. Three of the finest surviving Baroque trumpets are nos.217–19 in the Germanisches Nationalmuseum, a matched set made in 1746 by Johann Leonhard (iii) and pitched in (modern) D♭ (no.217, of which a modern line drawing is available, has probably been copied more often than any other trumpet).

For illustration of an instrument by Johann Leonhard Ehe (iii), *see* TRUMPET, §4(iii), fig.12*a*.

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EDWARD H. TARR

Ehlers, Alice (Pauly) (*b* Vienna, 16 April 1887; *d* Redondo Beach, CA, 1 March 1981). American harpsichordist of Austrian birth. She began piano lessons as a child, later studying the instrument under Robert and Leschetizky, and music theory with Schoenberg. In 1909 she matriculated at the Berlin Hochschule für Musik as a piano student. Immediately upon Landowska's appointment as professor of harpsichord there in 1913, Ehlers became her pupil and remained with her until 1918. After a successful concert début in Berlin, she toured as a harpsichordist in Europe, the USSR and the Middle East. She also taught at the Berlin Hochschule until 1933, after which she left Germany, taking up temporary residence in England and Austria. She first toured the USA in 1936 and moved there permanently two years later, settling in California and becoming an American citizen in 1943. In addition to making film and radio appearances Ehlers toured extensively, especially on the Pacific coast. She remained active as a teacher, first privately, and later as professor of harpsichord at the University of Southern California at Los Angeles, a chair which she held from 1942 until her retirement in 1962. Her playing was in the colourful tradition of the Landowska school, drawing freely on the resources of the modern harpsichord. She wrote *Vom Cembalo* (Wolfenbüttel, 1932).

HOWARD SCHOTT

Ehmann, Wilhelm (*b* Freistatt, Hanover, 5 Dec 1904; *d* Freiburg im Breisgau, 16 April 1989). German musicologist. From 1928 he studied musicology under Gurlitt,

Kroyer and Zenck at the universities of Freiburg and Leipzig, with history, sociology, literary history and philosophy as subsidiary subjects. He took the doctorate at Freiburg in 1934 with a dissertation on Adam von Fulda, becoming an assistant lecturer in the musicology department. In recognition of his experience working with Nazi organizations, the university created the position of 'assistant for practical musical tasks' to allow him to conduct music at university political ceremonies. After completing the *Habilitation* in 1937 with a study of the Thibaut-Behagel circle, he was appointed lecturer in musicology in 1938. He was also concurrently choirmaster of the Christuskirche, Freiburg (1928–37), and a teacher at the town's music college (1934–8). In 1940 he went to Innsbruck as a visiting professor and ran its musicology institute until 1945. In 1947 he entered the service of the Protestant Church of Westphalia, and in 1948 he founded a school of church music to serve the area (from 1971 the Hochschule für Kirchenmusik), which he directed until his retirement in 1972. He also founded and directed the Westphalian choir school at Herford. From 1949 to 1954 he held a teaching post at Münster University. In 1958 he founded Cantate, an enterprise to produce gramophone records of church music. With Schütz and Schrader he published the *Evangelisches Kantoreibuch* (Gütersloh, 1954, 11/1985).

Ehmann is a product of the 'Bläser- und Singbewegung' (Johannes Kuhlo, Fritz Jöde); his involvement was both practical and academic, beginning in the 1920s and 30s with his active participation in the youth movement, his involvement in Nazi organizations and publication of a practical guide for their uses (*Musikalische Feiergestaltung*, 1938), and his service as editor of *Deutsche Musikkultur*, a journal dedicated to merging scholarship with practice. Besides his studies on Protestant church music (especially Schütz and Bach), numerous editions of early music, and other music for wind (*Alte Spielmusik für Bläser*, Kassel, 1964–71, *Neue Spielmusik für Bläser*, Kassel, 1966–74), writings on performing practice and his highly accurate reconstructions of trumpets and sackbuts, he initiated and directed many conferences and courses on church, choral and wind music. He made many concert tours of America, Africa and Asia with a variety of groups. In the 1970s he attracted much attention in the United States for his choral techniques. He was awarded the Federal Cross of Merit First Class in 1969.

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EDITIONS

ed., with H. Hoffmann: *Heinrich Schütz: Neue Ausgabe sämlicher Werke*, x–xii: *Kleine geistlich Konzert I–III* (Kassel, 1963)
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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Ehrenberg, Carl Emil Theodor (*b* Dresden, 6 April 1878; *d* Munich, 26 Feb 1962). German composer, conductor and teacher. On completion of his musical training at the Dresden Conservatory, he received appointments as Kapellmeister at Dortmund (1898) and Würzburg (1899–1900). From 1900 to 1904 he was assistant Kapellmeister at the Munich Hofoper, and the Kapellmeister at Posen (1905–6), Augsburg (1906–7) and Metz (1908–9). From 1909 to 1914 he directed the Lausanne SO. He returned to Augsburg as first Kapellmeister at the Opera (1916–18) and conducted the symphony concerts in Bad Homburg (1918–20). Moving to Berlin in 1922, he was active at the Staatsoper and taught conducting at the Stern Conservatory. In 1925 he moved to Cologne, where he was made professor at the Hochschule für Musik. In 1935 Ehrenberg returned to Munich to teach at the Akademie der Tonkunst. He lived in retirement in Munich from 1945 until his death.

Ehrenberg's music is thoroughly tonal. His chamber works approach neo-classicism in their balanced phrasing, symmetrical design and intimate tone. However, his strong ties with the Romantic tradition are revealed in his intense devotion to the lied; half of his published works fall within this genre. The greater part of Ehrenberg's music is unpublished.

WORKS
(*selective list*)

Orch: Nachtlied, after F. Nietzsche, op.14, vn, orch; 2 Stücke, op.15, str; Jugend, tone poem, op.19; Symphonische Suite, op.22; Festliches Vorspiel, op.34; Romantische Suite, op.35; Sinfonietta, g, op.45; Sinfonische Skizzen, 1896; Maria Stuart Ov., 1897; 2

syms., 1897–8; Wald, tone poem, 1898; Aus deutschen Märchen, 1902; Vn Conc., 1951

Chbr and solo inst: 4 Improvisationen, op.5, vn, pf; Skizzenblätter, op.6, pf; 3 Balladen, op.8, pf; Str Qt, e, op.20; Serenade, op.23, 3 vn; Sonata, E♭, op.38, vn, pf; Qt, op.40, ob, cl, bn, hn; 9 pf trios, 1892–4; 2 str qts, *c*1945; Str Qt, E♭, 1949; Str Trio, D, 1950

Vocal: 2 Gedichte von Lenau, op.3; 2 Balladen von Vogl, op.4; 3 Lieder, op.7; 5 Lieder, op.9; 4 Gedichte von K. Stieler, op.10; 3 Gedichte von Stieler, op.11; 6 Gedichte von Heine, op.12; Liebesleben, op.13, S, vn, orch; 4 Gesänge, op.16, S, orch; Hymnes pour toi, op.17, S, orch; 2 prières, op.18, A, orch; 2 Gedichte von Storm, op.21; Dein Vaterland (E. Arndt), op.27, chorus, orch; 3 Gedichte von Storm, op.28, male chorus; 2 Gesänge, op.29, male chorus; 3 Gedichte von Goethe, op.31, Mez, orch; Anneliese (op, after H.C. Andersen), op.34, perf. 1922; Sonnenaufgang, chorus, orch, 1900; 2 Gesänge (R. Dehmel, N. Lenau), T, orch, 1906; 7 Goethe-Gedichte, Bar, str qt, 1947; many other lieder, orch songs and choruses

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CHARLOTTE ERWIN

Ehrenberg [Erenberg], **Vladimir Georgiyevich** (*b* Dec 1874/Jan 1875; *d* Kharkiv, 14 Sept 1923). Russian composer and conductor. A self-taught composer (he also worked in the courts) who in 1908 founded with Nikolay Yevreynov the St Petersburg cabaret theatre *Krivoye Zerkalo* ('The Fun-House Mirror'). As music director of this company, which specialized in satirical stage miniatures, he was responsible for the music for the sensationally successful *Vampuka, ili nevesta afrikanskaya: opera, obraztsovaya vo vsekh otnosheniyakh* ('Vampuka, the African Bride: an Opera Exemplary in Every Respect'). First performed in 1909, by 1927 it had been presented 1000 times. Written to a libretto by Prince M. Vol'konsky, it parodied the musical, textual and dramatic banalities of standard 19th-century opera; the term 'vampuka' has since entered the Russian language as a synonym for operatic or theatrical clichés. Until 1916 Ehrenberg composed numerous such parodies and conducted them at the *Krivoye Zerkalo*. He then composed a one-act opera *Svad'ba* ('The Wedding') after Chekhov's vaudeville and dedicated the work to Chaliapin. Ehrenberg was interested, like Stravinsky, in the verses of 'Koz'ma Prutkov' (pseudonym for three 19th-century Russian poets) and wrote a cycle based on them entitled *Mnimïye inostrantsï* ('Mock Foreigners'). He also worked at the Mikhaylovsky Dramatic Theatre (1917–19).

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L. HAKOPIAN

Ehrenbote. *See* REINMAR VON ZWETER.

Ehrenstein, Johann Jakob Stupan von. *See* STUPAN VON EHRENSTEIN, JOHANN JAKOB.

Ehrlich, Abel (*b* Cranz, 3 Sept 1915). Israeli composer of German birth. After initial studies in Germany, he went to Zagreb to study with Václav Huml at the academy of music (1934–8). In 1939 he settled in Israel, studying composition at the Jerusalem Academy of Music with Shelomo Rosovsky until 1944. Ehrlich taught in various Israeli institutions from 1940; in 1964 he was appointed to the staff of the Israel Academy of Music, which was incorporated into Tel-Aviv University in 1966, and from 1972 to 1983 he was professor of theory there. His works from before 1953 are in a late Romantic style, influenced by the melody and rhythm of Middle Eastern folk music in a manner typical of the Israeli 'Mediterranean' style. Later Ehrlich went beyond this by employing oriental elements such as micro-intervals, rhythmic structures, contrasting timbres and heterophony. In the late 1950s he began to use serial procedures, a development that was stimulated when he attended courses given by Stockhausen and Pousseur at Darmstadt in 1959. Subsequently serialism gave way to further experiment, including some works, both instrumental and vocal, which attempt a musical realization of linguistic structures. He was awarded the Lieberson Prize on three occasions (1969, 1971, 1980), was winner of the Israel Composers and Authors Association Prize in 1974, 1980 and 1994, and also won the Israeli Prime Minister's Award in 1990.

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(*selective list*)

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Orch: *c*140 works incl. Bashrav, vn/vns/orch, 1953; Evolution, 1970; Music for Orch, 1990, The Book of the Sign, str, 1993

Vocal: Be Not as Your Fathers, chorus, 1964; Ha-bayit ha-zeh [This House] (orat), 1967; Book of Creation, S, wind, vn, vc, perc, 1969; Arpmusik, Bar, mime, 8 insts, tape, 1971; On Seeing Your Death, T, vn, vc, 1972; Tevi'ah [The Claim], 7 songs, solo vv, chorus, insts, 1974; Let us Proclaim (orat), 1982; You Do Not Know, children's chorus, vn, 1986; Without Understanding, women's chorus, 1990; Book of Job (orat), 1990; other vocal works, incl. *c*310 choral works, *c*450 songs, *c*70 orats and cants.

Chbr and solo inst: 6 str qts, 3 str qnts, 2 ww qts, 2 ww qnts, *c*55 sextets, septets, octets incl. Radiations, pf, 1961; Yitgadal v'yitkadash [Glorified and Hallowed] (Doxology), ob, 1963; Shaharit [Morning Prayer Service], pf, 1963; 9 Pieces, ob, 1973; Music for Vn, Vc, Pf, Tape, 1974; 4 Movts for 5 Vns Based on Drawings by Klee, 1974; Will it Work?, little suite, gui, 1985; 3 Movts, gui, 1993; Crossed Over the City Like a Large Bird, gui, str, qt, 1995; Friendship in K, org 4 hands, 1994; From the Diary of a Gravitational Scientist, va, pf, 1995; Octet, 1995; other chbr and solo inst pieces, incl. *c*115 solo inst works, *c*150 pf works, *c*240 duos, *c*200 trios

Chbr ens works, elec pieces

MSS in *IL-J*

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URY EPPSTEIN

Ehrlich, Cyril (*b* London, 13 Sept 1925). English writer on music and social historian. A self-taught pianist, he served

in the RAF and Army from 1943 to 1947 and while carrying out duties in India lectured on musical appreciation across the country. He studied economic history at the London School of Economics (BSc Econ 1950), continued as research assistant (1950–52) and gained the PhD in 1958. From 1952 to 1961 he taught at Makerere College, Uganda. He joined the staff of the Queen's University of Belfast in 1961, becoming reader in economic and social history in 1969, professor in 1974 and emeritus professor in 1986. He was visiting professor of music at Royal Holloway, University of London, 1995–7.

Ehrlich's main area of study is the economic and social history of music in Britain since the 18th century and he is the first scholar to have written extensively on this subject. His work, much of which considers the piano as a social and economic indicator, is based on painstaking archival and statistical research and is characterized by its clarity and wit. His monographs on the PRS and the Royal Philharmonic Society are official yet critical histories. In tracing the links between music, technology, business and society, he is outspoken about the negative effects of commercialism and cultural paternalism on professional music-making.

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'The Marketplace', *The Blackwell History of Music in Britain*, vi: *The Twentieth Century*, ed. S. Banfield (Oxford, 1995), 39–53

ROSEMARY WILLIAMSON

Ehrlich, (Karl) Heinrich (Alfred) (*b* Vienna, 5 Oct 1822; *d* Berlin, 30 Dec 1899). Austrian pianist, teacher, writer and critic of Hungarian descent. He studied the piano under Henselt, Bocklet and Thalberg, and composition under Sechter. Unwilling to establish himself in one place or occupation, by the time he was 40 he had lived and worked in Bucharest, Hanover (1852–5 as court pianist to King George V), Wiesbaden, London and Frankfurt. In 1862 he settled in Berlin, working as a journalist and piano teacher. From 1864 to 1872 and again at the end of his life (1886–98) he taught the piano at the Stern Conservatory. He wrote political correspondence for the *Vossische Zeitung* and *L'indépendence* (1867–9) and later for the *Allgemeine Zeitung* (1872), and was music critic for the *Neue Berliner Musikzeitung* (1865–6), *Die Gegenwart* (1872–92), *Die Tribüne* (1878) and the *Berliner Tageblatt* (1878–98). In 1885 he was granted the title of professor at the Vienna Conservatory. Ehrlich wrote several piano works (including an unpublished *Konzertstück in ungarischen Weisen* which provided Liszt with the theme of his Hungarian Rhapsody no.2), and many critical and historical books and pamphlets; but he is best remembered for his pedagogical work, especially his edition of Tausig's *Tägliche Studien* (Berlin, 1872 or 1873).

WRITINGS

(*selective list*)

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Schlaglichter und Schlagschatten aus der Musikwelt (Berlin, 1872)
Für den 'Ring des Niebelungen' gegen das 'Festpiel zu Bayreuth' (Berlin, 1876)
Wie übt man am Klavier? Betrachtungen und Rathschläge nebst genauer Anweisung für den richtigen Gebrauch der Tausig-Ehrlich'schen 'Tägliche Studien' (Berlin, 1879, 3/1900; Eng. trans., *c*1880, 3/1917)
Die Musik-Aesthetik in ihrer Entwickelung von Kant bis auf die Gegenwart (Leipzig, 1881)
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Aus allen Tonarten (Berlin, 1888)
Wagner'sche Kunst und wahres Christentum (Berlin, 1888)
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Modernes Musikleben (Berlin, 1895)
Die Ornamentik in Beethovens Klavierwerken (Leipzig, 1896; Eng. trans., 1898)
Die Ornamentik in Joh. Seb. Bachs Klavierwerken (Leipzig, 1896; Eng. trans., 1898)

H.C. COLLES/R

Ehrling, (Evert) Sixten (*b* Malmö, 3 April 1918). Swedish conductor. Initial studies in the violin, the piano, composition and conducting led to a four-year course at the Swedish Royal Academy of Music. He made his opera début at Stockholm in 1940, studied with Böhm in Dresden in 1941 and made his concert début in Göteborg the following year. Ehrling's early success led to his appointment as director of the Stockholm Concert Society in 1943. After serving an apprenticeship as assistant and sometime guest conductor, Ehrling was made music director of the Swedish Royal Opera in 1953. He remained in the post until 1960. In the same era he began to tour internationally and taught at several institutes and in 1963 began a ten-year appointment at the Detroit SO. Following this he assumed directorship of the conducting programmes at the Juilliard School and in 1973 began to make regular appearances at the Metropolitan Opera, including a complete *Ring* cycle. In 1978 he was music adviser and from 1979 to 1985 principal guest conductor of the Denver SO. Ehrling has also served as music adviser in San Antonio (1985–8) and San Diego (1985). His recordings include works by a number of Swedish composers. He is deeply respected by fellow conductors as an artist of uncommon integrity, constancy and craftsmanship, and he has served as mentor to many young conductors and composers.

CHARLES BARBER/JOSÉ BOWEN

Eibenschütz, Ilona (*b* Budapest, 8 May 1873; *d* London, 21 May 1967). Hungarian pianist. She made her début as a child of six in Vienna, and travelled widely until she was ten, studying during part of that time, and until 1885, at the Vienna Music Academy with Hans Schmitt. She studied with Clara Schumann for four years (1886–90) and, after playing to Rubinstein and Liszt, her career as a mature artist began in 1890, when she played at a Gürzenich concert at Cologne. Performances at the Leipzig Gewandhaus and in Vienna followed, and on 12 January 1891 she made her first appearance in England, where she was to make her home, at a Monday Popular Concert,

playing Schumann's *Etudes symphoniques* and (with Piatti) Beethoven's A major Cello Sonata. Her success was emphatic. She was an early champion of Brahms in England, giving the first performances of op.118 and op.119 in 1894, but she virtually retired from the concert platform after her marriage in 1902. She made her only commercial recordings, of Brahms and Scarlatti, in 1903; some private recordings, made towards the end of her life, have been issued on CD.

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J.A. FULLER MAITLAND/FRANK DAWES/DONALD ELLMAN

Eichberg, Julius (*b* Düsseldorf, 13 June 1824; *d* Boston, MA, 19 Jan 1893). German violinist, teacher and composer. He entered the Brussels Conservatory in 1843, studying with L.J. Meerts and Bériot, and graduated in 1845 with first prizes for violin and composition. He was then appointed professor at the conservatory in Geneva, where he remained for 11 years. In 1857 he went to New York and two years later to Boston. He was director of the Boston Museum Concerts (1859–66), and in 1867 took part in the establishment of the Boston Conservatory of Music, being mainly responsible for the good reputation of its violin department.

Eichberg's many compositions include works for solo voices, chorus, violin, string quartet and piano. He prepared textbooks and pedagogical works including collections of vocal exercises, studies for senior schoolchildren and a thorough violin method (1873). Eichberg enjoyed great success with his four operettas, *The Doctor of Alcantara* (1862), *A Night in Rome* (1864), *The Rose of Tyrol* (1865) and *The Two Cadis* (1868).

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F.H. JENKS/JOHN MORAN

Eichenauer, Richard (*b* Iserlohn, 24 Feb 1893; *d* ?). German writer on music. He studied German, modern languages and music in Munich and Leipzig and was certified to teach languages and singing at the high school level; he then became director of the agricultural college in Goslar. Despite his lack of musicological training, his writings on music and race were widely cited as authoritative by musicologists, including Friedrich Blume, during the Nazi regime. His most widely quoted work, *Musik und Rasse* (1932, enlarged 2/1937), is an adaptation of attempts in art history and literature to identify the 'racial soul' and identify the racial aspects of musical style.

WRITINGS

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Die Rasse als Lebensgesetz in Geschichte und Gesittung (Leipzig, 1934, 2/1935, 3/1939; Dutch trans. 1943)
Polyphonie, die ewige Sprache deutscher Seele (Wolfenbüttel, 1938)
Von den Formen der Musik (Wolfenbüttel, 1943)

PAMELA M. POTTER

Eichendorff, Joseph (Karl Benedikt), Freiherr von (*b* Lubowitz Castle, Upper Silesia, 10 March 1788; *d* St Rochus, nr Neisse, 26 Nov 1857). German poet. The scion of old aristocratic families, he spent his childhood at the country seat and in 1805 went to Halle University to study law; in 1807 he went to Heidelberg and there, and from 1809 in Berlin and Vienna, he was on friendly terms with some of the leading spirits of the Romantic movement. In 1813 he enlisted with Lützow's Freikorps in the war of liberation before eventually settling in Danzig, where he worked as a civil servant until, in 1831, he accepted a post at the Ministry of Culture in Berlin. He retired in 1844, at least in part owing to problems caused by his devout Roman Catholicism, and spent the remaining years of his life in the country.

Although his first published work was a novel, Eichendorff may be considered the German Romantic lyricist *par excellence*. Music plays an important part in many of his works, especially his best-known prose tale, *Aus dem Leben eines Taugenichts* (1826). Despite the rather limited vocabulary of his poetry and the seemingly untroubled note of calm confidence emanating from most of his best-known works, Eichendorff is anything but the simple, predictable, pious optimist he is sometimes held to be. Among the many composers who have set his lyrics are Brahms (6 lieder, choral works), Franz (13 lieder), Mendelssohn (5 lieder, 10 partsongs, a duet), Schumann (16 lieder, 6 partsongs) and Wolf (26 lieder and 6 choruses). Even in the 20th century the calm and occasionally melancholy beauty of his verses has drawn composers as disparate as Burkhard (a choral piece), Medtner (5 lieder), Paumgartner (an opera, *Aus dem Leben eines Taugenichts*), Reger (2 lieder, a chorus, a duet), Schoeck (more than 40 songs, choral works and an opera, *Das Schloss Dürande*), Ethel Smyth (4 lieder) and Richard Strauss (a lied and a choral piece). Pfitzner's cantata *Von deutscher Seele* and his 19 song settings deserve particular mention.

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PETER BRANSCOMBE

Eichheim, Henry (*b* Chicago, 3 Jan 1870; *d* Santa Barbara, CA, 22 Aug 1942). American composer, violinist and conductor. A graduate of the Chicago Musical College, he went on to play with the Theodore Thomas Orchestra (1889) and the Boston SO (1890–1912). Thereafter, he devoted himself to composition, chamber music and conducting, making his reputation as an early champion of works by Debussy, Ravel and Fauré. Trips to Japan, Korea and China prompted intensive study of Asian music with Hisao Tanabe (Japan), Yang Yinliu (China) and Jaap Kunst (Java). During the first of four such trips (1915), Eichheim transcribed the sounds around him in notebooks that have, unfortunately, been lost. Photographs of musical performances throughout Asia do survive, however. Leopold Stokowski, a close friend, who

performed the premières of many of his works, travelled with him to Bali (1928) and India (mid-1930s). After 1922 Eichheim settled in Santa Barbara.

Eichheim's greatest contribution rests upon his pioneering efforts to combine the timbres of Asian instruments with those of the Western orchestra. Convinced that the introduction of Asian instruments would greatly enrich the range of sonorities available to Western composers, Eichheim was an avid collector. He lectured widely on the rhythmic and melodic elements of Asian music and often incorporated indigenous melodies into his compositions. The early piano piece *Gleanings from Buddha Fields* (1906), inspired by the writings of Lafcadio Hearn, reflects Eichheim's growing interest in East Asia. *Oriental Impressions* (1919–22), a suite of seven sketches, is based on transcriptions of a Korean street labourer's song, a blind shakuhachi player's melody and the sound of tuned bells hanging under the roof of the Imperial Temple, Bangkok. Large orchestral works, such as *Java* (1929) and *Bali* (1933), achieve new orchestral effects through the use of gamelan instruments. Throughout his career, Eichheim also composed songs; Yeats was his favourite poet, but in later years he also set Shakespeare, Tennyson and translations of Chinese poetry.

WORKS

Orch: Oriental Impressions, 4 street bells, Burmese cymbals, Burmese castanets, Chin. drum, fish-head drum, Jap. wood-bell, orch, 1919–22 [rev. of pf piece]; Malay Mosaic, 1924; The Rivals (ballet), 1924 [rev. as Chinese Legend, 1925]; A Burmese pwé, 1926; The Moon, My Shadow and I (Li Bai [Li Tai-po], trans. F. Ayscough, rev. A. Lowell), S, orch, 1926; Java, bonang, gender, mar, saron, gongs, orch, 1929; Bali, bonang, gender, saron, cymbals, gongs, orch, 1933

Chbr and solo inst: [6] Etudes, vn, 1890s; Moto perpetuo, vn, 1893; Sonata no.1, vn, pf, 1892–5; Str Qt, 1895; Gleanings from Buddha Fields (Poem for Pf), 1906; Oriental Impressions, pf, 1918–22 [rev. for chbr ens, 1919–21, orchd 1919–22]; Sonata no.2, vn, pf, 1934

Songs (S, pf): 7 songs, 1904–8: Across the Silent Stream (F. Macleod), Aedh Wishes his Beloved were Dead (W.B. Yeats), Autumn Song (D.G. Rossetti), The Heart of the Woman (Yeats), The Lament of Ian the Proud (Macleod), The Undersong (Macleod), When the Dew is Falling (Macleod); *c*38 others

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DOLORES M. HSU

Eichhorn, Kurt (Peter) (*b* Munich, 4 Aug 1908; *d* Murnau, 29 June 1994). German conductor. He studied at the conservatory in Würzburg and made his début as chorus master and conductor in Bielefeld in 1932. After Hitler had annexed the Sudetenland, Eichhorn took over engagements in Teplitz-Schönau (now Teplice; 1939) and Karlovy Vary (1941–3). In 1944 he was appointed conductor of the Dresden PO, and after World War II he became a staff conductor at the Staatsoper in Munich. From 1956 to 1967 Eichhorn was chief conductor of the Gärtnerplatztheater in Munich, and in 1967 he became chief conductor of the Bavarian RO. In this capacity, he made several opera recordings, among them *Iphigénie en Aulide*, *Hänsel und Gretel* and works by Orff (*Die Bernauerin*, *Die Kluge*, *Der Mond*, *Orpheus*). He also taught at the Musikhochschule in Munich.

MARTIN ELSTE

Eichmann, Peter (*b* Brandenburg an der Havel, 1561; *d* Stargard, Pomerania, 12 June 1623). German music theorist, teacher and composer. He is a direct ancestor of the conductor Wilhelm Furtwängler. He taught at the town school at Stargard from 1588, and by 1596 he was Kantor there. Both in their subject matter and in the treatment of it, his two treatises on music are superior to the usual German song manuals for schools. In *Oratio de divina origine atque utilitate multiplici … artis musicae* (Stettin, 1600) he set out to demonstrate the divine origins and miraculous properties of music, drawing on biblical evidence and the writings of Boethius.

Eichmann was also concerned with improving the effectiveness of new music. Music, he maintained, could fulfil its purpose, stirring the emotions, bringing order into people's lives and heightening their awareness of God, only when it was well performed. Singers must therefore master the foundations of music theory and performing practice. *Praecepta musicae practicae sive Elementa artis canendi* (Stettin, 1604) deals with the elementary rules of song and with keys and modes. His key system contained 14 chromatic steps (with A♭, E♭, B♭, F♯, C♯, G♯, D♯), and thus began the division of the black keys D♯/E♭ and G♯/A♭. As an aid to memorizing the keys Eichmann referred to hymns and to well-known motets by Lassus. Among music examples he provided are four bicinia by Lassus and five pieces by Joachim Belitz, his predecessor in the school at Stargard, as well as four bicinia and a piece in cantional style of his own composition. In the preface he demanded that in school not only the hymn for Sunday should be practised but that also during the first days of the week the pupils should sing Italian madrigals and French chansons.

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MARTIN RUHNKE

Eichner, Adelheid Maria (*b* ?Mannheim, before 1 Sept 1762; *d* Potsdam, 5 ?April 1787). German singer and composer. She was the daughter and only surviving child of the bassoonist and composer Ernst Eichner and his wife Maria Magdalena Ritter. She grew up in Zweibrücken, where her father was employed in the Hofkapelle of Duke Christian IV of Zweibrücken-Birkenfeld from autumn 1762 to November 1772. According to her friend C.F. Zelter, she was taught singing in Mannheim by an elderly Italian castrato of a good school; her father may have taught her the piano. At the end of 1773 she and her mother joined her father in Potsdam. He had travelled to Paris and London to give concerts and had begun his employment in the Hofkapelle of the Prince of Prussia (later King Friedrich Wilhelm II) in August 1773. She was apparently likewise employed in the Hofkapelle, as the only German woman singer, appearing in public concerts in Berlin as the prince's 'Cammer Sängerin' from 1777 and from 1781, at the Berlin Royal Opera; she was a permanent member of the opera from 1782 and sang

leading roles in *opera seria* performances. Her contemporaries unanimously praised her voice, which was even throughout its range of three octaves, and her extraordinary vocal technique; only her acting was considered stiff and awkward. Of her piano playing, the Freiburg *Musikalisches Taschenbuch* of 1784 remarked that she played 'with the same ease and skill [with which she sings] and particularly with regard to matters of taste in performance, her sensitive father's spirit seems to rest on her'. Her early death was attributed by Zelter to 'a severe emotional disturbance'.

Eichner first came to prominence as a composer in 1780, when her *12 Lieder mit Melodien fürs Clavier* was published in Potsdam; this collection, her only surviving work, includes one of the earliest Goethe songs, a setting of *Jägers Nachtlied*. Although highly expressive, the songs are conceived in instrumental terms, with little regard for the natural melody of their texts. Further individual songs were printed in musical almanachs until 1792. Eichner set poems by G.A. Bürger and J.D. Overbeck, as well as those of the Dutch General von Stamford, who from about 1775 until 1786 was tutor at the Prince of Prussia's court and according to Zelter, was engaged to her.

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MARIANNE REISSINGER

Eichner, Ernst (Dieterich Adolph) (*b* Arolsen, bap. 15 Feb 1740; *d* Potsdam, early 1777). German bassoonist and composer, father of ADELHEID MARIA EICHNER. As a son of the Waldeck court musician and bassoonist Johann Andreas Eichner (1694–1768), he must have learnt the violin and bassoon, and been introduced to the rules of counterpoint and composition (the basis of his lauded prowess later in 'strict writing'), from musicians at the court. On 5 August 1753 he was confirmed. His marriage to Maria Magdelena Ritter (probably of the Mannheim family of musicians) undoubtedly took place before 1760, and their first daughter Adelheid was probably born between 1760 and 1762; a second daughter, Maria Catherina Elisabeth, was born on 14 August 1764 but died four days later.

On 1 September 1762 Eichner entered the court orchestra of Duke Christian IV of Zweibrücken (the brother of Waldeck's Princess Christiane), where he served primarily as a violinist and later (1769) was appointed Konzertmeister. He toured as a virtuoso bassoonist from 1767, establishing a considerable fame. In 1770 he travelled in the prince's entourage to Paris, where his earliest symphonies – among other works – appeared in print and where he was placed second to Cannabich in the Foire Germain symphony contest in 1772. He left the Zweibrücken court on 18 November 1772 and travelled via Paris to London. There he appeared as a bassoonist in 12 of J.C. Bach's subscription concerts (March–May 1773). In August of that year he was a bassoonist in the service of the Prussian crown prince, later Friedrich Wilhelm II, in Potsdam. He interrupted his service there only once, to visit Arolsen and Leipzig (1775). His early death passed unnoticed by the musical public.

Although active as a composer only from 1763 to 1776, Eichner left a noteworthy corpus of symphonies, solo concertos, chamber music and vocal works. His early style is typified in the solo concertos which were written before 1769 for the court at Zweibrücken; the chamber and symphonic works, on the other hand, date from his years as Konzertmeister or from his tenure in Potsdam. The last solo concertos seem untouched by his symphonic style; they strongly follow the so-called 'sonata-concerto' in their rounded, cantabile melodies and noticeably more adventurous harmonies. The sequence of themes is reduced to a first and second group (not always contrasting), and certain details depart from contemporary convention in this regard. The 12 two-movement keyboard trios and 24 three-movement symphonies (nos.1–24), which were two parallel series from the Zweibrücken years, resemble one another in the treatment of forms and themes, and reveal the application of Eichner's symphonic style to his chamber works – a novelty not universally accepted by his contemporaries. As was the custom at the time, the keyboard part is predominant in the trios, with violin accompanying and a cello part merely doubling the keyboard bass line. The remaining chamber works are all more or less isolated or occasional pieces, if not arrangements from contemporary operas. The Potsdam cello quartets (op.12), which are quite substantial, are novel only in having three movements; the two quintets for flute and strings were cited by Alois Volk as being important examples of chamber works with obbligato double bass parts.

The core of Eichner's output is his symphonies. Within the relatively brief span of seven years he composed 31 orchestral works (24 of them between 1769 and 1772) whose progress outlines a remarkable maturing of style. Despite their temporal proximity these works fall into three distinct stylistic periods: a phase of experimentation in form and content (nos.1–12), another of formal stability and enhanced expressivity (nos.14–24) and a 'late' style (nos.25–31) synthesizing both of these. Unlike most pre-Classical symphonists, particularly those at Mannheim, Eichner generally used a fully-fledged sonata form, with exposition, for the opening and final movements, and in the last symphonies shows himself quite capable of thematic development. The works of the Zweibrücken years are pompous, brilliantly coloured pieces intended to match the acoustics of Rococo concert halls, and aim above all at a sensual effect. The Potsdam works, however, unite this brilliance with depth of content, a new utterance that stands apart from artifice.

Eichner's compositions are the work of a solid craftsman and – half a generation before Mozart – an ingenious eclectic. The symphonies in particular amalgamate Italian three-part form with the frequently modulating harmonies of middle-Germany, the dynamics and expressivity of Mannheim, a French periodicity and cantabile, and a song-like melodic style from the north German, or Berlin, school. Eichner, no doubt consciously, sought a synthesis of the forms and idioms of his time; he fits into none of the important 18th-century 'schools', but was a solitary figure who, like so many of his contemporaries, aimed to give structure and substance to the new genre of the 'concert symphony'.

WORKS

printed works published in Paris, unless otherwise stated

ORCHESTRAL

Syms. (Eichner's numbering in square brackets; thematic catalogue in DTB, xiii, Jg.vii/2, 1906 and Reissinger, 1970): 6 as op.1 [2, 3, 1, 4, 5, 6] (1770); 3 à 8 parties, op.5 [11, 12, 10] (1772); 3 à 8 parties

obligées, op.6 [7, 19, 14] (1772); 6 à 8 parties obligées, op.7 [15, 20, 18, 8, 17, 9] (1772), no.5 ed. in DTB, xv, Jg.viii/2 (1907); 6 à 8 parties, op.10 [22, 21, 24, 16, 23, 25] (1775); 6 à grand orchestre, op.11 [29, 30, 26, 31, 28, 27] (1776); 1 in E♭ [13], lost

Concs.: 1 for hp/hpd, C (1771); 5 for ob, no.1, B♭, 1764, ed. D. Gerhardt (Leipzig, 1958), no.2 ('Jagdserenade'), D, 1770, no.3, C, 1772, no.4, B♭ and no.5, E♭, listed in Breitkopf catalogues (1779–81) [no.5 also pubd as cl conc.]; 1 for cl, E♭ (1777); 6 for bn, no.1, C, ?1771, no.2, C, 1773, no.3, C, no.4, E♭ and no.5, B♭, listed in Breitkopf catalogues (1778–84), no.6, D, in C.F. Cramer: Magazin der Musik (Hamburg, 1783/R); 1 for vn, 1763, 3 for fl, 1763, 1 for vc, 1775, all lost

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thematic catalogue in DTB, xxviii, Jg.xvi (1915)

4 or more insts: 6 qts, fl, vn, va, b, op.4 (1772), no.4 ed. in DTB, xxvii, Jg.xv (1914); 6 qts, vn, va, vc, b, op.12 (1776–7) [also as op.11]; Divertissement, 2 ob, 2 cl, 2 hn, 2 bn (?1776); Divertimento militare, 2 cl, 2 hn, 2 bn in C.F. Cramer: Magazin der Musik (Hamburg, 1783/R); sextet, fl, ob, vn, violetta, bn, b, ?1769, lost [arrs. of ariettas by Grétry]; qnt, fl, str, ?1771, lost [arrs. of ariettas by Trial]; 2 qnts, fl, str, ? before 1773, lost

2 or 3 insts: 12 sonates, kbd, vn and vc ad lib, 3 as op.2 (1770), no.1 ed. in DTB, xxviii, Jg.xvi (1915), 3 as op.3 (1771), 6 as op.8 (1772–3), no.3 ed. in DTB, xxviii, Jg.xvi (1915); 6 sonates, vn, kbd, op.9 (1774); 6 Duos, vn, va, op.10 (1776)

Other works: 6 sonatas, hpd/pf (London, ?1773) [identical with 6 sonatines, op.7 (Frankfurt, 1776), and fl/ob sonatas with b (?1788)]; Sonatte, D, *F-Pn*; Delia (ballad), 1v, pf (Dublin, *c*1780/R in *MGG1*)

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C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/R)

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E. Stiltz: *Die Berliner Klaviersonate zur Zeit Friedrichs d.Gr.* (Sarrbrücken, 1930)

J.W. Schottländer, ed.: *Carl Friedrich Zelters Darstellungen seines Lebens* (Weimar, 1931)

H. Weber: *Das Violoncell-konzert des 18. und beginnenden 19. Jahrhunderts* (Tübingen, 1932)

G. Hausswald: 'Ernst Eichner, ein vergessener Kleinmeister der Klavierkunst: zu seinem 200. Geburtstag', *ZfM*, Jg.107 (1940), 158–9

A. Volk: *Ernst Eichner: sein Leben und seine Bedeutung für die Kammermusik and das Solokonzert* (diss., U. of Cologne, 1943)

R. Fuhrmann: *Mannheimer Klavier-Kammermusik* (Marburg, 1963)

P. Mecklenburg: *Die Sinfonie der Mannheimer Schule* (diss., U. of Munich, 1963)

M. Reissinger: *Die Sinfonien Ernst Eichners (1740–1777)* (Wiesbaden, 1970)

MARIANNE REISSINGER

Eichorn, Johann (*b* Nuremberg, 1524; *d* Frankfurt an der Oder, 21 Aug 1583). German printer and book dealer. He probably learnt the printing trade in his native city, and he entered the University of Frankfurt an der Oder in 1547. Two years later he took over Nicolaus Wolrab's printing press and within a few years it became one of the main publishing houses in eastern Germany. He soon became official printer for the university and was made a member of the city council in 1570. On 31 October 1577 he requested and was granted the protection of Maximilian II's imperial patent. A subsidiary firm, founded by Eichorn in Stettin in 1568–9, was given to his son-in-law, Andreas Kellner (*d* 1591) in 1572. The main business was taken over in 1581 by Eichorn's son Andreas (*b* Frankfurt an der Oder, 17 Sept 1553; *d* Frankfurt, 21 Nov 1615), who had served his apprenticeship under Sigmund Feyerabend in Frankfurt am Main, and in 1615 by Andreas's son, Johann (*b* Frankfurt an der Oder, *c*1585; *d* Frankfurt, 1642), who had begun signing publications as early as 1606. Andreas compiled a publisher's list in 1606 containing 119 different items including music.

As university printer Johann Eichorn received the active support of the influential humanist Jodocus Willich, and was largely responsible for the growing importance of Frankfurt an der Oder in the international book market. By the late 16th century the city, with its three annual book fairs which attracted printers and book dealers from all over Germany, had become the main trading centre for eastern Europe. Although he printed books on a wide variety of subjects including local history, classical literature and theology, many of them decorated with woodcuts by the prominent artist Frantz Friderich, Eichorn's main contribution was in the publication of music. By 1617 the firm had brought out more than 90 works in this field, including such divergent collections as the widely used Protestant hymnbook of 1552, *Geistliche Lieder D. Martini Lutheri*, with its many subsequent editions, and lute tablatures of Waissel, Kargel and Drusina. Since he concentrated mainly on the works of local composers, Eichorn also published a great many compositions written for local special occasions (weddings, funerals, university ceremonies, etc.) as well as a variety of school plays, some of which included music. Both his son and grandson continued the business along much the same lines, relinquishing the lead, particularly in music, to the newly founded firm of Hartmann in about 1600.

MUSIC PUBLICATIONS

(*selective list*)

all published in Frankfurt an der Oder

J. EICHORN (i)

N. Listenius: Musica (*c*1550); B. Drusina: Tabulatura continens ... fantasias (1556[32]); Zwey schöne newe geistliche Lieder (1556); Geistliche Lieder D. Martini Lutheri (1559); Enchiridion geistlicher Lieder und Psalmen durch D. Mart. Luth. (1556); H. Faber: Compendiolum musicae (1560); M. Waissel: Tabulatura continens ... cantiones, 4–6vv, testudini aptatas (1573[27]); B. Drusina: Tabulatura continens ... cantiones (1573[25]); P. Agricola: Liebliche Comedia von dem letzten Tage des jüngsten Gerichts (1573); W. Figulus, ed.: Vetera nova carmina ... de natali Domini (1575[2]); W. Figulus: Cantionum sacrarum ... primi toni decas prima (1575)

A. EICHORN

G. Lange: Cantiones aliquot novae (1580); G. Lange: Cantiones duae, 6vv (1582); G. Krengel: Tabulatura nova continens ... madrigalia, mutetae, paduanae et vilanellae (1584[14]); C. Lasius: Schön herrlich new Trostspil ... von der Geburt Christi (1586); F. Pittan: Sacrae cantiones, 5–6vv (1590); B. Ringwaldt: Speculum mundi, eine feine Comoedia (1590); M. Waissel: Tabulatura allerley künstlicher Preambulen (1591); M. Waissel: Lautenbuch ... voller Unterricht; sampt ausserlesenen deudtschen und polnischen Tentzen (1592); M. Waissel: Tabulatura guter gemeiner deudtscher Tentze, 1–2 lauten (1592); H. Faber: Compendiolum musicae (1592)

N. Zangius: Schöne newe ausserlesene geistliche und weltliche Lieder, 3vv (1594); C. Pelargus, ed.: Enchiridion graecolatinum hymnorum, cantionum et precationum (1594); B. Gesius: Hochzeitsgesänge, 5, 6, 8vv (1595); B. Gesius: Ein christlichs Dancklied auff das newe Jahr (1596); B. Gesius and D. Havickenthal: Duae cantiones, 5vv (1596[18]); B. Ringwaldt: Plagium oder diebliche Entfürung (1597); B. Gesius: Hymni scholastici in schola Francofurtensi ad Oderam (1597); B. Ringwaldt: Evangelia, auff alle Sontag unnd Fest ... zu singen (*c*1601)

J. EICHORN (ii)

C. Pelargus, ed.: Psalterium, cantica, hymni (n.d.); S. Höpner: Gratulatorium musicum in honorem ... Dn. Jacobi Gesii (1606); B. Gesius: Cantilena ex Psalmo CVII (1606); B. Gesius: Duae Harmoniae in festivitatem secularem academiae Francofurtanae,

8vv (1606); B. Gesius: Synopsis musicae practicae ... in usum scholasticae iuventutis Francofurtensis cis Viadrum (1609); S. Höpner: Drey geistliche Gesänge, 6vv, insts (1614)

A. KELLNER, STETTIN, AND HIS HEIRS

P. Bucenus: Passio Domini nostri Jesu Christi ... in usum ecclesiae rigensis, 6vv (1578); P. Dulichius: Cantiones, 5–6vv (1589); P. Dulichius: Philomusicis ... cantiones sacras, 4–8vv (1590); P Dulichius: Harmoniae aliquot, 7vv (1593); P. Dulichius: Sex cantiones sacrae, 5vv (1593); P. Luetkeman: Newer lateinischer und deutscher Gesenge auf die vornembsten Feste (1597); P. Dulichius: Fasciculus novus continens dicta insigniora ex Evangeliis (1598); P. Dulichius: Quarta pars centuriae, 7–8vv, harmonias sacras ... continentis (1613)

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E. Bohn: *Bibliographie der Musik-Druckwerke bis 1700, welche ... zu Breslau aufbewahrt werden* (Berlin, 1883/R)

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H.-P. Kosack: *Geschichte der Laute und Lautenmusik in Preussen*, Königsberger Studien zur Musikwissenschaft, xvii (Kassel, 1935)

W. Maushake: *Frankfurt an der Oder als Druckerstadt* (Frankfurt an der Oder and Berlin, 1936)

J. Benzing: 'Der Buchdruck in Frankfurt (Oder) von 1530–1550 (Johann Hanau und Nikolaus Wolrab)', *Gutenberg-Jb 1937*, 131–8

H. Grimm: *Von den Drucker-Zeichen des 1549 bis 1581 in Frankfurt a.d.O. tätigen Universitätsbuchdruckers Johann Eichorn* (Frankfurt an der Oder, 1939)

H. Grimm: *Meister der Renaissancemusik an der Viadrina* (Frankfurt an der Oder, 1942)

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J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden, 1963, 2/1982), 133, 405

W. Lipphardt: 'Das Gesangbuch von J. Eichorn d. Ä. zu Frankfurt an der Oder', *Jahrbuch für Liturgik und Hymnologie*, xiii (1969), 161–70; xiv (1970), 203–4

MARIE LOUISE GÖLLNER

Eidenbenz, Johann Christian Gottlob (*b* Owen, nr Kirchheim, 22 Oct 1761; *d* Stuttgart, 20 Aug 1799). German composer. He received his musical training at the Hohe Karlsschule at Stuttgart (1776–84), where his fellow students included Schiller and J.R. Zumsteeg. In 1784 he was appointed viola player in the orchestra of the Württemberg court at Stuttgart, a post he held for the rest of his life. He composed highly praised ballets (now lost) for the court theatre and many lieder with keyboard accompaniment, as well as keyboard pieces, flute duets and sacred works. His lieder, like those of his contemporaries Zumsteeg, Schubart and Rheineck, are representative of the Swabian lied school and were particularly successful. The majority are simple strophic settings with folklike melodies but occasionally have more complex structural patterns, such as strophic variation or rondo form; the keyboard functions primarily as an accompanying instrument, although with frequent preludes, interludes and postludes. Most of his keyboard compositions are short dance pieces intended for beginners, and his sacred cantatas are simple and unpretentious. In general, his works reveal attractive melodies, but awkward harmonic treatment.

WORKS

all printed works published in Stuttgart unless otherwise stated

VOCAL

Lieder: 12 Lieder mit Begleitung des Klaviers (Leipzig, 1798); 7 in Sammlung neuer Klavierstükke mit Gesang, i–ii (Dessau and Leipzig, 1783–4); 20 in Musikalische Monatschrift, ed. J. Zumsteeg (1784); 5 in Musicalische Rhapsodien, ed. C. Schubart (1786); 12 in Musikalischer Potpourri für Liebhaberinnen (1790–91); 7 in Taschenbuch für Freunde des Gesanges, i (1796)

Sacred (all in *D-Tl*): Herr, grosser Gott, dich loben wir (Te Deum), vv, chorus, orch, org; 3 cantatas with orch, org: Auf zu dir, Erhabener, B solo, 4vv, König aller Nationen, 4vv, Lobsinget Gott, 4vv; others

INSTRUMENTAL

Kbd: 24 leichte Klavier-Belustigungen (1793); Leichte Clavierstücke (Leipzig, n.d.); 3 works in Musikalische Monatschrift (1784); 15 works in Musikalischer Potpourri (1790–91); organ pieces

Other inst: Der Schäferlauf (ballet), Stuttgart, 1799, lost; 3 fl duos, op.6 (Heilbronn and Offenbach, 1795)

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D.C. Ossenkop: *The Earliest Settings of German Ballads for Voice and Clavier* (diss., Columbia U., 1968)

G. Maier: *Die Lieder Johann Rudolf Zumsteegs und ihr Verhältnis zu Schubert* (Göppingen, 1971)

J.W. Smeed: *German Song and its Poetry, 1740–1900* (London, 1987)

DAVID OSSENKOP

Eigeldinger, Jean-Jacques (*b* Neuchâtel, 9 March 1940). Swiss musicologist. He studied at the University of Neuchâtel (1958–62), the Sorbonne with Jacques Chailley (1962–5) and the Geneva Conservatory with Louis Hiltbrand (1970–71). He taught concurrently at the Institut Jaques-Dalcroze in Geneva (1976–81) and at the Geneva Conservatoire (1978–83). Additionally, in 1981 he was appointed lecturer at Geneva University, where he later became professor of the music department (from 1988) and director of the history of art and musicology department (1989–92). He has also been a visiting professor at the Paris Ecole Normale Supérieure (1985–7; 1995). He was the founder-president of the French-speaking section of the Swiss Musicological Society in 1980 and editor-in-chief of the *Revue musicale de Suisse romande* (1976–88).

Eigeldinger's main areas of study are J.-J. Rousseau and the aesthetics and musical writings of the Enlightenment, the history of musical interpretation from the 18th century to the 20th and the piano during the 19th century. In his study of the piano during this period he has examined its role in musical life in France and Germany, and also its repertory, particularly the works of Schumann, Liszt, Stephen Heller and Chopin. His work includes a scholarly edition of Heller's *Préludes à Mlle Lili*, a collection of 32 pieces for piano, op.119 (Mâcon, 1984), and an edition (Paris, 1982) of Jane Stirling's printed copies of Chopin's works, annotated by the composer for her use. Eigeldinger has made a special study of Chopin, examining the aesthetics of his musical style, his teaching and his music. His book *Chopin vu par ses élèves* is widely regarded as a work of seminal

importance, and he is one of three co-editors of a new critical edition of the complete works of Chopin. He has also translated a number of texts into French, including Forkel's work on the life, art and work of J.S. Bach (Paris, 1981). He received the honour of Order of Merit of the Polish Ministry of Culture in 1984.

WRITINGS

Chopin vu par ses élèves (Neuchâtel, 1970, 3/1988; Eng. trans., 1986)
'Liszt transcrittore e interprete di Bach', *L'organo*, xi (1973), 171–81
'Chopin et l'héritage baroque', *Schweizer Beiträge zur Musikwissenschaft*, ii (1974), 51–74
'La Prélude "de la goutte d'eau" de Chopin: état de la question et essai d'interprétation', *RdM*, lxi (1975), 70–90
'Deux élèves suisses de Chopin: Daniel Heussler et Bovy-Lysberg', *Revue musicale de Suisse romande*, xxix (1976), 12–25
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ed.: S. Heller: *Lettres d'un musicien romantiqe à Paris* (Paris, 1981)
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ed.: S. Baud-Bovy: *Jean-Jacques Rousseau et la musique* (Neuchâtel, 1988) [incl. CD]
'Twenty-Four Preludes op.28: Genre, Structure, Significance', *Chopin Studies*, ed J. Samson (Cambridge, 1988), 167–93; Fr. orig., *RdM*, lxxv (1989), 201–28
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'Rousseau, Goethe et les barcarolles vénitiennes: tradition musicale et *topos* littéraire', *Annales de la Société J.-J. Rousseau*, xl (1993), 213–63
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'Pour une esthétique de l'art lyrique', *Ecrits sur la musique, la langue et le théatre*, Oeuvres complètes de J.-J. Rousseau, v, ed. B. Gagnebin, M. Raymond and S. Baud-Bovy (Paris, 1995), 1711–33
'*Anch'io son pittore* ou Liszt compositeur de *Sposalizio & Pensieroso*', *De l'archet au pinceau*, ed. P. Junod and S. Wuhrmann (Lausanne, 1996), 49–74; Pol. trans., *Muzyka: kwartalnik instytutu sztuki Polskiej akademii nauk*, xlii (1997), 93–115
'Chopin, Bellini et le Théâtre-Italien: autour de l'album de Mme d'Est', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996)
'Chopin and "La note bleue": an Interpretation of the Prelude op.45', *ML*, lxxviii (1997), 233–53
'Présence de Tomas D.A. Tellesfen dans le corpus annoté des Oeuvres de Chopin (exemplaire Stirling)', *RdM*, lxxxiii (1997), 247–61

Eiges [Eyges], **Konstantin Romanovich** (*b* Bogodukhov, Khar'kiv region, 24 May/5 June 1875; *d* Moscow, 2 Dec 1950). Russian composer and pianist. He attended the Moscow Conservatory (1900–05) where he studied with Ippolitov-Ivanov, Sergey Taneyev and Yaroshevsky. He was subsequently active as a pianist and teacher, Stanchinsky being among his pupils. Eiges was one of a circle of musicians, mostly composer-pianists, who congregated in Pavel Lamm's flat in Moscow during the 1910s and 20s. His writings on music include an article on Wagner ('R. Vagner i yego khudozhestvennoye reformatorstvo' ['Wagner and his Artistic Reformation'], *Russkaya Mïsl'*, vi (1913), 56–68), as well as reminiscences of Rachmaninoff and Taneyev. His works mostly involve the piano; his writing for the instrument is fluid, sensitive and strongly linked to early 20th-century Russian traditions. His style ranges from the naively Schumannesque (in the *Ėtyudï-fantazii*) to one which employs a wealth of cross rhythms (five against seven against six in the *Skazka* op.12 no.1) and intricate polyphonic layering alongside luxuriant harmonic and melodic progressions reminiscent of Rachmaninoff's later middle period. The two *sonata-poemï* are perhaps his best works and can be counted among the most successful of the many single-movement sonatas written in Russia in the 1910s and 20s. His son Oleg Konstantinovich Eiges (*b* Moscow, 30 April/13 May 1905) was also a pianist and composer whose output includes 14 piano sonatas; he studied composition with Anatoly Aleksandrov and Zhilyayev, and took piano lessons with Egon Petri in Berlin.

WORKS
(*selective list*)

Pf: Nocturne, op.1; 2 p'yesï: Eksprompt-ėtyud, fuga, op.3; Barcarolle, op.4; 2 prelyudii, op.5; 10 préludes, op.8, ?1910 [in memory of Yaroshevsky]; 2 skazki, op.12; 4 morceaux, op.14; Sonata-poėma no.1, op.15; Suite pastorale, pf 4 hands, op.18; 2 poėmï, op.19; Ėtyudï-fantazii, 2 vols, op.22/3; Sonata-poėma no.2, op.28
Other: Pesn' o veshchem Olege [A Song about the Prophetic Oleg] (cant.), 1905; Pf Trio no.1, 1906; V'yuga [Snow Storm], sym. picture, orch, 1907; Suite, vc, 1946; Pf Qt, 1947; Pf Trio no.2, 1947; Pf Qnt, 1948; romances to poems by A. Blok and others

JONATHAN POWELL

Eight foot. A term used in reference to organ stops, and by extension to other instruments, to indicate that they are pitched at unison or 'normal' pitch (now based on $c' = 256$ Hz), as distinct from FOUR FOOT (octave higher), TWO FOOT (two octaves higher) or SIXTEEN FOOT (octave lower). Eight foot is only an approximation, since the length of open organ pipe required to sound *c* will depend on (a) the kind or standard of foot, (b) the standard of pitch, and (c) the scale or width, wind pressure and flue size of the pipe concerned.

As J. van Heuren observed (*De orgelmaker*, 1804–5) exact length can be established only when the pipe is voiced. Thus when Praetorius wrote in *Syntagma musicum*, ii (2/1619), p.17 that 'if the customary present-day Cammerton is given to an organ, the lowest C in the Principal is 8′ long' it must be remembered that (a) he had in mind the slightly shorter Brunswick foot, and (b) he was merely conforming to an organ-builders' convention and did not intend an exact description.

Before the 16′, 8′, 4′ terminology had become conventional (e.g. Chartres Cathedral, 1542), documents often attempted to be exact, though of course without specifying foot standard. Thus at Valenciennes in 1515 the Principal

was '5 piez', probably from *G* high pitch, perhaps equal to the the 'jeu de six piés en ton de chapelle' at St Eloi, Bordeaux, in 1529. Schlick's 6½ Rhine foot *F* of 1511 was probably much the same as the 'seven voet en effaut' at Zwolle in 1447. The 'werk van 16 voetten' at Delft in 1458 seems to indicate both a sub-octave chorus and low pitch, since the compass began at *F*.

PETER WILLIAMS

Eighth-note. American term for QUAVER. *See also* NOTE VALUES.

808 State. English club dance music group. Named after the Roland TR-808 drum machine, which was central to the development of club dance music in the UK in particular, they came to prominence as part of the Manchester dance music boom of the late 1980s and early 90s and were influential in bringing techno music to a wide audience in the UK. Formed in 1988 by Graham Massey (*b* 1960), Martin Price (*b* 1955) and 'A Guy Called Gerald' (Gerald Simpson), they released the acid house album *Newbuild* (Creed) in the same year, shortly after which Gerald left the group. DJs Andy Barker (*b* 1969) and Darren Partington (*b* 1969) joined for *Quadrastate* (Creed, 1988), which was less hard-edged and more influenced by Detroit techno. The following year saw their first hit with *Pacific State* (ZTT), a house track distinguished by an insidiously catchy soprano saxophone line which had been played at Manchester's influential Haçienda club for months before its release, and the album *808:90* (ZTT, 1989). A year after the popular *Ex:El* (ZTT, 1991), Price left the group. They continued to release records throughout the decade, although never repeated their success of the early 1990s.

WILL FULFORD-JONES

Eilend (Ger.: 'hurrying'; present participle of *eilen*, 'to hurry'). An indication found, like *mit Eile* ('with haste'), particularly in German scores around 1900. H.C. Koch (*Musikalisches Lexikon*, 1802) gave *eilend* as a direct translation for ACCELERANDO.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Eilhardt, (Friedrich Christian) Carl (*b* Erfurt, 15 April 1843; *d* Glauchau, 24 Jan 1911). German conductor, violinist and composer. He studied with the city music director Fuckel in Naumburg and composition with M. Hauptmann and the violin with F.R. Dreyschock in Leipzig. He gained wide experience as leader and conductor in many major cities in Germany, Poland and Switzerland, and on 21 February 1879 was elected city music director in Glauchau, succeeding Wilhelm Schmidt. He was responsible for the foundation of the important Konzertverein in 1885.

As an accomplished player, experienced conductor (occasionally of choirs) and hard-working organizer Eilhardt lent an extraordinary brilliance to Glauchau's musical life; prominent artists from all over the world appeared at his concerts. His numerous compositions, popular in spirit and melody, convincing in form and accomplished in instrumentation, are wholly suited to the demands of practical musicianship.

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WALTER HÜTTEL

Eimert, Herbert (*b* Bad Kreuznach, 8 April 1897; *d* Cologne, 15 Dec 1972). German theorist and composer. He studied in Cologne, initially at the Conservatory (1919–24) and then at the University (1924–30), where he took his doctorate in musicology in 1931. He worked from 1927 at WDR, and from 1930 as music specialist on the *Kölnische Standtanzeiger*. Immediately before and during the war (1935–45) he worked as an editor on the *Kölnische Zeitung*. He then returned to WDR where, in 1951, he became director of the Studio für Elektronische Musik, the first of its kind devoted to composition using electronically generated sound. His own *Vier Stücke* (1952–3), along with Stockhausen's two studies (also realized at Cologne), are among the earliest examples of electronic music. Many of the most significant tape pieces of the later 1950s, including Stockhausen's *Gesang der Jünglinge* and *Kontakte*, and Ligeti's *Artikulation*, were also produced there. The studio, together with related activities initiated by Eimert, such as the late-night music programmes (1948–65) and the journal *Die Reihe* (which he co-edited with Stockhausen), made Cologne into an important centre for the postwar European avant garde. From 1965 to 1971 Eimert was professor at the Cologne Musikhochschule, where he was in charge of the electronic music studio.

While his work in electronic music brought him greater public prominence, Eimert's significance lies equally in his theoretical writings. His *Atonale Musiklehre* of 1923, which claimed to be 'the first systematic description of atonal technique', sets out to codify aspects of Hauer's theory and the compositional techniques of Golishev, whose notational system Eimert adopts. While it stops short of positing fixed pitch class orderings in the manner of Schoenberg's note-row, the earliest articles on which it predates, it strikingly anticipates the concerns of later 12-note theorists, Babbitt especially, in its exploration of various combinatorial possibilities, such as the systematic partitioning of the aggregate. The later *Lehrbuch der Zwölftontechnik* (1950) became one of the most widely disseminated primers of Schoenbergian 12-note technique, translated into Italian, Spanish and Hungarian, though it too is as much a document of Eimert's personal theoretical interests, for instance in symmetrical all-interval rows and the technique of 'Quartverwandlung' (or 'Quintverwandlung'), which transforms a 12-note row, treated as a reordering of the chromatic scale, onto an equivalent reordering of the circle-of-fourths (or fifths). *Grundlagen der musikalischen Reihentechnik* (1963) moves further beyond 12-note orthodoxy towards the generalized serial thinking that characterized the work of the Cologne circle.

Many of Eimert's journal articles were influential in the postwar debates on electronic music and on the music of Webern, which he considered to anticipate, if not actually exemplify, the generalized serial practices of the avant-garde generation. He also lectured at Darmstadt, where, in 1953, he coined the influential term *punktuelle Musik* ('point music') to characterize the post-Webernian emphasis on 'the single note'.

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CHARLES WILSON

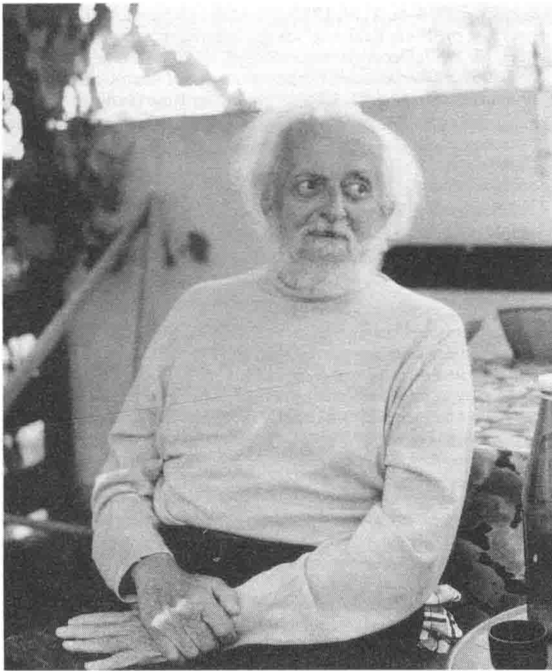
Einem, Gottfried von (*b* Berne, 24 Jan 1918; *d* Oberdürnbach, Lower Austria, 12 July 1996). Austrian composer and teacher. The adopted son of a diplomat (his natural father was a Hungarian aristocrat, Count László von Hunyadi) who was stationed as military attaché of the Austrian embassy in Switzerland, von Einem enjoyed a relatively prosperous childhood. The family moved to Schleswig-Holstein in 1921, and von Einem developed an interest in music through piano lessons and early attempts at composition. From 1928 to 1937 he went to secondary school in Plön and Ratzeburg, travelling extensively on vacations to England and to Bayreuth. Discharged from military service in Vienna after only 14 days, he went to Berlin with the intention of studying composition with Hindemith. Hindemith, however, had already resigned from the Berlin Hochschule für Musik in response to the Nazi propaganda campaign against his work. Nonetheless, von Einem remained in Berlin, working as coach and assistant to Tietjen at the Berlin Staatsoper, a post he held from 1938 to 1943. Declining the opportunity to become a conductor in Kassel, he also served as Tietjen's assistant at the Bayreuth Festival from 1938. His professional activities were somewhat curtailed in 1938 when he was arrested by the Gestapo and subjected to brutal interrogation about his political activities. This experience occurred several times, occasionally resulting in imprisonment for some days, but no charges were proffered, and he was eventually allowed to resume his work as a musician.

In 1941 von Einem began two years of composition study with Boris Blacher, whose influence was paramount to his career; the older composer soon became a close friend as well as the librettist of several of von Einem's major operas. Between 1942 and 1943 von Einem completed his first mature compositions, the Capriccio for orchestra, performed by the Berlin PO in 1943, and the ballet *Prinzessin Turandot* which received a triumphant first performance at the Dresden Staatsoper in 1944, where von Einem worked as a musical adviser from 1943. During the last years of the war Karajan commissioned the Concerto for Orchestra for the Berlin Staatskapelle. Performed for the first time in April 1944, it was roundly condemned by the Nazi authorities who objected to the composer's use of jazz-like syncopations in the last movement.

Von Einem left Dresden in 1944, settling in Styria, a region largely unaffected by the wartime activity. In 1945 he was briefly appointed a regional police chief in Ramsau and deputed to round up local members of the SS; but he soon resumed his musical activities, undertaking a period of study with Johann Nepomuk David in Salzburg. During this period von Einem was engaged in writing his first opera *Dantons Tod*, based on Georg Büchner's play about revolutionary France. First performed at the Salzburg Festival in 1947, the opera was widely acclaimed and it almost single-handedly established von Einem as one of the leading contemporary composers of the period. From 1946 onwards he played a prominent part in rebuilding Austrian musical life after the war. He served on the board of directors at the Salzburg Festival and the Wiener Konzertgesellschaft. However, he fell out of favour with the authorities in Salzburg in 1951, being falsely accused of communist sympathies for supporting Brecht's application for an Austrian passport. Although von Einem was removed from the directorate of the Salzburg Festival, he continued to enjoy prestigious commissions, in particular the ballet *Rondo von goldenen Kalb* (Hamburg, 1952), and his second opera *Der Prozess* (Salzburg, 1953) furthered his reputation.

In 1953 he moved to Vienna, where he became a member of the board of the Wiener Festwochen (1960–64), professor of composition at the Vienna Music Academy (1963–72), and dramaturg at the Vienna State Opera (1964–71). Von Einem remained a controversial figure throughout his life, yet he was highly regarded in his native Austria and received numerous awards including the Prize of the City of Vienna in 1958, the Austrian State Prize for Music in 1965, honorary membership of the city of Vienna, the Gesellschaft der Musikfreunde and the Wiener Konzerthausgesellschaft in 1988, and the Cultural Prize of Lower Austria in 1989.

Despite his declaration that the Lied was his most favoured genre, von Einem is best remembered as a composer for the stage. His early ballets *Prinzessin Turandot, Rondo von goldenen Kalb* and *Medusa* enjoyed great favour in German opera houses, praised both for their rhythmic dynamism and brilliant instrumentation. Nonetheless, it was opera that brought him an international reputation. Indeed *Dantons Tod* (1947), his first essay in the genre, is regarded as one of his most durable compositions. Its success can be explained on several levels, not least on account of its passionate sense of



Gottfried von Einem

historical commitment, which immediately resonated in a world beginning to come to terms with horrors perpetrated by the Nazis, and its compellingly theatrical libretto by Blacher. While von Einem's musical language is hardly innovatory, and individual phrases momentarily suggest such disparate influences as Strauss, Stravinsky, Weill and Blacher, these elements seem to be fully absorbed into an individual style that has sufficient rhythmic and harmonic flexibility to encompass the vast range of emotions demanded by the text.

In *Der Prozess* (1952), based on Kafka's novel about the unsuspecting bank signatory who is placed on trial for an unspecified crime, von Einem was able to bring to bear his own experience of imprisonment by the Nazis. Although the opera was received favourably, it is more questionable whether von Einem's neo-Stravinskian mode of expression fully meets the challenge posed by the libretto. Of his subsequent operas, *Der Zerissene* (1964) and *Kabale und Liebe* (1976) failed to make much impression, despite enjoying prestigious premières at major European opera houses. By contrast, *Der Besuch der alten Dame* (1970), which sets Friedrich Dürrenmatt's play, was an immediate success, becoming one of the most frequently performed operas of the 1970s. A powerful satire on the corruption engendered by lust for money, the work is distinguished by its great depth of characterization and tight control of thematic ideas, and its modern yet accessible musical language can be compared to that of Britten.

The influence of Britten's church parables may be perceived in von Einem's mystery opera *Jesu Hochzeit* (1980), to a text by his second wife Lotte Ingrisch. Condemned by the Catholic Church as blasphemous for incorporating on stage such episodes as an erotic encounter between Jesus, representing Life and Love, and a female Death and for casting Mary Magdalene as a pop singer, it provoked a national scandal after its first performance in Vienna and was quickly removed from the repertory. This débâcle undoubtedly affected von Einem's subsequent career as an operatic composer, for neither *Der Tulifant* (1990), with its passionate support for environmental issues, nor the posthumously performed *Luzifers Lächeln* have attracted much interest outside Vienna.

Von Einem also excelled as an orchestral composer. The early Capriccio and Concerto for Orchestra already manifest a virtuoso approach to scoring modelled on Stravinskian neo-classicism. Not surprisingly, his brilliant accessible style found particular favour in the United States, and he received prestigious commissions from orchestras in Louisville, Boston, Cleveland, Los Angeles and Minneapolis. The Stravinskian influence, as well as an obvious indebtedness to the Viennese tradition of Haydn, Mozart and Schubert, is perceptible in many of these works (e.g. *Symphonische Szenen*, *Tanz-Rondo* and *Wiener Symphonie*), though it is often tempered by a romanticism that recalls Bruckner, Mahler and early Schoenberg. Allusions to his Viennese forebears are also apparent in von Einem's chamber work, much of which dates from the last twenty years of his life. Here von Einem composes in a more austere contrapuntal manner, exercising a tight formal control over his thematic material and moving freely from passages of strongly defined tonality to those with a high level of dissonance.

While von Einem is revered in his native Austria, much of his large output continues to be neglected elsewhere. This is particularly surprising in the case of his numerous lyrical song-cycles, many of which have been championed by leading Austrian and German singers. His music has been attacked frequently for both his musical conservatism and its stylistic eclecticism, but it may well be reappraised in years to come. Without doubt, his steadfast refusal to adopt more radical modes of expression, particularly during the 1960s and 70s, is now perceived as being far less reactionary, and his consistent commitment to free tonality certainly provided inspiration to significant younger Austrian composers such as Kurt Schwertsik and H.K. Gruber who had themselves become rather disillusioned with avant-garde modes of musical expression.

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Einfelde, Maija (*b* Valmiera, 2 Jan 1939). Latvian composer. She graduated from Jānis Ivanovs' composition class at the Latvian State Conservatory in 1966. From 1968 she taught music theory and composition at various music schools, and from 1980 to 1994 at the Jāzeps Mediņš Music College in Rīga. Her music is characterized

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ARNOLDS KLOTIŅŠ

Eingang (Ger.: 'entrance'). A short improvisatory passage that leads into a statement of thematic material. While *Eingänge* have been used by composers from J.S. Bach to Shostakovich, they are most frequently found in the works of Classical composers. Theorists such as Quantz (1752), J.A. Hiller (1780), H.C. Koch (1782–93), Türk (1789), Czerny (1829) and Baillot (1834) described and provided examples of the *Eingang*, but used different labels to identify it. Some 20th-century scholars use the terms 'lead-in', 'introduction' and 'entry', among others. *Eingänge* are found in virtually all genres, instrumental and vocal, of the 18th and 19th centuries.

Mozart used the term 'Eingang' in two letters to his father (22 January 1783, 15 February 1783) and in some of his manuscripts. In the manuscript of the Piano Concerto in B♭ K595 he labelled one passage 'Eingang im Rondo' and another 'Cadenza per il Rondo', thus drawing a distinction between an *Eingang*, which initiates and provides an improvisatory introduction to a phrase, and a cadenza, which embellishes a phrase's final harmonic progression. Mozart's written-out *Eingänge* (e.g. bar 173 of the finale of his Piano Sonata in D K311) may serve as a guide to his improvisatory style.

Eingänge are usually shorter than cadenzas, may consist of only a few notes, and typically begin on the dominant triad or seventh chord, in contrast to the tonic 6-4 chord from which a cadenza is usually launched. While cadenzas often include preceding thematic material, *Eingänge* tend to be non-thematic (exceptions include the *Eingang* at bar 80 of the third movement of Haydn's Oboe Concerto in C H VIIg:C1, and the one Mozart wrote for the third movement of his Piano Concerto in B♭ K450, both of which are thematically related to their respective movements). Some begin at the final chord or note of the previous phrase, thus forming an elision with the new phrase, as in the third movement of Mozart's Piano Sonata in B♭ K333, where an *Eingang* begins as an extension of the dominant at the end of bar 198; the improvisatory passage prepares and leads into the returning rondo theme at bar 199. Other *Eingänge* begin independently of the previous phrase, as at bar 287 of the third movement of Haydn's Sinfonia Concertante in B♭ H I:105; in either case, the *Eingang* momentarily delays and emphasizes the melodic content of the new phrase.

An *Eingang* may be either written into the score by the composer or left to the invention of the performer. In addition to the compositions cited above, examples of written-out *Eingänge* include those at bar 131 of the first movement of Haydn's Piano Sonata in E♭ H XVI:49; at bar 75 of the third movement of Beethoven's Quintet in E♭ for piano and wind op.16; and in the third movement of Johann Baptist Vanhal's Piano Concerto in D op.14, bars 153–9.

Eingänge that the composer has left to the invention of the performer are usually signalled in the score by a fermata. They are found in the rondo movements of most Classical concertos in which, following a contrasting episode, the performer is cued to add an improvisatory passage that leads into and highlights the returning rondo theme. Examples are found in bar 124 of the third movement of Haydn's Trumpet Concerto in E♭ H VIIe:l; at bar 164 of the finale of Mozart's Flute Concerto in G; and at bar 32 of the finale of Carl Friedrich Zelter's Viola Concerto in E♭. An example of a signaled *Eingang* in the vocal repertory occurs in Despina's aria 'In uomini, in soldati' in Mozart's *Così fan tutte*, where Mozart placed an oversized fermata over each part at bar 20. During the Classical era, composers occasionally placed an oversized or wide fermata in the score clearly to indicate the addition of improvised ornamentation. In the passage just cited, Despina supplies an *Eingang* that prolongs the dominant harmony of bar 20 while providing an ornamental introduction to the following phrase.

The practice of improvising an *Eingang* before the statement of thematic material probably developed during the early 17th century and, as with other performing practices, then became a compositional technique. Early occurrences of written-out *Eingänge* are seen, for example, before the ritornello theme in the third movement of Bach's Violin Concerto in E BWV1042, at bars 94 and 143. In Handel's Organ Concerto in D minor HWV 309 the composer marked six places for improvisatory passages to be added by the soloist prior to the statement of thematic material. For example, following the cadence at bar 29 of the second movement, Handel wrote the words 'ad libitum' in the score, directing the soloist to provide an improvised passage prior to the entrance of the fixed thematic material. Later in the same movement, at bar 62, the circumstances are repeated: following the cadence, the soloist is cued to add a passage of his or her own design that leads into the returning theme. Having flourished in the streamlined phrases and clear rhetoric of the Classical style, the *Eingang* became absorbed by the overlapping phrase structures of 19th-century music. Nevertheless, composers continued to use it as a means of emphasizing thematic material; later examples include the written-out *Eingänge* at bars 132–43 of the third movement of Brahms's Piano Concerto no.1 in D minor; at bars 143–8 of the first movement of Richard Strauss's Oboe Concerto; and at the beginning of the fourth movement of Shostakovich's Violin Concerto no.1, op.99.

See also CADENZA, §3 and IMPROVISATION, §II.

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APRIL NASH GREENAN

Ein Gev Festival. Festival held at Kibbutz Ein Gev near HAIFA from 1943; until 1948 it was known as Ein Gev Music Weeks.

Einlage (Ger.). *See* PURFLING.

Einleitung (Ger.). *See* INTRODUCTION (i).

Einschnitt (Ger.). A term used by J.G. Sulzer, H.C. Koch and others to denote a small, usually two-bar, unit of structure. *See* ANALYSIS, §II, 2.

Einstein, Alfred (*b* Munich, 30 Dec 1880; *d* El Cerrito, CA, 13 Feb 1952). American musicologist of German origin. He was a cousin of the scientist Albert Einstein. He began by studying law, but abandoned it after only a year and became a pupil of Adolf Sandberger in musicology and of Anton Beer-Wallbrunn in composition. In 1903 he obtained the doctorate at Munich University with a dissertation on German works for the viola da gamba in the 16th and 17th centuries. During the next decade he brought his name to a wider public with a series of articles in scholarly journals. His appointment in 1918 as the first editor of the *Zeitschrift für Musikwissenschaft* gave him a position of great influence, which he held until 1933. He was also music critic on the *Münchner Post* until 1927 and on the *Berliner Tageblatt* from 1927 to 1933. In the latter year he left Germany because of the Nazi regime. He stayed in London for some time and then lived mainly in Mezzomonte, near Florence. Towards the end of his stay in Europe he was offered a post at Cambridge but refused it. In 1939 he left Italy for the USA, where he became professor of music history at Smith College, twice occupying the Neilson Chair there. He also taught at Columbia University, New York, at Princeton and the University of Michigan at Ann Arbor and, from 1940, at the Hartt School of Music, Hartford. He became an American citizen in 1945. In 1949–50 he was visiting professor at Princeton and Yale; the former had conferred an honorary doctorate on him in 1947.

Einstein's life was one of increasing, immensely varied industry devoted to musicology. His finest achievement was undoubtedly *The Italian Madrigal* (1949), which was the first comprehensive study of the subject in any language; it is still not superseded as a whole, though detailed work by others on certain aspects of the subject has caused Einstein's findings to be modified. His book is the product of immense learning, and the breadth of his approach, as impressive in discussion of madrigal texts as in that of the music, is one of its outstanding features. It must be added, however, that his work is to some extent diminished by its rather Germanic aesthetic basis. Einstein's lifelong research into printed madrigal sources contributed substantially to his notable revision of Vogel's *Bibliothek* (1945–8).

The fruits of Einstein's devotion to Mozart are seen at their best in his 1937 revision of Köchel (on which he began work in 1925), in the 1947 reprint with supplement and in his fine edition of the last ten string quartets (1945). For details of the first and early editions of Mozart, he relied principally on the work of Deutsch, Hirsch and Oldman but himself examined all available autographs as the basis for a new chronology, also taking account of the 'nouveau classement' of Wyzewa and Saint-Foix. Allowance should be made for the fact that he did the last four years or so of his work in adverse circumstances, but it was unfortunate that he relied mainly on judgment of style when dating Mozart's undated compositions instead of undertaking the systematic palaeographical study essential to establishing as exact a chronology as possible, particularly of the early music. Certain tendencies visible in the 1937 Köchel became even more marked in *Mozart: his Character, his Work* (1945), where a wealth of critical insight and illuminating comment is marred by some faulty judgments and a good deal of groundless speculation presented as fact.

Einstein was a highly skilled editor, as can be seen in his thorough revisions of Riemann's *Musik Lexikon* (9th–11th editions, 1910–29), his expanded translation of Eaglefield-Hull's *Dictionary* (1926), his work for the *Zeitschrift für Musikwissenschaft* and his editions of a great variety of music. His numerous articles, which span nearly half a century, contain much that is still of value and show the catholicity of his scholarly interests. Some of his books – *Schubert* (1951), *Music in the Romantic Era* (1947) and *Greatness in Music* (1941) – now seem diffuse and subjective. But his *Short History of Music* (1917) is an admirable book of its kind: it keeps to essentials and maintains succinctness without a trace of obscurity. In sum Einstein's achievement was extensive and distinguished, though uneven. For over 40 years, as one of the greatest musicologists of his time, he exerted considerable influence on musical thought in Europe and the USA.

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ALEC HYATT KING

Einstein, Arik (*b* Tel-Aviv, 3 Jan 1939). Israeli singer and lyricist. He was a member of the Nakhal Army Entertainment Ensemble from 1957 until 1960. His early recordings (1960–66) as a solo artist and as a member of the Yarkon Bridge Trio gained widespread popularity. He became dissatisfied with the Israeli popular music of the 1960s and turned to rock music, and between 1967 and 1972 he worked with rock-oriented musicians to record several albums which are generally considered to constitute the birth of Israeli rock. These include *The High Windows*

Trio (1967, with Shmulik Kraus), *Shablool* (1970, with Shalom Hanoch) and *At Avigdor's Grass* (1972, with Miki Gavrielov). In the late 1970s and the 1980s he made a series of albums with the composers Shem-Tov Levy and Yoni Rechter which included rock interpretations of Israeli traditional songs and some new songs in a similar style. During the 1980s and 90s he worked many times with his previous associates and continued to develop his brand of soft rock to critical acclaim. In creating a style rooted in Israeli musical traditions, he became an important and well-loved figure in the development of Israeli popular music from 1960 onwards.

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MOTTI REGEV

Éire. *See* IRELAND.

Eiríksdóttir, Karólína (*b* Reykjavík, 10 Jan 1951). Icelandic composer and teacher. She graduated as a piano teacher in 1974 from the Reykjavík College of Music, where she also studied composition with Thorkell Sigurbjörnsson (1971–3). She completed her education at the University of Michigan both in music history and musicology (MM 1976) and in composition, studying with William Albright (MM 1978). She has taught at the Reykjavík College of Music (1979–89 and from 1995) and at the Kópavogur Music School (1979–84). Vice-chair of the board of the Icelandic Society of Composers (1988–91, and from 1995), she was chair of the board of the Iceland Music Information Centre (1983–8).

As a composer she seeks to adapt her technical and expressive means to the needs of each individual work, and from this arises the great stylistic variety of her music. Every possible sound is considered as a creative inspiration. In this way she manifests her opposition to conventional compositional thinking and reveals her search for new aesthetic and technical means which are representative of her time. The first period of her output, from 1982, is characterized by an avoidance of traditional constructional features (particularly development), by transparent textures and by a purity and concentration in expression. From *Sinfonietta* (1985) onwards – a piece she describes as 'more logical and organized' – her musical language has evolved to include more traditional stylistic patterns; the emphasis falls more on expression, and her music evinces a greater lyricism, reflection and emotion.

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MAREK PODHAJSKI

Eis (Ger.). E♯. *See* PITCH NOMENCLATURE.

Eisen, Cliff (*b* Toronto, ON, 21 Jan 1952). Canadian musicologist. He received the MA in 1978 at the University of Toronto; at Cornell University he worked with Neal Zaslow and James Webster and took the doctorate in 1986. He was an assistant professor at the University of Western Ontario (1987–8) and at New York University (1988–95) and in 1997 was appointed reader in historical musicology at King's College, University of London; he is also associate editor of the new Köchel catalogue. He received the Alfred Einstein Award of the American Musicological Society in 1992.

Eisen's research has focused on the Classical period, particularly Mozart, performing practice and 18th- and 19th-century chamber music. His publications have dealt with many aspects of Mozart's biography and works, focusing on contemporary documentation of Mozart's life, as well as his chamber music, symphonies, and life in Salzburg. Eisen's dissertation on the symphonies of Leopold Mozart, which includes a thematic catalogue, deals with the complex question of authenticity surrounding Leopold and Wolfgang Amadeus Mozart's music. In addition to his academic activities, Eisen has been an adviser to Robert Levin and Christopher Hogwood for recordings of the complete Mozart piano concertos.

WRITINGS

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PAULA MORGAN

Eisenach. German city in Thuringia. In about 1206 the Wartburg Castle was the scene of a Minnesang contest, the 'Sängerkrieg auf der Wartburg' ('Wartburgkrieg'), that included Walther von der Vogelweide, Heinrich von Ofterdingen, Reinmar von Zweter and Klingsor. The event, recorded in the manuscripts of Manessische and Jena, is commemorated in 19th-century accounts – notably Wagner's *Tannhäuser* – and by the annual Eisenacher Sommergewinn festival. Mystery plays were given in Eisenach from the 12th century onwards, among them the *Spiel von den zehn klugen und törichten Jungfrauen* (1321). Martin Luther's early education was in the Dominican Lateinschule where he belonged to the Kurrende (choir), 1498–1501; 21 years after he left the school, it and the town churches had become Protestant. One of the town's treasures, the Kantorenbuch (*D-EIa*), was copied (1535–45) by Wolfgang Zeuner, a Kantor at the school; it contains motets by Josquin, Obrecht, Senfl and composers with local connections: Conrad Rein, Adam Rener, Anthonius Musa, Johann Walther and Martin Zeuner.

From 1672 to 1741 Eisenach was the seat of the duchy of Saxe-Weimar-Eisenach. The Hofkapelle united outstanding musicians with the firmly established Stadtpfeiferei, among whom was Johann Ambrosius Bach, Johann Sebastian's father. J.S. Bach was born in Eisenach and was a pupil at the Lateinschule. G.P. Telemann was court Kapellmeister for eight years from about 1708. Johann Christoph Bach was organist at St Georg from 1665 to 1703, succeeded by Johann Bernhard Bach and, in the 1740s, Johann Bernard's son Johann Ernst.

After the court returned to Weimar in 1741, musical life in Eisenach became more provincial. A Musikalische Gesellschaft was founded in 1759 and a Singchor in 1766. In 1817 students from 13 German universities met at the Wartburg and sang patriotic songs to demonstrate their wish for German unity. The Musikverein, founded in 1836, continued until war broke out in 1939. A small theatre accommodated occasional visiting companies; it was replaced by the Landestheater in 1951. Liszt conducted the spectacular première of his *Legende von der heiligen Elisabeth* at the Wartburg in 1867.

From 1919 to 1941 the Städtisches Orchester (later the Philharmonisches Orchester der Stadt Eisenach) performed under Walter Armbrust. Reger's *An die Hoffnung* had its première in Eisenach in 1912. St Georg became a diocesan centre of music; Rudolf Mauersberger (Kantor 1925–30) and his brother Erhard (Kantor 1930–61) maintained a high standard. The Musikschule Johann Sebastian Bach was founded in 1953. The Bach museum, established in 1907 by the Neue Bachgesellschaft, in a house close to where Bach was born, is an international centre of Bach studies and holds a valuable library and instrument collection. The town also has a Wagner museum, at the foot of the Wartburg. The later 20th century saw the founding of festivals celebrating Telemann (1982) and Bach (1991: the Thüringer Bach-Wochen, shared with other cities), as well as a jazz festival. The Kammermusik der Wartburgstadt association (established 1990) gives concerts in the Wartburg.

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G. KRAFT/PERCY M. YOUNG

Eisenberg, Maurice (*b* Königsberg [now Kaliningrad], 24 Feb 1902; *d* New York, 13 Dec 1972). American cellist of German birth. He studied in Baltimore, Berlin, Leipzig and Paris, where he took harmony and counterpoint with Nadia Boulanger; he also worked with Casals in Spain. Having played in the Philadelphia Orchestra and the New York SO, he gave recitals in Paris, London, Berlin and other cities from 1926, and appeared as soloist with leading European and American orchestras. From 1929 to 1939 he was professor of the Casals class at the Ecole Normale, Paris. A member of the Menuhin Trio (with Yehudi and Hephzibah Menuhin), he founded and was artistic director of the London International Violoncello Centre and held annual master classes in Estoril, Portugal. Eisenberg's repertory included much 20th-century music, and he gave the first performance of Julien Krein's Cello Concerto, which is dedicated to him, in Paris in 1929 and of Glazunov's Concerto-Ballata there in 1933 under the composer. The author (with M.B. Stanfield) of *Cello Playing of Today* (London, 1957), he contributed many articles to music journals, magazines and newspapers. At the time of his death he was a professor of the cello at the Juilliard School, New York.

ELIZABETH FORBES

Eisenbrandt, H(einrich) C(hristian) [Christian Henry] (*b* Göttingen, 13 April 1790; *d* Baltimore, 10 March 1861). German maker of woodwind and brass instruments, active in the USA. He may be the 'Henry Eisenbrand' listed in the New York City Directory for 1815; someone of that name had dealings with J.J. Astor around that time. By 1819, however, Eisenbrandt had settled in Baltimore. Flutes and clarinets by him were awarded a silver medal at the Great Exhibition in London in 1851. He also entered instruments in at least three of the Metropolitan Mechanics Institute exhibitions held in Washington, DC. In 1853 the judging committee stated that his 'splendid flutes and clarinets have no competition and deserve the highest praise'; and in 1857 a saxhorn received special notice 'for the great improvements made in the valves'. Two American patents were obtained by Eisenbrandt for improvements in brass instruments. After his death in 1861 the business was continued until at least 1918 by his son H.W.R. Eisenbrandt.

Known instruments by Eisenbrandt include bassoons, oboes, a basset-horn, clarinets with five to 16 keys, flutes, flageolets, a few brass instruments and a drum. A jewelled clarinet is now in the Smithsonian Institution, and a cornet with a change of key mechanism patented by Eisenbrandt is also known. The Shrine to Music Museum at the University of South Dakota has several clarinets and a drum.

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ROBERT E. ELIASON

Eisenhut [Eisenhuet], **Thomas** [Tobias] (*b* Augsburg, 23 May 1644; *d* Kempten, nr Mainz, 4 Nov 1702). German composer, teacher and theorist. He probably received his early education at the Jesuit Gymnasium, Augsburg. In 1664 he became a novice at the monastery of St Georg, Augsburg, taking the name Thomas in place of his baptismal name, Tobias. After ordination he became director of the choir as well as music instructor to the boys in his charge. With a change of abbot he was deprived of these duties. In 1677, however, he was called to the princely abbey of Kempten, where he became Kapellmeister as well as teacher and composer; he retained these positions until his death. He was made *canonicus regularis* at St Georg in 1674 but never returned to participate actively in affairs there. His treatise, *Musicalisches Fundament*, is an elementary text reflecting his work as a teacher of boys. It is in two parts. In the first he discussed such basic matters as notation, the church modes and simple vocal exercises, and he stressed the need to practise solmization; the second part indeed consists entirely of exercises in solmization. He stated that he had assembled all this material 'from the most famous and valuable authors' and that he had adapted it 'to avoid all annoying prolixity and injurious hindrance to the pupils' progress'.

WORKS

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Harmonia sacra per 30 concentus musicos, 2–7vv (1674)
Antiphonarium Marianum continens 4 antiphonas BVM, 1–4vv [2 vn, 3 va ad lib] (1676–7)
Hymni ariosi ... per totum annum, pars I, 1–4vv, insts, op.3 (1680)
Sacri concentus ... cum 4 antiphonis BVM, 1v, insts ... necnon lytaniis brevibus BVM, 4vv, 2 vn, op.4 (1683)
Offertoria de festis, tempore et communi, novis textibus, ariis, fugis et stylo recitativo 5vv concert., 2 vn, 2 cl, org [ripieno chorus 4vv, 3 va, 3 trbn ad lib] (Augsburg, 1694)

THEORETICAL WORKS

Musicalisches Fundament [Fundamentum musicale], so auss denen berühmbt-und bewerthisten Authoribus eines Thails zusamen getragen, andern Thails aber mit Vermeidung aller verdrüsslichen Weitläuffigkeit und schädlichen Auffenthaltung der Disciplen ... auch in conformität dess jetzmahlig-musicalischen Styli an Tag Geben (Kempten, 1682, 2/1702, 3/1732)

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GEORGE J. BUELOW

Eisenhuth, Đuro (*b* Zagreb, 25 Dec 1841; *d* Zagreb, 2 April 1891). Croatian composer, conductor and violinist. He studied the violin in Zagreb and composition and counterpoint in Vienna. From 1861 to 1875 he led his own orchestra, which performed mostly dance and popular music. In 1867 Eisenhuth started teaching the violin at the music school of the Hrvatski Glazbeni Zavud, and in 1881 he became the leader of the theatre orchestra, which he also conducted for operettas and operas; in 1873 he was appointed conductor of the Hrvatsko Pjevačko Društvo Kolo. He held all these posts until his death. During the 1870s he also conducted several other Zagreb choral societies (Sloga, Merkur, Hrvatska lira, Crkveno Glazbeno Društvo). Eisenhuth was organist of the church of St Mary in Zagreb, and also performed as a solo violinist and in a string quartet and piano trio.

According to his own work-list (in *HR-Zaa*), Eisenhuth wrote over 220 sacred and secular compositions. Although the quality of his compositions is unexceptional for his time, his music was frequently published and performed in Croatia, and in the 1870s and 80s he was the most influential musician in Zagreb after Ivan Zajc. He wrote several *šaljivke*, burlesques for soloists, choir and orchestra, which are the first such humorous compositions in Croatia. His brother Josip (1844–96) was also a composer, choral conductor and cellist.

WORKS

(*selective list*)

most compositions in HR-Zh

Stage: Sejslav ljuti [Angry Sejslav] (op, F. Žigrović Pretočki), Zagreb, 10 March 1878; Otelo (operetta), op.181, 1886; Moć ljubavi [The Power of Love] (op), unperf.; Petar Bačić (op, L. Botić), inc.
Vocal: 6 masses (opp.9, 15, 17, 23, 36, 137); 4 Ave Maria (opp.26, 33, 135, 143); Requiem, op.60; arrs. of liturgical hymns in Croatian and Ger.; 99 compositions for male and mixed choir (San, Na Savi, Gorski kraj, Hrvati, Seljačke pjesme, Hrvatski sklad, Bura, Ustaj rode, Čeznuće za dragom, Njoj, Njezin kip, Pozdrav dragoj); qts, 2T, 2B; solo songs; burlesques for soloists, chorus and orch
Inst: 3 ovs., Hrvatsko kolo, orch; 2 preludes, orch; Furioso, orch; numerous dances; Mašta, op.11, vn, pf; Elegija, op.31, vn, pf; str qt, op.156

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ZDRAVKO BLAŽEKOVIĆ

Eisenmann, Oliver (*b* Zürich, 7 June 1940). Swiss organist and pianist. He studied the piano with Sava Savoff at the Lucerne Conservatory and the organ with Eduard Kaufman, organist of St Leodegar und Mauritius, Lucerne. He took the doctorate at Zürich University in 1971. A musician of wide-ranging talents and interests, Eisenmann has toured Europe and North America as both a pianist (from 1957) and an organist (from 1972); he has appeared in international organ festivals and played concertos in numerous venues. He has given first performances of many works by his father, the composer Will Eisenmann, in addition to making the first recording of Otto Barblan's *Variations on BACH* and a recording at the composer's suggestion of Frank Martin's *Passacaille* on the Berne Cathedral organ. Other recordings include major works by Mendelssohn, Reger and Boëllmann. He has written numerous articles on organ music, and composed works for organ and piano, chamber music and vocal music.

PAUL HALE

Eisenstadt International Haydn Festival. Austrian festival, which is held each September in Eisenstadt, capital of the Burgenland, where Haydn spent much of his working life in the employment of the Esterházy family. Founded officially in 1987, the festival has developed around the Austro-Hungarian Haydn Orchestra under the direction of Adam Fischer. Each festival includes symphony concerts, lieder and chamber recitals, often featuring rare Haydn repertory such as the baryton trios, and the production of a Haydn opera. In addition to the concerts and opera performances, held in the Esterházy palace,

one or more Haydn masses are given each year in their liturgical setting in the Bergkirche.

RICHARD WIGMORE

Eisenvioline (Ger.). *See* NAIL VIOLIN.

Eisis (Ger.). E𝄪. *See* PITCH NOMENCLATURE.

Eisler, Edmund. *See* EYSLER, EDMUND.

Eisler, Hanns (*b* Leipzig, 6 July 1898; *d* Berlin, 6 Sept 1962). German composer. He was the second son of the liberal middle-class Viennese philosopher Rudolf Eisler. The family moved to Vienna in 1901 and, although there was insufficient money for a piano (one was rented when possible) or for lessons, Eisler studied music from books and scores. His first attempts at composition date from his years at the Staatsgymnasium (1908–15) during which time he and his brother Gerhart, subsequently a celebrated political journalist, became involved in a progressive middle-class youth group. From 1916 to 1918 he served in a Hungarian regiment, continuing to compose (one work that has not survived was an oratorio *Gegen den Krieg*), and after the war he enrolled as a student of Weigl at the New Vienna Conservatory, earning money for the fees as a proofreader for Universal Edition.

Finding the teaching not strict enough, Eisler was accepted as a pupil by Schoenberg and he was taught privately by him (and sometimes by Webern) without fee between 1919 and 1923. Schoenberg recommended the Piano Sonata op.1 to Universal in 1923 and the work was given its première by Steuermann in October 1924. The several chamber works of this time are clearly influenced by Schoenberg and his two senior pupils. The Sonata, for which Eisler received the Vienna Arts Prize, the Songs op.2, the Piano Pieces op.3 and the Divertimento op.4 for wind quintet are extremely chromatic, harmonically rich and dense in incident, yet they possess wit, vivacity, elegance and good humour. *Palmström*, described as 'studies on 12-note series' and written at Schoenberg's request to go into a programme with *Pierrot lunaire*, has a similar lightness of touch and an unmistakable element of parody. The final song, *Couplet von der Tapetenblume*, is essential Eisler, with a typical throw-away surprise cadence. In 1925 he moved to Berlin and took a teaching post at the Klindworth-Scharwenka Conservatory. His Second Piano Sonata op.6 is significantly sparer in texture than the earlier works. Although the harmonic flavour remains – augmented triads, 7th chords with major and minor 3rds – the effect is fresher, as if Eisler was using serialism as a discipline, as a way of controlling extreme chromaticism. This work also introduced the distinctive 'Eisler bass' and jazz-influenced rhythms.

Eisler developed his strongly Marxist political convictions in those years and his commitment led to involvement in Vienna in the activities of, first, the Karl Liebknecht Gesangverein and later the Stahlklang Chorvereinigung. In September 1925 he moved to Berlin and in 1926 he applied to join the German Communist party. His mounting distaste for the direction new music was taking led, in March, to an unpleasant quarrel with Schoenberg, who found Eisler's views insupportable and his attacks on modern music disloyal. Eisler's dissatisfaction with new music included his own work, and his fully formed political ideology found expression in numerous articles and reviews in the Communist party's periodical *Die Rote Fahne* and led him to seek more politically aware ways of serving (and changing) society. His association with the Agitproptruppe 'Das rote Sprachrohr' began late in 1927 and a series of choral works dates from the years 1926–33, as well as the first of the marching-songs, which were of so strong and distinctive a character that they quickly became popular with left-wing groups throughout Europe. *Roter Wedding*, *Der heimliche Aufmarsch*, *Stempellied*, *Kominternlied*, *Solidaritätslied* and the *Einheitsfrontlied* are classics of the socialist movement. The tunes are constructed with superb economy and are usually in the minor mode, remarkable for music with so positive and exhortatory a message, Eisler feeling that the minor produced a more threatening quality. Many of these songs were first sung by the actor Ernst Busch, whom Eisler had met in 1929 and who played an important part in Eisler's career, not only in the 1930s but subsequently in the DDR.

In 1930 began the lifelong friendship and collaboration with Brecht and the creation at once of two masterpieces, the controversial Lehrstück *Die Massnahme* and *Die Mutter*, to Brecht's adaptation of Gorky's novel. Both scores are in Eisler's *Massenlieder* idiom, diatonic and texturally clear, with a profoundly subtle dialectical relationship between words and music. Instead of expressing the text in an obvious 'emotional' way, the music provides a gloss on the words and adds to their meaning; this is a characteristic of all Eisler's word-setting. Other important events during these years were the two visits to the USSR and the production of the film *Kuhle Wampe*, which included the *Solidaritätslied*.

When Hitler came to power in 1933, the activities of everyone involved in the German workers' movement came to a halt; Eisler's music was banned and there began 15 years of exile and the composition of a series of works dedicated to the overthrow of fascism. The next years were extremely eventful ones. As well as visiting the USA, he worked on film scores in Vienna, France, the Netherlands, Belgium and London (where his *Kleine Sinfonie* was first performed in April 1935) and collaborated with Brecht in Denmark on the 'atrocity story' *Die Rundköpfe und die Spitzköpfe*, the music for which contains some of his finest songs. Also from this time are the nine chamber cantatas and Eisler's largest-scale work, the *Deutsche Sinfonie*, a fiercely anti-fascist sequence of cantatas and instrumental movements, composed in Eisler's distinctively tonal type of serialism. The work received its first performance at the Berlin Staatsoper in 1959. After visits to the Spanish front, Paris and Denmark in 1937, Eisler travelled for a third time to the USA and took a post at the New School for Social Research in New York, where he had been guest-lecturer and composition teacher from October 1935 to January 1936. For five months from May 1939 he was visiting professor at the Mexico Conservatory and in 1940 he was given a three-year grant to undertake research into the function of film music. From this resulted scores for four films and the book, written jointly with Adorno, *Composing for the Films*.

In May 1942 Eisler moved to Hollywood and a teaching post at the University of Southern California. He met up with Brecht again and their collaborations continued with *Furcht und Elend des dritten Reiches* and *Galileo*. In addition to several film scores and various chamber works, Eisler set numerous new Brecht poems on the subject of exile in an individual and personal idiom which is an intriguing amalgam of the style of the 1925–6



Hanns Eisler, Malibu, CA, c1946

Zeitungsausschnitte and the *Massenlieder* – an original continuation of the German lied tradition. In 1947 Eisler, Brecht and numerous well-known Hollywood producers and scriptwriters were brought before the notorious Committee on Un-American Activities. Eisler was questioned in a fatuous way about *Die Massnahme* and the *Lob des Kommunismus* song from *Die Mutter*, and about being the brother of the 'communist spy' Gerhart Eisler. A worldwide protest on his behalf was organized and supported by Chaplin, Thomas Mann, Einstein, Picasso, Matisse, Copland and Cocteau. Eisler was released and expelled in March 1948. He returned to Vienna by way of Prague and after two visits to Berlin – in 1949 he set Becher's poem *Auferstanden aus Ruinen*, which was chosen as the national anthem of the DDR – he settled there for the second time. He was elected to membership of the German Academy of Arts, at which he held masterclasses in composition, and he was also professor at the Berlin Hochschule für Musik.

Thus for his last 12 years Eisler worked within the social system for which he had striven all his life. He had expressed his views in numerous essays on the crisis in bourgeois music, on stupidity in music, on progress in music and on the way out of the crisis and the building of a new music culture. Having overwhelmingly succeeded in the writing of protest music for the fight against capitalism and fascism, he was now faced with the need for music that could serve a new republic to be created out of the debris and disillusion of the war. Significantly there is no chamber music from these years. He was convinced that at this time of transition away from 19th-century habits of performance and listening, progressive music would be mainly 'angewandte Musik' – that is 'applied music', used for the theatre, cinema, cabaret, television, public events etc. Inevitably, with Brecht and his ensemble also in Berlin, music for the theatre played an important part, and from 1948 to 1961 scores for 17 plays were written. Not all of this music was new. Eisler's Handelian talent for the judicious re-use of existing material had already been evident in the 1920s and 1930s. Brecht's *Schweyk im zweiten Weltkrieg* was first produced in Warsaw in 1957 but further music was composed for the Frankfurt production of 1959. Eisler's achievement here ranks with his finest. The ironic juxtaposition of heroic, operatic music for Hitler, Himmler and Goering with tuneful cabaret songs accompanied by two pub pianos and interludes for beer garden orchestra matches the humour and flavour of Brecht's play perfectly; the transformation of the opening phrase of Smetana's *Vltava* theme into a powerful and menacing song about social change is a stroke of genius.

From these years also came music for 17 films, a further 36 settings in cabaret chanson idiom of Tucholsky poems (many specially written for Busch) and the *Neue deutsche Volkslieder*. Together with many other 'festival songs' and children's songs, these represent Eisler's attempt to compose in an idiom which could be immediately understood and quickly learnt. It could be argued that this desire for simplicity is sometimes carried too far, but many of these songs are extremely beautiful. *Anmut sparet nicht noch Mühe*, for instance, has a superbly moulded melodic line, accompanied simply but with great subtlety and ideally complementing the text. A parallel example in a concert work of about the same time is the 'Symbolum', the third movement of *Das Vorbild* to words by Goethe, written in 1952 for his pupils. Other important concert works are the *Rhapsodie* for orchestra with soprano solo and the cantata *Die Teppichweber von Kujan-Bulak* in which Eisler most successfully put into practice his belief, expressed as early as 1937, that 'in our new music', one would search in vain for 'bombast, sentimentality and mysticism' but find instead 'freshness, intelligence, strength and elegance'. Even in his last work, the cycle *Ernste Gesänge* for baritone and strings, where the texts might seem sometimes to justify the above undesirable qualities, Eisler asks the singer to refer the listener to the meaning of the words rather than to express them. All his life Eisler felt the need to protect his music from interpreters bred in the opera house and concert hall, and his scores abound with such cautionary directives as 'without sentimentality', 'simply', 'friendly' and even 'politely'.

Some writers and musicians in capitalist countries have poured scorn on politically committed composers such as

Eisler, as if it were reprehensible for an artist to be concerned about his function in society and to wish, through his art, to have some influence on how that society develops. There has also been the assumption that putting one's talents at the service of society inevitably results in propagandist banalities, or that music cannot be at once of use to society and expressive of the artist's self. Obviously, Eisler's enormous output, much of it written at great speed for particular occasions, varies considerably in quality, but the overall standard is extremely high. Even in those works which do not totally succeed, the invention, vitality and superb professionalism give great satisfaction. In his best works, *Die Massnahme*, *Die Mutter*, the *Zeitungsausschnitte* and many of the songs, he achieved undoubted greatness. His ability to write in such a diversity of genres in so individual a way is due to the technical training he received from Schoenberg, his single-minded purpose and his clear-sighted political aims, all controlled by an intellect of the highest calibre. Eisler was a great conversationalist and a master of the art of self-contradiction, using non sequitur and playing devil's advocate in a brilliantly ironic way in an attempt to look at a problem from every angle, to expose it fully to the gaze of his interlocutor. The range of his knowledge was enormous and, like Brecht, he was always intellectually alert.

In the 25 years after his death in 1962, international recognition of Eisler's significance was limited to pockets of enthusiasts restricted by the lack of available scores and recordings. Academic research into his music was assiduously pursued in the DDR but this contrasted with the relatively rare performances there of his larger-scale works. The demolition of the Berlin Wall in 1989 and the reunification of Germany threw his work and thought into a dramatically new perspective, and has required a rethinking of Eisler's and Adorno's aesthetic positions, previously considered to conflict. The foundation in 1994 of the International Hanns Eisler Society and the resumption of work on the Collected Edition are cause for optimism that a proper international assessment of his significance can be made.

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CHORAL WITH ORCHESTRA

op.	
16	Tempo der Zeit (cant., D. Weber [R. Gilbert]), A, B, spkr, chorus, small orch, 1929
20	Die Massnahme, 9 numbers (Lehrstück, B. Brecht), T, 3 spkrs, male chorus, chorus, small orch, 1930
25	Die Mutter, 13 numbers (Brecht), 1931; arr. as cant. with 2 pf, n.d.; some nos. arr., 1935
47	Kalifornische Ballade, 6 numbers (cant., E. Ottwalt), A, Bar, chorus, orch, 1934 [from radio score]
—	Lenin (Requiem), solo vv, chorus, orch, 1935–7
50	Deutsche Sinfonie, 11 numbers (Brecht), solo vv, chorus, orch, 1935–9
—	Mitte des Jahrhunderts (cant., J.R. Becher), S, chorus, orch, 1950
—	Bilder aus der 'Kriegsfibel' (Brecht), solo vv, male chorus, orch, 1957

VOCAL WITH ORCHESTRA

—	3 Lieder (Li-Tai-Pe, Geisha song trans. Klabund), 1919
—	Glückliche Fahrt (J.W. von Goethe), S, orch, 1946
—	Rhapsodie (Goethe: *Faust*, part 2), S, orch, 1949
—	Die Teppichweber von Kujan-Bulak (cant., Brecht), S, orch, 1957
—	Ernste Gesänge, 7 songs (J.C.F. Hölderlin, B. Viertel, G. Leopardi, after H. Richter, S. Hermlin), Bar, str, 1936–62

VOCAL WITH SMALL ORCHESTRA

(The majority of these songs exist in versions with pf, and some in other arrs. Some songs have a choral refrain, often ad lib)

—	Gesang des Abgeschiedenen (Jap., Chin.), A, chbr orch, 1918
—	Sehr leises Gehn im lauen Wind, A, chbr orch, 1919
—	Drum sag der SPD ade (R. Winter [Gilbert]), 1928
—	Lied der roten Matrosen (E. Weinert), 1928
18	6 Balladen (Weber, Brecht, W. Mehring), 1929–30
28	6 Lieder (Weinert, Weber, Jahnke and Vallentin), 1929–31
—	Lied der Werktätigen (Hermlin), 1929–31; with new text, Kominternlied, 1949
22	4 Balladen (B. Traven, K. Tucholsky, Wiesner-Gmeyner, J. Arendt), male v/chorus, small orch, 1930
—	Lied der roten Flieger (Kirsanow), 1931
—	4 songs (L. Frank, Weinert), 1931 [from film Niemandsland]
27	3 songs from film Kuhle Wampe (Brecht), 1931
—	Der neue Stern (Weinert)
—	Ballade von den Seeräubern (Brecht)
37	3 songs (Mehring), 1931 [from film Das Lied vom Leben]
—	Lied der Mariken (Brecht) [from stage work Kamerad Kasper]
41	4 Balladen (Brecht), 1931–2
48	2 Lieder (Clément and Mehring, Weber), 1931–2
39	Ballade vom Soldaten (Ballade vom Weib und dem Soldaten) (Brecht), 1932
—	Magnito-Komsomolzenlied (Lied vom Ural) (Tretjakow), 1932 [from film Die Jugend hat das Wort]
—	Das Lied vom vierten Mann, 1931
—	Streiklied (Fischer von St Barbara), 1931
—	Lied der deutschen Rotarmisten (Weinert), 1932
—	Mon oncle a tout repeint, 1933 [from film Dans les rues]
42	Die Ballade von der Billigung der Welt (Brecht), 1934
43	Spartakus 1919
45	14 songs (Brecht, Bittner), 1934–6 [from stage work Die Rundköpfe und die Spitzköpfe]
—	Das Einheitsfrontlied (Brecht), 1934
—	Sklave, wer wird dich befreien (Brecht), 1934
—	Das Saarlied (Brecht), 1934
—	Ballade von der Judenhure Marie Sanders (Brecht), 1934
—	Lied gegen den Krieg (Brecht), 1934
—	Friedenssong (E. Schoen), 1937 [from film Abdul Hamid]
—	Marcha del 5º Regimiento (Petere), 1937
—	Brother Patriot [refrain as in above]
—	Close the Ranks, Dictator's Song, Song of Light
—	Musik zu 'Schweyk im zweiten Weltkrieg' (Brecht), 1943–59
—	Musik zu 'Die Gesichte der Simone Machard' (Brecht), 1946
—	Lied über die Gerechtigkeit (W. Fischer), 1948
—	Lied über den Frieden (Krieg ist kein Gesetz der Natur) (Fischer), 1949
—	Hymne der DDR (Auferstanden aus Ruinen) (Becher), 1949
—	4 songs from stage work Die Tage der Commune (Brecht), 1950
—	Kinderlieder (6 songs, Brecht), 1950–51
—	Das Lied vom Glück (Brecht), 1952 [from film Frauenschicksale]
—	Das Vorbild (Goethe), A, small orch, 1952
—	3 songs (Brecht), 1955 [from film Herr Puntila und sein Knecht Matti]
—	4 Szenen auf dem Lande (E. Strittmatter), children's/female vv, 1956
—	Lied der Tankisten (Weinert), 1957
—	Regimenter gehn (V.V. Mayakovsky), 1957
—	Marsch der Zeit (Mayakovsky), 1957 [from stage work Das Schwitzbad]
—	3 songs (Mayakovsky, P. Hacks), 1957 [from stage work Sturm]
—	Sputnik-Lied 'Herr Dulles möcht so gerne' (Kuba), 1v, jazz ens, 1957; arr. 1v, pf with new text, 1957
—	Am 1. Mai (Kinderlied) (Brecht), 1958
—	Lied der Pflastersteine (Weinert), 1961

VOCAL WITH ENSEMBLE

— Die Mausefalle (C. Morgenstern), S/T, vn, pf/chamber orch, 1918
— Wenn es nur einmal so ganz still wäre (R.M. Rilke), A, str trio, 1918
5 Palmström, 5 numbers (Morgenstern), Sprechstimme, fl, cl, vn + va, vc, 1924
9 Tagebuch des Hanns Eisler (Eisler), 3 female vv, T, vn, pf, 1926
— Ulm 1592 (Brecht), 1v, str qt, 1937
— Bettellied (Brecht), 1v, vn, vc, 1937
— Kammerkantate no.1 'Die Gott-sei-bei-uns-Kantate' (children's cant., Brecht), 1v, chorus, str qt/pf, 1937
— Kammerkantate no.2 'Die Weissbrotkantate' (after I. Silone), 1v, 2 cl, va, vc/pf, 1937
— Kammerkantate no.3 'Die römische Kantate' (after Silone), 1v, 2 cl, va, vc, 1937; version with pf as op.60
— Kammerkantate no.4 'Man lebt vom einen Tage zu dem andern' (Kantate im Exil) (after Silone), 1v, 2 cl, va, vc, 1937 [version with pf as op.62]
— Kammerkantate no.5 'Kriegskantate' (after Silone), 1v, 2 cl, va, vc, 1937 [version with pf as op.65]
— Kammerkantate no.6 'Nein' (after Silone), 1v, str qt, 1937
— Kammerkantate no.7 'Die den Mund auf hatten' (after Silone), 1v, 2 cl, va, vc, 1937
— Kammerkantate no.8 'Kantate auf den Tod eines Genossen' (after Silone), 1v, fl, cl, va, vc, 1937 [version with pf as op.64]
— Kammerkantate no.9 'Zuchthauskantate' (Eisler), 1v, 2 cl, va, vc, 1937
— Kantate zu Herrn Meyers ersten Geburtstag, 1v, va, pf, 1938
54 2 Sonette (Brecht), 1v, 2 cl, 1937
— Musik zu 'Leben des Galilei' (Brecht), solo vv, SSA, fl + pic, cl, hpd, 1946
— 3 Kinderlieder, 1v, va
— Zu Brechts Tod 'Die Wälder atmen noch', 1v, 4 hn, 1956

VOCAL WITH PIANO

— 2 Lieder (Schi-King, Li-Tai-Pe); Vielleicht dass ich durch schwere Berge gehe (Rilke); Tod (Mikula); O nimm mir; Ich pflückte deine Blume (Tagore); Leise an verschlossener Türe; Lass alle Spannung der Freunde (R. Tagore); 2 Kinderlieder (Des Knaben Wunderhorn); Immer wieder nahst du, Melancholie; Von der Armut und vom Tode, 7 songs and 2 choruses (Rilke); 3 Lieder (Kramer, Fischart, Falcke); Nachtgruss (J.F. von Eichendorff); Totenopfer (Eichendorff); Unter Feinden (F. Nietzsche); Galgenlieder, 6 songs (Morgenstern); Auf einer grünen Wiese; Von der Langeweile; Eines Morgens im Blumengarten (Tagore); 2 Lieder (G. Trakl, Tagore); Ich habe die Ladung gehabt (Tagore); Nach dem Traum; Jetzt bleibt mir nur; Wenn der Tag vorbei (Tagore); Es war im Mai (Tagore); Was ist die Traurigkeit; Nun ist ein Tag zu Ende; Dunkler Tropfe (Morgenstern); Tanzlied der Rosetta (G. Büchner: *Leonce und Lena*); 2 Lieder (Rilke, Trakl); Im Licht des Sakefusses (Geisha song, trans. Klabund); 2 Lieder (Jap., Trakl); Oh könntest du meine Augen sehen; 1917–20
2 6 Lieder (M. Claudius, Jap. trans. Bethge, Klabund), 1922
11 Zeitungsausschnitte, 10 songs, 1925–6
— Lustige Ecke, 2 songs, 1925–6
12 Pantomime (Balázs)
— Kumpellied; Roter Matrosensong (J. Grau); Couplet vom Zeitfreiwilligen; Zeitungssohn; Auch ein Schumacher (Brecht); Was möchst du nicht (Des Knaben Wunderhorn); Wir sind das rote Sprachrohr, 1928; Mit der IFA marschiert (Slang); Ein Rotarmistenlied; Lenin is eingeschreint; Sergeant Waurich (E. Kästner); O Fallada, da du hangest (Ein Pferd beklagt sich) (Brecht), 1932, arr. small orch
33 4 Wiegenlieder für Arbeitermütter (Brecht), 1932–3
— Und es sind die finstern Zeiten (Brecht); Kälbermarsch (Brecht), 1932–3 [used in 'Schweyk']; Ballade von den Ossegger Witwen (Brecht), 1934; Hammer und Sichel (Brecht), 1934; 2 Songs (Hunter); Der Pflaumenbaum (Brecht), 1v, pf/hmnm; Der Räuber und sein Knecht (Brecht), 1935; Deutsches Lied 1937 'Marie weine nicht' (Brecht), 1v, pf/fl, cl, bn, str, 1937; Spanisches Liedchen 1937 (Brecht), 1937; Das Lied vom 7. Januar (L. Renn), 1v, accdn, 1937
— Spanien (E. Weinert), 1v, cl; Wir sind der Freiheit Soldaten (Stern); Deutsches Kriegslied (Brecht); 2 Elegien (Brecht), 1937; 2 Lieder (old Ger.); Der Zweck der Musik (Lat. proverb); Lied einer deutschen Mutter (Brecht); 4 Lieder (Brecht: *Svenborger Gedichte*), 1939; Über den Selbstmord (Brecht); Shakespeare Sonett Nr.66, 1939; Gruss an die Mark Brandenburg (Gilbert); An den Schlaf (E. Mörike); Der Schatzgräber (Goethe); Die Hollywood-Elegien (Brecht, Eisler), 8 songs, 1942
— Winterspruch (Brecht), 1942; 2 Lieder (after B. Pascal); 13 Lieder (Brecht: *Steffinischer Sammlung*), 1942; 6 Lieder (Brecht: *Gedichte im Exil*), 1942–3; Die Mutter (Wenn sie nachts lag) (Brecht), 1943; 5 Anakreon-Fragmente (trans. Mörike), 1943; Aus der Heimat hinter den Blitzen rot (after Eichendorff); 6 Hölderlin-Fragmente, 1943; Das deutsche Miserere (Brecht), 1943, used in 'Schweyk'; Lob des Weines (Brecht); Ardens sed virens; Printemps allemand (K. Kraus)
— Der Butterräuber von Halberstadt (arr. Brecht); L'automne californien (B. Viertel); Rimbaud-Gedicht; Eisenbahn; Neue deutsche Volkslieder (Becher), 18 songs, 1950; Du Sohn der Arbeiterschaft (Becher); Lied für Bukarest (Hermlin), 1953; Genesung (Becher), 1954; Von der Freundlichkeit der Welt (Brecht), 1954; Die haltbare Graugans (Brecht, after Amer.), 1955; Chanson allemand (Viertel), 1955; Die Götter (Xenophanes), 1955
— Im Blumengarten (Brecht), 1955; L'automne prussien (Die Buckow-Kantate) (Eisler), 1955; Wie der Wind weht (Brecht), 1955; Wiener Lied (Brecht), 1955; Und endlich (Altenberg), 1955; Horatios Monolog (W. Shakespeare), 1956; Von Wolkenstreifen leicht befangen (Goethe), 1956; Verfehlte Liebe (H. Heine); Legende von der Entstehung des Buches Taote King (Brecht), 1956; Des Friedens Soldaten (Herzfelde); Weihnachtslied 1918 (Tucholsky), arr. small orch; Ohne Kapitalisten geht es besser (Zwei liebevolle Schwestern) (Kuba) [new text for Sputnik-Lied, 1v, jazz ens, 1957], 1957
— 2 Chansons (E. Brehm), 1957; Ballade vom Kreuzzug (Kuba), 1957; Steht auf! (Hermlin), 1958; Brandverse; Trommellied (M. Zimmering); Rezitativ und Fuge auf 60. Geburtstag von J.R. Becher (Becher); Um meine Weisheit unbekümmert (Hölderlin), 1959; Motto (Auf einer chinesischen Theewurzellöwen) (Brecht), 1959; Die Wasser fuhren zu Tale (Kinderlied) (Hermlin), 1961; Bleib gesund mir, Krakau (Gebirtig); 39 Lieder (Tucholsky), 1959–61, 3 nos. 1929–30

UNACCOMPANIED CHORAL

10 3 Männerchöre (after Heine), 1926
13 4 Stücke, no.1 with spkr, side drum, cymbals ad lib, 1928
14 2 Männerchöre (1525 peasants' song, anon.), 1928
15 Auf den Strassen zu singen (Weber), with side drum, 1928
17 2 Männerchöre (J. Hill, trans. I. Kulcsar, Weber), 1929
19 2 Stücke (Kulcsar after Amer., Bosnian soldiers' song), male chorus, 1929
21 2 Stücke (Brecht, Eisler), 1930
35 2 Männerchöre (Brecht, Kraus), 1933
51 Gegen den Krieg (cant., Brecht), 1936
— Kriegslied, children's chorus
— 5 Kinderlieder (Brecht)
— Woodbury-Liederbüchlein, 20 songs (trad.), female/children's chorus 3vv, 1941
— 9 Kanons (Virgil, Eisler, H. Reichenbach, Brecht, trad., Goethe), 2–4vv

ORCHESTRAL

23 Suite no.1, 1930 [from film Opus III]
24 Suite no.2 'Niemandsland', 1931 [from film]
26 Suite no.3 'Kuhle Wampe', 1931 [from film]
29 Kleine Sinfonie, 1932
30 Suite no.4 'Die Jugend hat das Wort', 1932 [from film]
40 Suite no.6 'Le grand jeu', 1932 [from film]
35 Suite no.5 'Dans les rues', 1933 [from film]
— Allegro, 2 Etüden, 1935–9 [sections of Deutsche Sinfonie, from film Opus III]
— 5 Orchesterstücke, 1938 [from film 400 Millionen]
— Scherzo, vn, orch, 1938 [from film 400 Millionen]

— Variationen über ein marschartiges Thema (Der lange Marsch), 1938 [from film 400 Millionen]
69 Kammersinfonie, 15 insts, 1940 [from film Eis]
— Ouvertüre zu einem Lustspiel, 1948 [for J. Nestroy: *Höllenangst*]
— Winterschlacht-Suite, 1955 [from stage work]
— Sturm-Suite, 1957 [from stage work]

CHAMBER AND INSTRUMENTAL

— Scherzo, str trio, 1920
— Allegro moderato und Walzer, pf, 1922
— Allegretto und Andante, pf, 1922
— Ich pflückte deine Blume, after Tagore, b cl, hp, str trio, before 1923
— Scherzo, str qt, inc.
1 Piano Sonata no.1, 1923
3 4 Klavierstücke, 1923
4 Divertimento, wind qnt, 1923
6 Piano Sonata no.2, 1924
7 Duo, vn, vc, 1924
8 8 Klavierstücke, 1925
31 Klavierstücke für Kinder, 1932–3
32 7 Klavierstücke, 1932–3
44 Pf Sonatine (Gradus ad Parnassum), 1934
46 Präludium und Fuge über BACH, str trio, 1934
49 Sonata, fl, ob, hp, 1935
— Sonata (Reisesonate), vn, pf, 1937
75 String Quartet, 1938
— Nonet no.1, fl, cl, bn, hn, str qt, db, 1939
92a Septet no.1 (Variations on Amer. Children's Songs), fl + pic, cl, bn, str qt, 1940 [from film Kinderfilm]
70 14 Arten, den Regen zu beschreiben, fl, cl, vn + va, vc, pf, 1940 [from film 'Regen']
— Variations, pf, 1940
— Nonet no.2, fl, cl, bn, tpt, perc, 3 vn, db, 1941 [from film The Forgotten Village]
— Piano Sonata no.3, 1943
— 3 Fugues, pf, 1946
— Septet no.2 (Zirkus), fl + pic, cl, bn, str qt, 1947

STAGE

Heimweh (F. Jung), 1927; Berlin, 1927
Hallo, Kollege Jungarbeiter (revue), 1928; Berlin, 1928
Kalkutta, 4 Mai (L. Feuchtwanger), 1928; Berlin, 1928
Die Bergarbeiter (A. Gmeyner), 1928; Berlin, 1928
Maggie (J.M. Barrie), 1928; Berlin, 1928
Der Kaufmann von Berlin (W. Mehring), 1929; Berlin, 1929
Dantons Tod (Büchner), 1929; Berlin, 1929
Heer ohne Helden (Wiesner-Gmeyner), 1930; Berlin, 1930
Die letzten Tage der Menschheit (K. Kraus), 1930; Berlin, 1930
Das Gerücht (C.K. Munro), 1930; Berlin, 1930
Die Mutter (Brecht, after Gorky), 1931; Berlin, 1931
Kamerad Kasper (P. Schurek), 1932; Berlin, 1932
Rote Revue: Wir sind ja sooo zufrieden (Brecht), 1932; Berlin, 1932
Agitpropstück: Bauer Baetz (F. Wolf), 1932; Berlin, 1932
Feuer aus den Kesseln (E. Toller), 1934; Manchester, 1935
Peace on Earth (Toller), 1936; London, 1936
Die Rundköpfe und die Spitzköpfe (Brecht), 1934–6; Copenhagen, 1936
Night Music (C. Odets), 1939; New York, 1939
Medicine Show (Hoffmann), 1941; New York, 1941
Furcht und Elend des dritten Reiches (Brecht), 1945; New York, 1945
Galileo Galilei (Brecht), 1947; Los Angeles, 1947
Höllenangst (J. Nestroy), 1948; Vienna, 1948
Tage der Kommune (Brecht), 1950; Karl-Marx Stadt [now Chemnitz], 1956
Eulenspiegel (Nestroy), 1951; Vienna, 1951
Volpone (B. Jonson), 1953; Vienna, 1953
Lysistrata (Aristophanes), 1954; Vienna, 1954
Hamlet (Shakespeare), 1954; Vienna, 1954
Katzgraben (Strittmatter), 1954; Berlin, 1954
Winterschlacht (Becher), 1955; Berlin, 1955
Theatergeschichten (Nestroy), 1955; Berlin, 1955
The Playboy of the Western World (J.M. Synge), 1956; Berlin, 1956
Die erste Reiterarmee (W. Wischnewski), 1956; Berlin, 1956
Sturm (W. Bill-Belozerkowski), 1957; Berlin, 1957
Die Gesichte der Simone Machard (Brecht), 1957; Frankfurt, 1957
Schweyk im zweiten Weltkrieg (Brecht), 1943–59; Warsaw, 1957
Lofter (Weisenborn), 1958; Berlin, 1958
Das Schwitzbad (Mayakovsky), 1958; Berlin, 1958
Wilhelm Tell (F. von Schiller), 1961; Berlin, 1962

FILM SCORES

Opus III (W. Ruttman, dir. Ruttman), 1927
Niemandsland (L. Frank, dir. V. Trivas), 1931
Das Lied vom Leben (W. Mehring, dir. A. Granowski), 1931
Kuhle Wampe oder Wem gehört die Welt? (Brecht, dir. E. Ottwalt, S. Dudow), 1931
Die Jugend hat das Wort (Heldenlied, Magnitogorsk) (Tretjakow, dir. J. Ivens), 1932
Dans les rues (Trivas, dir. Trivas), 1933
Zuiderzee (New Earth) (Ivens, dir. Ivens), 1933
Le grand jeu (C. Spaak, dir. J. Feyder), 1934
Abdul Hamid (The Damned, dir. K. Grune), 1934
I pagliacci (after Leoncavallo, dir. Grune), 1934
400 Millionen (dir. Ivens), 1938
Pete (Roleum) and his Cousins (dir. Losey), 1939
Kinderfilm (dir. Losey), 1939
Unser Acker (Soil), 1940 [for US Department of Agriculture]
Regen (dir. Ivens), 1940 [1929 film]
The Forgotten Village (J. Steinbeck, dir. H. Kline), 1941
Hangmen also Die (Brecht, dir. F. Lang), 1942
Eis (Naturszenen), 1943
None but the Lonely Heart (Odets, dir. Odets), 1944
Spanish Main (Der Seeteufel von Cartagena) (H. Mankiewicz, dir. F. Borzage), 1944–5
Jealousy (dir. G. Machaty)
Deadline at Dawn (Odets, dir. H.E. Clurman), 1946
A Scandal in Paris (dir. D. Sirk), 1946
So well Remembered (dir. E. Dmytryk), 1947
Woman on the Beach (dir. J. Renoir), 1947
Treffass (dir. Geyer), 1949
Unser täglich Brot (Dudow, dir. Dudow), 1949
Der Rat der Götter (Wolf, dir. K. Maetzig), 1950
Wilhelm Pieck – Das Leben unseres Präsidenten (dir. A. Thorndike), 1951
Frauenschicksale (Dudow, dir. Dudow), 1952
Schicksal am Lenkrad (R. Wieden, dir. Vergano), 1953
Bel Ami (dir. Daquin), 1955
Gasparone (Paryla, dir. Paryla), 1955
Herr Puntila und sein Knecht Matti (Brecht, V. Pozner, Wieden, dir. A. Cavalcanti), 1956
Fidelio (dir. W. Felsenstein), 1956 [after Beethoven]
Nuit et brouillard (Vigo, dir. A. Resnais), 1956
The Witches of Salem (J.P. Sartre, dir. R. Rouleau), 1957
Geschwader Fledermaus (dir. E. Engel), 1958
Trübe Wasser (after H. de Balzac, dir. Daquin), 1959
Globke (dir. Heynowski), 1961
Spanien (dir. J. and K. Stern), 1962
Esther (television film, B. Apitz), 1962

ARRANGEMENTS

for selective list see Notowicz and Elsner

Songs for 1v, pf/small orch; pieces for chorus, small orch; pieces for wind band

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DAVID BLAKE

Eisodikon (from Gk. *eisodos*: 'coming in'). A chant of the Byzantine rite sung at the Little Entrance (*hē mikra eisodos*) of the DIVINE LITURGY when the clergy enter in procession with the Gospel lectionary. The Ordinary text of the *eisodikon* is adapted from Psalm xciv.6*a*, 'Come, let us worship', but alternative psalm verses are chosen for the high feasts of the Church year. The psalm verse is followed by a tripartite refrain, of which the first part ('Save us, Son of God') and the third ('allēlouïa') do not vary, but the second changes according to the feast. Although the text of the *eisodikon* varies, the musical sources usually provide a single melody. A few 14th-century AKOLOUTHIAI manuscripts (e.g. *GR-An* 2458) contain a relatively simple melody with the extraordinary rubric stating that it can be sung in any of the eight modes. A more florid melody in 'asmatikon' style is found in one Greek manuscript of the 14th century (*I-GR* Γ.γ.vii); like the *eisodika* of the later akolouthiai manuscripts, this melody is set in the 2nd authentic mode.

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CHRISTIAN TROELSGÅRD

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Eisteddfod. A competitive festival of Welsh origin, devoted mainly to music and literature. The word 'eisteddfod' (literally 'a session') did not come into common use until the 18th century, but the festival to which it refers originated in the medieval gatherings held from time to time to determine the professional requirements and duties of the bards. The earliest of these for which we have reliable documentary evidence was that summoned by Lord Rhys ap Gruffydd at Cardigan in 1176, but it is likely that similar convocations were held even before this date. Lord Rhys's festival is of particular interest because of certain features it had in common with the modern eisteddfod, namely the inclusion of competitions, the awarding of chairs to the victors, and the fact that it was proclaimed one year in advance throughout the British Isles. Similar meetings are recorded in other parts of Wales during the 14th and 15th centuries, the most important being that held by Lord Gruffydd ap Nicolas at Carmarthen in about 1450. Eisteddfods were also held at Caerwys, in Flintshire, in 1523 and 1567 (or 1568), the second under commission from Elizabeth I to rid the principality of numerous 'vagraunt and idle persons naming theim selfes mynstrelles Rithmers and Barthes'.

As the text of this commission suggests, the social standing of the bards in Wales declined during the Tudor period, and there are no records at all of eisteddfods during the 17th century. (Numerous accounts mention an elaborate festival supposedly held in 1681 by Sir Richard Bassett at Bewpyr Castle, in Glamorganshire, but this, it seems, took place only in the fertile imagination of Edward Williams – Iolo Morganwg – whose literary fabrications bedevil nearly every history of the eisteddfod written during the last 150 years or so.) However, the ancient festivals were often recalled by those responsible for organizing the 'tavern' eisteddfods of the 18th century, in what is sometimes referred to as the 'Almanac' period. Our knowledge of the eisteddfods that took place during this period is based mainly upon announcements such as the following, in John Prys's almanac for 1760:

> Be it known that an Eisteddfod of the Poets and Musicians of Wales will be held at the Bull in Bala Town, on Whit-Monday and Whit-Tuesday in 1760. It will be held under the same rules and in like manner as the ancient Eisteddfod of Caerwys in the days of Queen Elizabeth.

The fame and example of Caerwys were invoked again in 1797, when the Gwyneddigion Society announced its

intention of promoting a festival the following year 'in the hall that the Eisteddfod, by order of Queen Elizabeth, was held in the year 1567'. The Gwyneddigion Society, founded in 1771 by a group of Welsh men of letters in London, became associated with the eisteddfod at a famous meeting in Corwen, Merionethshire, in 1789, which inaugurated a whole series of similar gatherings in various parts of the principality, foreshadowing the National Eisteddfod as we know it today.

At the Carmarthen eisteddfod organized by the Dyfed Society in 1819 the first link was forged between the eisteddfod and the Gorsedd of Bards, perhaps the strangest and most influential of all the daydreams to which Iolo Morganwg contrived to give substance. The Gorsedd was present again at a number of other early 19th-century eisteddfods, including at least one of an important series organized at Abergavenny by the Cymreigyddion y Fenni between 1834 and 1853, but it was not permanently linked to the movement until the National Eisteddfod came into being in 1880. The antiquity which Iolo Morganwg claimed for his Gorsedd has long been discredited, but its pseudo-antique ritual continues to lend colour and a certain dignity to the proceedings of the present-day National Eisteddfod, especially at the ceremonies which accompany the chairing and crowning of the winners in the two main literary competitions.

The first attempts, dating from 1860, to stage an annual national eisteddfod ran into financial difficulties, and a National Eisteddfod Association, strongly supported by the London Society of Cymmrodorion, was set up in 1880. Since then a full-scale National Eisteddfod has taken place every year, the venue alternating between north and south Wales, with occasional excursions across the border to London, Liverpool and Birkenhead. In 1937 the Association was replaced by the National Eisteddfod Council, which was in turn reconstituted as the National Eisteddfod Court in 1952. The title 'Royal' was conferred by Queen Elizabeth II in November 1966.

During the 19th century, choral singing gradually assumed a dominant position in both local and national eisteddfods, and the most coveted musical awards at the National Eisteddfod today are those offered for the Chief Choral and Chief Male Voice competitions. Prizes are also offered for solo singing, penillion, instrumental playing and folk dancing. The professional concerts given each evening in the huge central pavilion amount to what is in effect an important non-competitive festival in its own right. Though the aim of the Gwyneddigion and Cymmrodorion Societies had been to foster, through the eisteddfod, Welsh traditions and culture, the Welsh language itself became increasingly neglected during the 19th century. The English aristocracy was often represented by patrons or guests at the more important eisteddfods; adjudications were given in English by some of the leading English composers and conductors; and the English language was frequently stipulated as an alternative to Welsh in the literary competitions. The Mold eisteddfod of 1823 even ended with the singing, in English, of *God Save the King*. This trend continued well into the 20th century, but renewed concern for the preservation of the Welsh language and Welsh customs has resulted in the introduction of an all-Welsh rule for the entire proceedings.

The National Eisteddfod has served as a model for countless local eisteddfods held each year in towns and villages throughout Wales, and in other countries where Welsh communities exist. Since 1929 the Urdd (Welsh League of Youth) has sponsored an annual eisteddfod, run on similar lines to the National, in which schools and youth organizations participate, first at local and then at national levels. Another offshoot, though with rather different aims, is the International Eisteddfod, held annually since 1947 at Llangollen; this is devoted mainly to the folksongs and folkdances of the nations whose representatives come to compete there from all parts of the globe.

See also WALES, §II, 4.

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MALCOLM BOYD

Eitner, Robert (*b* Breslau [now Wrocław], 22 Oct 1832; *d* Templin, 2 Feb 1905). German editor and bibliographer. Self-taught in music, Eitner established himself at Berlin in 1853 as a music teacher and also became known as a composer. In 1863 he founded a practical music school, but soon became interested in historical research and in 1867 received a prize from the Amsterdam Maatschappij tot Bevorderung der Toonkunst for compiling in manuscript the *Lexikon der holländischen Tondichter*. Turning to a wider field of musical scholarship, Eitner founded the Gesellschaft für Musikforschung in 1868 (among the first of its kind anywhere) and became its president and secretary. In 1869 he established and edited the *Monatshefte für Musikgeschichte* as the society's journal and followed this in 1873 with the Publikation Älterer Praktischer und Theoretischer Musikwerke, consisting largely of unpublished early music, which ran to 29 volumes during the next 32 years.

Eitner realized the importance of systematic collection of information about the sources of musical history and made them available in published catalogues. In his own words, 'Die Musik-Bibliographie ist die Grundlage alles historischen Wissens'. In 1877, in collaboration with Pohl, Lagerberg and Haberl, he issued the *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*. Arranged in chronological order, with locations of copies, and with an index of all the pieces in the collections, this has proved to be a work of enduring value and has served as a model for later bibliographies (for instance,

Howard Mayer Brown's *Instrumental Music printed before 1600*, Cambridge, Massachusetts, 1965, 2/1967).

Shortly after this, Eitner seems to have begun his most important work, the great *Quellen-Lexikon* which appeared in ten volumes (1900–04) and took the birth-year of 1780 as the terminal date for inclusion. Undertaken largely by correspondence in an age when quick, cheap photocopying was unknown and few reliable individual catalogues had been published, it recorded printed and manuscript music held by well over 200 libraries throughout Europe. In method and scope, this was a remarkable achievement which served as the chief source for musical research for over half a century. Only since 1962 has it gradually been superseded by RISM, which has acknowledged its debt to Eitner. Like his great contemporary, Chrysander, Eitner never held any official position, but in 1902 he received the title of Professor in recognition of his dedicated services to musical scholarship.

Above all, Eitner was a pioneer; he was prolific both as a writer of musicological articles and as an editor of early music. Most of his work appeared in the two journals mentioned above and he also contributed to *Allgemeine deutsche Biographie*.

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Verzeichnis neuer Ausgaben alter Musikwerke aus der frühesten Zeit bis zum Jahre 1800 (Berlin, 1871)

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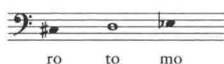
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ALEC HYATT KING

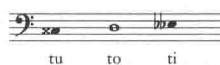
Eitz method. An extremely elaborate solmization system, originally named the 'Tonwort' method. It was devised in 1892 by Carl Andreas Eitz (*b* Wehrstedt, nr Halberstadt, 25 June 1848; *d* Eisleben, 18 April 1924), a German mathematician and teacher of music at Eisleben. Designed to accommodate the chromatic idiom of the late 19th century, the method provided a separate syllabic note name for each diatonic, chromatic and enharmonic degree of the untempered scale. Using these names, the pupil was taught to identify and sing the notes concerned according to just intonation.

The basis of the system was a series of seven note names: *bi*, *to*, *gu*, *su*, *la*, *fe* and *ni*, permanently associated with the rising scale of C major. To these syllabic names

Ex.1



Ex.2

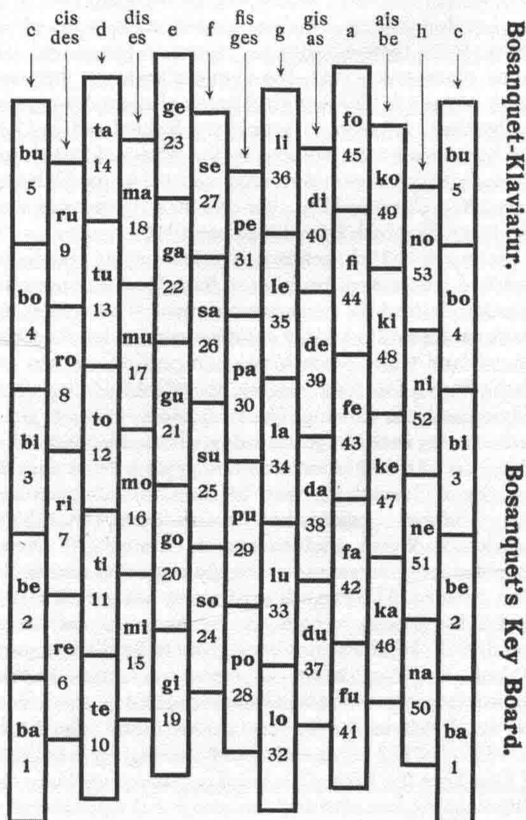


Ex.3



were added two separate series of related names for the intervening semitones and enharmonic degrees. Diatonic semitones were allotted names which retained the vowel of the parent note (ex.1), while the names of enharmonic notes retained the parent consonant (ex.2). The 31 resultant note names are shown in ex.3.

In a further search for complete purity of intonation Eitz extended this series to embrace the more thorough mathematical division of the octave as previously employed by R.H.M. Bosanquet in his 'generalized keyboard harmonium'. This instrument, designed to perform in just



Complete range of Eitz's note names laid out in the form of the Bosanquet keyboard: from C.A. Eitz's 'Das Tonwort' (1928)

intonation in all usual keys, was demonstrated by Bosanquet to the Musical Association in London on 1 May 1875. Its tiered keyboard provided four additional keys for each white note and three for each black note, making a total of 53 keys to the octave. Eitz then evolved a complete range of note names, laid out in the form of the Bosanquet keyboard (see illustration). A superlative example of the sacrifice of aesthetic to scientific considerations, so complicated a system could hardly expect to receive general acceptance; though used at an elementary level in Bavarian schools for a time, the Eitz method was formally banned in Prussia between 1914 and 1925.

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BERNARR RAINBOW

Ek, (Fritz) Gunnar (Rudolf) (*b* Asarum, 21 June 1900; *d* Lund, 21 June 1981). Swedish composer. After private studies in Lund he studied the cello, composition with Ellberg and the organ with Hägg and Olsson at the Swedish Royal Academy of Music (1920–26). He was for a decade first cellist in the orchestra of the Swedish film industry; then he was appointed organist of Östra Eneby, Norrköping (1938–42), and Allhelgonakyrkan, Lund (until the end of the 1950s). For eight years he played the cello in the Scania Quartet. In his orchestral works Ek developed a characteristic contrapuntal texture, harmonically based on church modes but with some thematic material also from Swedish folksongs. His church music is often founded on chorales.

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HANS ÅSTRAND

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Ekkehard of St Gallen. From the 10th century to the 13th there were five monks with the name Ekkehard at the Swiss monastery of St Gallen who were of some importance to the history of medieval chant and poetry.

(1) **Ekkehard I 'Decanus'** (*b* Thurgau, *c*910; *d* St Gallen, 14 Jan 973). Teacher of the liberal arts at the monastery. His students included his nephew, (2) Ekkehard II 'Palatinus', (3) Ekkehard III, Notker III 'Labeo' (or 'Teutonicus') and Burkhard II (abbot from 1001 to 1022). He went to Rome in about 957 and was offered the abbacy by Pope John XII (955–64), but declined it because of his poor health. He was an overseer of ten brethren (*decanus*) from 958 to 964. His surviving works comprise eight *versus ad sequentias*: *A solis occasu*, *Adoremus gloriosissimum* (of doubtful authenticity), *Ambulans Jesus*, *Concurrite huc*, *O martyr eterni*, *Prompta mente*, *Qui benedici cupitis* and *Summum preconem*. His authorship of the famous epic *Carmen Waltharii manu fortis* (ed. and trans. D. Kratz, New York, 1984), ascribed to him by (4) Ekkehard IV, is considered doubtful by some scholars.

(2) **Ekkehard II 'Palatinus'** (*b c*940; *d* Mainz, 23 April 990). Teacher at St Gallen, at the court of Duchess Hadwig of Swabia (*d* 994) in Hohentwiel Castle, and at the imperial court of Otto I (936–73), where he taught the young Otto II (973–83). His administrative ability won him the favour of Queen Adelheid (*d* 999) and ultimately a post as cathedral provost at Mainz. His works include a book of poems, *Epigrammata*, mentioned by (4) Ekkehard IV but now lost, and a few surviving *versus ad sequentias*: *Gaudendum nobis suadent*, *Plebs parentis*, *Summi conatibus* and perhaps *Laudes Deo perenni* (sometimes incorrectly ascribed to (1) Ekkehard I).

(3) **Ekkehard III** (*b c*950; *d* 21 March, after 1000). A *decanus* like (1) Ekkehard I, although the title did not become associated with his name. He was a teacher at St Gallen and at Hohentwiel, where he taught the castle chaplains. His name is mentioned in the cloister's annals as a writer (976), but no works ascribed to him survive.

(4) **Ekkehard IV** (*b* Alsace, *c*980; *d* St Gallen, 21 Oct 1060). Student of Notker III 'Teutonicus'. He went to Mainz (1022–31) at the request of Bishop Aribo (1020–31), where he led the cathedral *schola*. As choirmaster he took part in the famous celebration of Easter Mass at Ingelheim on 29 March 1030 in the presence of Emperor Conrad II (1024–39). After Aribo's death he returned to St Gallen. Ekkehard IV was a prolific writer. His best-known work is the *Casus monasterii sancti Galli* (ed. and trans. H.F. Haefele, Darmstadt, 1980), written between 1046 and 1053 as a continuation of an earlier chronicle by Ratpert (*d* 890). Other works include *Benedictiones ad mensas*, *Liber benedictionum* (1020–35), *Poemata*, *Versus ad picturas claustri sancti Galli*, *Versus ad picturas ecclesie Moguntium*, epitaphs for Notker I 'Balbulus', Aribo of Mainz and Walter von Speyer, reworkings of poems by (1) Ekkehard I, Notker I and Ratpert, and several *versus ad sequentias*.

Although not always historically accurate, Ekkehard's *Casus* is invaluable not only for its wealth of biographical detail and anecdotes about such important figures as Ekkehard I–IV, Hartmann I–II, Iso, Notker I–III, Ratpert, Tuotilo and Waltram, but also for detailed descriptions of ceremonies, including those connected with visitations of the cloister (Charles III, 883; Conrad I, 911; Otto I, 972), which give a good picture of the liturgical and musical practice at the monastery and at Mainz during the 10th and 11th centuries. It is also the source for the legend of the visit by the Roman cantors Petrus and Romanus, according to which the teaching of Romanus at the monastery was the origin of the 'Romanian' letters found in the St Gallen chant manuscripts and other east

Frankish manuscripts. Ekkehard's handwriting has been identified in a number of St Gallen manuscripts.

(5) **Ekkehard V** (*fl* 1210–20). Author of *Instituta patrum de modo psallendi sive cantandi* (*GebertS*, i, 5–8; also ed. in Bernhard), and of the *Vita Notkeri Balbuli* essentially taken from the *Casus* of (4) Ekkehard IV.

The principal manuscript sources for the *versus ad sequentias* of the monks named Ekkehard are *CH-SGs* 381 (10th century), 376, 378, 380 and 382 (all 11th century), *CH-SGs* 546 (1507), *PL-Kj* Cod.Theol.IV° 11 (Minden, 1024) and *CH-E* 121 (10th century). The earliest source for the *Casus* is *CH-SGs* 615 (12th or 13th century).

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ALEJANDRO ENRIQUE PLANCHART

Eklund, Hans (*b* Sandviken, 1 July 1927). Swedish composer and teacher. After attending the Stockholm College of Music (1947–52) he studied composition with Larsson and with Pepping in Berlin (1953–4); and in 1957 he studied opera in Rome. In 1964 he was appointed to teach counterpoint and harmony at the Stockholm College of Music. Most of his early compositions were instrumental and were marked by a solid technique developed principally from Hindemith and Reger; the concertante *Musica da camera* pieces were modelled on Hindemith's *Kammermusik* series. *Musik för orkester*, which marked a turning-point in his career, was followed by twelve symphonies, which oscillate between aggressive power and a plaintive introversion, sometimes also with a dash of black humour or with grotesque eruptions.

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ROLF HAGLUND

Ekmalian, Makar Grigori (*b* Vagharshapat, 2 Feb 1856; *d* Tbilisi, 19 March 1905). Armenian composer, teacher and choirmaster. He studied at the Gevork'ian Academy in Vagharshapat with Nikoghayos T'ashchian, who had published three volumes of his transcriptions of Armenian liturgical music. In 1879 Ekmalian entered the St Petersburg Conservatory to study with Rimsky-Korsakov, Ioganser and Solov'yov; he graduated in 1888 with the cantata *Der Rose Pilgerfahrt* (after M. Horn) of which only extracts survive. From 1890 until his death he lived in Tbilisi, teaching at the Nersessian College (1891–1902) and also directing the music college of the Russian Music

Society (1893–4). In addition to teaching both conventional notation and the Armenian system devised by Hambartsum Lymonja (1768–1839) he organized an excellent chapel choir. He taught many singers who subsequently became well known; his composition pupils included Komitas and Tigranian. He spent much time collecting and arranging folksongs; his collection of liturgical music, which was completed in 1892 and sanctioned by the church authorities, was published in Leipzig in 1896 as *Patarag* (the canticles of the Armenian liturgy). This volume included arrangements for three- and four-part male chorus and for four-part mixed chorus; the style is diatonic and homophonic and the smooth vocal writing ensured success for parts of the collection on the concert platform. His other works – which include an overture, piano pieces, choruses and songs – are notable for their inventive textures, synthesis of classical and modal harmony and their consistency of style.

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SVETLANA SARKISYAN

Ekphōnēsis. A recitative-like cantillation used in Byzantine services by the ANAGNŌSTĒS for reading the lessons and by the priest for reading the Gospel. *See* EKPHONETIC NOTATION.

Ekphonetic [lectionary] **notation.** Notation designed to facilitate the solemn cantillation of lessons, especially of biblical texts. The term 'ekphonetic' (from Gk. *ekphōnēsis*: 'pronunciation', 'reading aloud') was coined by I. Tzetzes in 1885 ('Hē epinoēsis tēs parasēmantikēs tōn Buzantinōn', *Parnassos*, ix, 1885, p.441). Various such systems may be found in medieval manuscripts; in no case is the musical significance of the signs known, and hypothetical transcriptions are possible only by comparison with cantillation in the modern practice of the various traditions. The signs may comprise letters, dots or 'cheironomic' figures which presumably represent the motions of a conductor's hand; these signs are termed 'accents' in the Semitic systems and 'neumes' in the Latin and Greek, although their significance is not that of the neumes in Western and Byzantine neumatic notations (*see* NOTATION, §III, 1 and BYZANTINE CHANT, §2) and the types should not be confused. Ekphonetic notation occurs mainly in association with biblical texts, whether for church or synagogue, but may be found also in other prose texts and even in hymns.

1. Syriac, Pehlevi and Soghdian. 2. Hebrew. 3. Byzantine. 4. Slavic, Georgian and Armenian. 5. Latin.

1. SYRIAC, PEHLEVI AND SOGHDIAN. Dots are often found in Syriac manuscripts of the Bible, written in black ink above, below or on the line. In other texts they appear less frequently and in red, perhaps to indicate that their use in this way is unusual. They served to facilitate a correct understanding of the sacred text, and to indicate the inflections of the voice; according to Gregory bar-Hebraeus (13th century; ed. and trans. in Moberg, ii, 108–9): 'In every language a listener can distinguish aurally various meanings in one and the same phrase ... merely through changes in inflection; Syrian writers ... devised a system and constructed signs consisting of dots for the accents, so that the various inflections, each of which indicated a particular meaning, could be understood visually by the reader in the same way as they are recognized aurally by the listener'. Earlier treatises associate the accents with the translation of the Bible from Greek. These treatises contain lists of accents, with examples from the Bible and comments on their use and significance (e.g. to express astonishment or fear).

According to tradition, Joseph Hūzāyā (*fl* *c*530) of the school of Nisibis invented the nine main accents, but two of them (*pasoqa*, main pause, and *'eṣyana*, subsidiary pause) occur frequently in a manuscript dating from 411. During the 5th century the system increased in complexity; it had developed fully before the 11th century. More than 30 accent names are known, but all except 12 to 15 denote special functions of the main signs. Originally the system seems to have consisted entirely of single dots; later these were combined with the main pausal accent, the *pasoqa*, as signs containing two dots, which superseded the single dots as indicators of the main divisions within verses. The signs containing two dots were in their turn again combined with the *pasoqa*, as signs containing three dots (Table 1).

TABLE 1

(*a*) *Syrian ekphonetic signs* (*accents*)

comprising a single dot .— pasoqa ·— 'eṣyana —˙ —. —.

comprising two dots .·— .·— :— ·:·— ·—

comprising three dots :·— ·:— .·:— (the latter two only in the eastern Syriac system)

(*b*) *Eastern Syrian ekphonetic signs used in Soghdian fragments*

.— ·— —· —. .·— .·— :— ·.— :·—

in each case — represents one phrase of text, to be read from right to left

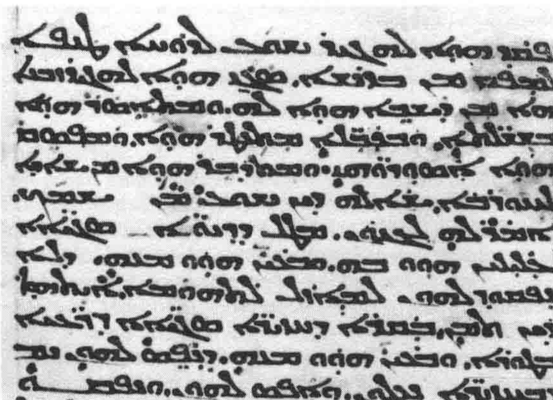
After the schism of the 6th century (*see* SYRIAN CHURCH MUSIC, §1), the Syriac tradition bifurcated into a Western (Syrian Orthodox, Jacobite) tradition whose centre was at Edessa, and an Eastern (Assyrian, Nestorian) tradition whose centre was at Nisibis. New accents were added to the Western tradition, and James of Edessa (*d c*700) invented nine new variants of existing signs. In practice, however, the notation was reduced to a mechanical application of four pausal accents and other interrogative accents.

The Eastern Syriac notation was supplemented with many additional signs; it became highly sophisticated, and remained more flexible than the Western system. In it, the accents were usually larger than other dots used in the text, in order that the reading should be facilitated (fig.1). Red ink was used to indicate variant readings. The high degree of sophistication of this notation may be seen in the Mar Babai manuscript, dating from 899 and containing elaborate interlinear corrections and variants.

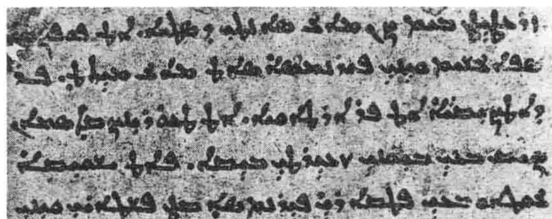
A 6th- or 7th-century Pehlevi psalter (ed. in Andreas and Barr) contains ekphonetic notation identical with that of early Syriac manuscripts. New Testament manuscript fragments from Turfan, in the Soghdian language and written in Nestorian Syriac characters (fig.2), contain Eastern Syriac accents (Table 1*b*); the corresponding passage is similarly subdivided in Greek manuscripts with ekphonetic notation.

2. HEBREW. The Tiberian system of notation is the best studied, although some scholars still maintain that it was purely syntactical rather than musical. According to tradition it was invented in the 9th century CE by the family of Ben-Asher at Tiberias, and superseded the Babylonian and Palestinian systems of notation, which are thought to have developed around the early 7th century CE. It is still in use: one system is used for the poetical books of the Old Testament (*Psalms*, *Proverbs* and parts of *Job*), one for the rest of the Bible (see below), a third for rabbinical texts.

The verse is the basic unit of passages of the Bible and is marked off by an accent, *silluq*, and a punctuation sign, *sof-pasuq*. Each word of the verse has an accent, serving to join it to or divide it from the next. The signs, placed over or under the line, are dots or strokes, perhaps cheironomic in origin: some Egyptian and Tunisian communities still accompany the cantillation of the Bible



1. *Eastern Syriac notation in a gospel according to the Peshitta,* CE *615 (GB-Lbl Add.14471, f.64r); dots for accents are large, dots for vowel pointing are small (read right to left)*



spâχšēm vênê pēr-namsâ• sâṭ mâχ mêṭṭ•.par
we might save him before all our days in

dâṭčiqyâ• 'aṭ par 'arṭârya 'aṭ ṭaγū• rînčaqâ. samân
righteousness and in holiness and you child of the heaven-

-čiq baγê bîônê žaγêrṭê bêqâ. pâṭ šavîqâ•
ly God Prophet will be called for you will go

χūṭâv baγê paṭqârê• pêr-nam-sâ. qaṭ pasṭâγê vênê
of the Lord God the face before that you should prepare him

2. *Fragments of a New Testament lectionary from Turfan (c9th century) in the Soghdian language (Syrian script) with Eastern Syriac accents (read right to left), and (below) transliteration, with English translation, showing positions of Syriac accents*

with hand movements (*see* CHEIRONOMY, §4). Final clauses of lessons are not notated, perhaps because the text was divided differently at different times into one-year and three-year cycles; the final words are recited differently from the rest of the lesson only in some communities.

There are 13 dividing accents; Table 2*a* shows the most important (*silluq* at the end of a verse, *atnaḥ* at the end of a half-verse, *zaqef* and *segolta* as subsidiary stops within either half of the verse). The sequence of signs is not arbitrary: *silluq* or *atnaḥ* is preceded by *tifḥa* or *tebir*; *zaqef* is preceded by *pashta*; *segolta* is preceded by *zarqa* (Table 2*b*). The chief dividing accents correspond in equivalent texts to a certain extent with Greek notational signs, but the correspondences may be due to the fact that the Greek translations are parallel in syntax to the Hebrew, rather than to musical similarities between the traditions (see Table 3).

In the modern tradition, the accents may be interpreted differently in different parts of the Bible (e.g. Pentateuch and Prophets) or on different occasions (e.g. for cantillation at synagogue or in the *ḥeder*, the religious school). Although accent lists (*lu'ah zarqa*) exist, comparable to those of the Greek tradition, where each accent is given its musical value, these do not remain constant in different contexts nor *a fortiori* within different Jewish communities; and no original interpretation, common to different traditions, can be reconstructed. (*See also* JEWISH MUSIC, §III, 2(ii)).

3. BYZANTINE. Byzantine ekphonetic notation occurs in manuscripts between the 9th and 14th centuries, and occasionally in later additions to early manuscripts such as the 5th-century Codex Ephraimi (*F-Pn* gr.9). After the 15th century the function of the signs had been forgotten, and their significance was sometimes misinterpreted as that of punctuation. They occur almost exclusively in biblical texts: the prophetologion (Old Testament lectionary), evangeliarion (Gospel lectionary) and apostolos (Epistle lectionary). They do not occur in the psalter or prose liturgical texts apart from those of the lectionaries,

TABLE 2

(a) *Chief ekphonetic signs of the Tiberian system*

silluq	zaqef
atnah̩	segolta

(b) *Examples of Tiberian ekphonetic signs used in combination* (read from right to left)

silluq or atnah	tifḥa	tebir
zaqef	pashta	
segolta	zarta	

In each case —— represents one word of text; the positions of the signs may vary

although synod texts in *GB-Ob* Holkham 6 are provided with ekphonetic notation for liturgical use. Study of Byzantine notation began in the mid-19th century, but the first systematic analysis was that of Høeg (1935). The recitation of lessons in the modern Greek Orthodox Church has not been systematically compared with the medieval notation.

Medieval manuscripts contain continuous lists of neume names, with notation added to the lists as it would be to a biblical lesson. The 10th- or 11th-century manuscript *ET-MSsc* Monastery of St Catherine 8 has such a list, added in what may be a late 12th-century hand, with ekphonetic notation in red as well as an archaic Palaeo-Byzantine notation (*see* BYZANTINE CHANT, §3) in black, which shows the musical significance of each combination of ekphonetic signs (fig.3). Unfortunately this archaic notation is impossible to transcribe precisely in isolation. Some of the neume names derive from the names of the ancient Greek prosodic accents (*oxeia* = 'acute', *bareia* = 'grave'); the *apostrophos* may represent the *hypodiastolē*, a prosodic sign of the grammarians of antiquity. The remaining neume names may be cheironomic in origin.

The classical notational system was fully developed between the 11th and 14th centuries with a series of stereotyped neume pairs (Table 4). These signs are written in red above, below or between the phrases of the text as in fig.3, and are combined in pairs so that each pair frames a *kolon* (unit of three or four words), which is to be recited to a particular musical phrase. The signs at the beginning and end of the *kolon* are normally identical, except in the *apesō-exō* pair and those including a *teleia*. According to the neume list in fig.3, the first and last accented syllables of a *kolon* are subject to melismatic treatment, and the rest are recited to a simple *tonus currens*. In the fully developed system, a *kolon* with the combination *syrmatikē* and *teleia* was also marked by a melisma near the end, indicated by a *media*.

In the classical system, three or four *kola* are usually linked as a period, the cadence of which is one of the *teleia* combinations; within the period, intermediate cadences are indicated with the *apostrophos* (no.10 in Table 4). The whole biblical lesson normally comprises about 15 periods, and concludes with a stereotyped final cadence, consisting of the neume pairs nos.5, 9 and 10, sometimes preceded by pair no.6; nos.6 and 5 occur only in this final cadence.

The archaic ekphonetic notation differs in a number of respects from this classical system: other neume combinations are possible, one neume of a pair may be omitted, the pairs nos.6 and 5 may occur outside final cadences, and in some manuscripts the ekphonetic signs are written in the same brown ink as the text. The melodic formulae must originally have been transmitted orally and applied to the text, from memory, according to the punctuation: the latter, in early manuscripts, comprises dots for short stops and spaces for longer ('full') stops. It would seem that when the notation was invented, perhaps in the 8th century, it could at first be used freely, but was then codified by some authority, perhaps at Constantinople.

4. SLAVIC, GEORGIAN AND ARMENIAN. The Byzantine ekphonetic notation, like the Byzantine neumatic notation, was adopted by the Slavs. A few New Testament manuscripts contain a system of ekphonetic notation; in one source (the *Kuprianovskie listki*) the notation agrees with that of Greek manuscripts. A Glagolitic missal from Kiev contains eight signs interpreted by some as Latin ekphonetic neumes and by others as prosodic accents. Georgian manuscripts from the 11th to 13th centuries contain lists of neumes transliterated from Greek; the Greek notation may have been used in Georgian lectionaries. Armenian manuscripts contain an indigenous ekphonetic notation, used for the recitation of the Gospel and the Old Testament Prophets. Some of the signs indicate pitch: *verjaket*, marking a main pause and raising of the voice; *midjaket*, marking a secondary pause and lowering of the voice; *storaket*, also marking a secondary pause; and *buth*, indicating the lowering of the pitch by degrees, without a pause. These are used together with rhythmic signs (*sugh*, for a shortening of the note, and *jerkar*, for a lengthening of the note) and signs indicating formulae (*shesht* and *harzanish*), as in Table 5. Special

TABLE 3

Hebrew with Tiberian notation (read right to left)	*Hebrew transliteration with Tiberian notation*	*Greek with ekphonetic notation*	*English translation*
הוי האמרים לרע טוב	hōj hā'omĕrīm lāra' tōb	ouai hoi legontes to ponēron kalōn	Woe unto them that call evil good
	wĕlaṭṭōb rā'	kai to kalon ponēron +	and good evil
	śāmīm	hoi tithentes	that put
	ḥošek lĕ'ōr	to phōs skotos	darkness for light
ואור לחשך	wĕ'ōr lĕḥošek	kai to skotos phōs +	and light for darlness
	śāmīm	hoi tithentes	that put
מר למתוק	mar lĕmāṭōq	to pikron glyky	bitter for sweet
ומתוק למר:	umāṭōq lĕmār	kai to glyky pikron +	and sweet for bitter

οξεια προσ οξεια οξεια και τελεια +
απεσω εξω υποκρισισ υποκρισισ
συρματικη και τελεια +
παρακλιτικη και τελεια + βαρειαι βαρειαι
βαρειαι διπλαι οξειαι διπλαι
καθισται καθισται κρεμμασται κρεμμασται
κεντηματα κεντηματα αποστροφο αποστροφ
συνεμμα και τελεια +

3. (a) List of ekphonetic signs (read right to left) from a 10th- or early 11th-century MS (ET-MSsc 8, f.303v); the ekphonetic signs are in red ink and are distinct from the supplementary Palaeo-Byzantine notation, here, unusually, in black ink; (b) transcription of the above passage showing ekphonetic signs only

formulae, not written down, are used at the beginning and end of lessons.

5. Latin. Between the 10th and 15th centuries, a heterogeneous jumble of ekphonetic notational systems was used in Latin lectionaries, sacramentaries, missals, homiliaries and other books, for biblical lessons and also for collects (prayers), other chanted prose sections of the services and homilies. The system used varies between manuscripts but each manuscript normally contains three or four (sometimes many more) signs comprising dots and neumes illustrating the inflection of the voice.

Many manuscripts use neumes in conjunction with the ancient punctuation signs, a dot above the line (*plena distinctio*, full stop), a dot on the line (*media distinctio*, middle stop) and a dot below the line (*subdistinctio*, weak stop). The full stop is combined with the *apostrophus* to signify a final cadence, and with a *quilisma* to signify a question; the middle stop, together with the *flexa*, signifies a middle cadence; the weak stop, together with the *flexa*, *pes* or *podatus* signifies a weaker division (Table 6*a*). These signs occur after each section of the text, like

TABLE 4: Greek neumes of the classical system

Symbol	*Name*	*Modern number*
	oxeia pros oxeian	1
	apeso-exo	2
	hypokrisis-hypokrisis	3
	bareia-bareia	4
	bareiai diplai	5
	oxeiai diplai	6
	kathistē-kathistē	7
	kremastē-kremastē	8
	kentēmata-kentēmata	9
	apostrophos-apostrophos	10
+	oxeia kai teleia	0^1
+	symatikē kai teleia	0^2
+	paraklitikē kai teleia	0^3
+	synemba kai teleia	0^4

in each case —— represents one phrase of text

TABLE 5: Armenian ekphonetic signs

(a) Signs indicating pitch

___: verdzhaket ___. midzhaket ___, storaket ___ both

(b) Signs indicating rhythm

___ ssugh ___ jerkar

(c) Signs indicating composite formulae

___ shesht ___ harzanish

in each case ___ represents one word of text

TABLE 6

(a) Latin ekphonetic signs

___· plena distinctio (full stop) ___. media distinctio (middle stop) ___. subdistinctio weak stop)

___; final cadence ___ middle cadence ___ minor cadence

___ interrogation

in each case ___ represents one pharase of text

(b) Ekphonetic signs used in Rvat lat.4770

.⁄ ; ∾ .; .,. .⁄ ∴,

punctuation marks, and they may be no more than that in the simpler versions of the system that use only two signs. Some manuscripts use these punctuation marks doubled, trebled or quadrupled as in the Syriac systems of ekphonetic notation, but still combined with neumes. *I-Rvat* lat.4770 contains the signs shown in Table 6*b*, for example. Biblical texts are subdivided with these signs in a way similar to that of Byzantine ekphonetic notation.

Single words and passages within texts may sometimes carry neumes in the usual sense (i.e. full musical notation rather than ekphonetic notation) over each syllable. This may occur in the title of a lesson, or in its last few words (compare the Byzantine final cadence formulae). In the Passions the words of Christ on the cross may be fully notated with neumes; similar treatment is sometimes given to the genealogies from *Luke* and *Matthew* (*see* GOSPEL, §3, (ii)–(iv) and PASSION, §1). Some manuscripts similarly prescribe a performance of the biblical canticles more solemn than that of the surrounding text.

See also INFLECTION.

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A. Ascrizzi: *La musica bizantina in Calabria: un frammento di un evangeliario in notazione ecfonetica conservato presso la Biblioteca communale di Reggio* (Palermo, 1990–91)
D. Jourdan-Hemmerdinger: 'Fonction du chant dans les discours et lectures publiques', *Aspects de la musique liturgique au Moyen Age*, ed. C. Meyer (Paris, 1991), 15–42
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GUDRUN ENGBERG

Eksanishvili, Eleonora (Grigor'yevna) (*b* Tbilisi, 11 Feb 1919). Georgian composer, pianist and teacher. At the Tbilisi Conservatory she studied the piano with A. Tulashvili and composition with A. Ryazanov and Andria Balanchivadze, graduating in 1940 and 1945 respectively. In 1947 and 1950 she was a postgraduate student at the Moscow Conservatory, studying with Goldenweiser (piano) and Litinsky and Shebalin (composition). In 1944 she began her career as a pianist and teacher; she has taught in Tbilisi at the First Music College, the Paliashvili Central Music School and, from 1953, at the conservatory, where she was appointed professor in 1973. On Eksanishvili's initiative, the first Georgian experimental school-studio was set up in 1973; the teachers there have used the method she expounded in her textbook *Aisi* (published 1972) of developing creative abilities using Georgian folksong. Eksanishvili's piano music, comprising original compositions, transcriptions of works by Georgian composers and music for children, is the most significant part of her output. In 1967 the Supreme Soviet of Georgia conferred on her the rank of Honoured Artist.

WORKS
(*selective list*)

Stage: Progulka (Druz'ya lesa) [A Walk (Friends of the Forest)] (children's op, 1, I. Sikharulidze), 1960; Lesnaya komediya [Forest Comedy] (children's op, 2, V.-Pshavela), 1972; other stage works for children
Orch: 2 pf concs., 1944, 1955; Vesna [Spring], children's suite, chbr orch, 1972
Chbr: Str Qt, 1944; Pf Qnt, 1945, rev. 1970; Str Qt, 1949; Vn Sonata, 1970
Pf: Detyam [For Children], 8 pieces, 1958; Sonata, 1973; 12 Georgian folksong arrs., 4 hands, 1974; Memorial: prelyudii, ėtyudï i ėlegiya, 1980; other preludes and transcrs.
Vocal: Noch' [Night] (A. Abasheli), 1v, pf, 1940; Sumerki [Twilight] (H. Heine), 1v, pf, 1948; Tomborskiye nochi [Tomborsk Nights] (song cycle, I. Mosashvili), 1975; 2 romances (J.W. von Goethe), 1984; children's songs

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OL'GA MANUL'KINA

Ektār [ektārā, ekanāda]. A South Asian term principally denoting drone chordophones. *Ektār* ('monochord') most commonly denotes a drone lute, generally a spike lute. In general these instruments have a single string, but sometimes two, and they are often over 100 cm long. A round gourd with a hole cut out of the top and a skin glued or nailed over it is pierced by a long wood or bamboo neck. A steel string, attached to the lower, projecting end of the neck, passes up over a narrow bridge of arched wood or bone (the deep bridge of the *tambūrā* is not common here), and is secured at the top to a wooden peg, usually inserted from below. The *ektār* is held either vertically or over the player's shoulder, to accompany his own singing, providing both a drone and a rhythmic accompaniment, the string being plucked by the index finger. The players are usually mendicant religious singers, either Hindu *sādhus* or Muslim *fakīrs*. *Tār* ('metal string') derives from Persian and the instrument and the use of drones may derive from urban music

(*see* TAMBŪRĀ). The *yaktāro* of Sind, some *ṭuila* of Orissa and the *rāmsāgar* of Gujarat are similar instruments.

The *ektārā* of southern Bihar has a bamboo stick fingerboard about 86 cm long and 2·5 cm thick. The stick passes through one side of a bowl-shaped bottle gourd, roughly 15 cm by 21 cm, and projects a few inches out of the opposite side. A piece of goat- or lizardskin (scaly side out) is attached with metal tacks or with wooden pegs and string over a mouth about 11 cm in diameter cut in the face of the gourd. One or two brass playing strings pass over a wooden bridge and are secured at the gourd's lower end to a peg or to the bamboo stick's projection. At the upper end, the strings are fastened to pegs about 55 cm from the bridge. The upper end of the bamboo fingerboard may be wrapped with coloured paper, string or ribbons and topped with coloured streamers or peacock feathers. The *ektārā*player holds his instrument upright, gripping the neck just above the resonator and plucking the playing string or strings with the index finger of the same hand. If he is dancing, he supports the gourd resonator with his other hand, in which he carries clusters of small bells which sound as he beats his hand against the gourd. The *ektārā* is generally played by men as a drone accompaniment of definite or indefinite pitch. In southern Bihar it is an instrument of mendicant singers, but it is also used by traditional musicians in group dances such as the *mardana jhumar* ('men's *jhumar*'), and by some Ādivāsī musicians for vocal accompaniment and in communal dances.

In Nepal the *ektār* is a single-string lute with a long neck and a body made from a calabash or a coconut. It is used by wandering *jogi*sto accompany religious songs of the *bhajan* type.

For the Bengali and Orissan *ektārā* (*gopīyantra*) *see* VARIABLE TENSION CHORDOPHONE.

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K.S. Kothari: *Indian Folk Musical Instruments* (New Delhi, 1968)
B.C. Deva: *Musical Instruments of India* (Calcutta, 1978)

CAROL M. BABIRACKI, ALASTAIR DICK, MIREILLE HELFFER/R

Ėkvodin [Ecvodion]. A monophonic electronic instrument. It was invented during the early 1930s by Andrey Aleksandrovich Volodin (1914–81), with Konstantin Ioilevich Koval'sky, at the State Institute for Music Research (GIMN) in Moscow. It was originally operated from a fingerboard but this was later replaced by (and sometimes combined with) a conventional keyboard later models were manufactured until the late 1970s. *See* ELECTRONIC INSTRUMENTS, §III, 1(iv).

HUGH DAVIES

E la. The pitch *e″* in the HEXACHORD system.

Elaboration. *See* AUSKOMPONIERUNG.

E la mi. The pitches *e* and *e′* in the HEXACHORD system.

Elamite music. *See* IRAN, §I.

Elberfeld. German town, united with Barmen in 1929 to form WUPPERTAL.

El Conte, Bartolomeo. *See* LE CONTE, BARTHOLOMEUS.

El-Dabh, Halim (Abdul Messieh) (*b* Cairo, 4 March 1921). American composer of Egyptian birth. While a student at the Sculz Conservatory, Cairo (1941–4), he won first prize in the Egyptian Opera House Composers Competition (1942). He went on to study composition at the University of New Mexico (1950–51), the Berkshire Music Center (1951–2), where he worked with Copland and Fine, the New England Conservatory (MM 1953) and Brandeis University (MFA 1954). His awards include fellowships from the Fulbright (1950, 1967), Guggenheim (1959–60, 1961–2) and Rockefeller (1961) foundations. He has taught at Haile Selassie University, Addis Ababa, Ethiopia (1962–4), Howard University, Washington, DC (1966–9), and Kent State University (1969–91), where he served as professor of Ethnomusicology and Pan-African Studies and co-director of the Center for the Study of World Musics (from 1979).

El-Dabh's compositional style is influenced by Egyptian folk and traditional music. Frequently monodic, his works feature complex rhythms and much use of percussion. His career was launched in 1949 with a highly acclaimed performance of *It is Dark and Damp on the Front* (1948) at All Saints Cathedral, Cairo. In 1950 he made his début as a solo drummer, under the direction of Stokowski, in the first performance of *Tahmeela*. Other works include *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962) and *Lucifer* (1975), commissioned by Martha Graham; *Sound and Light of the Pyramids of Giza* (1960), written for the Cultural Ministry of the Egyptian Government and performed daily at the pyramids; and *New Pharaoh's Suite*, written for the Cleveland Museum of Art to accompany a visiting Ethiopian exhibit from the Louvre (1996). *Spectrum no.1 'Symphonies in Sonic Vibration'* (1955) and *Leiyla and the Poet* (1959) have been recorded.

WORKS
(*selective list*)

DRAMATIC

Dance scores: Clytemnestra, 1958, rev. 1983; One More Gaudy Night, 1961; A Look at Lightning, 1962; Lucifer, 1975

Ops: Ptah-Mose and the Magic Spell (op trilogy), 1972: Aton, the Ankh and the World; The Osiris Ritual; The Twelve Hours Trip; Black Genesis, 1975

Other: Yulei, the Ghost, S, ob, cl, hn, tpt, str, 1962; The Eye of Horus, B, perc, 1967; Prometheus Bound, 1969; Opera Flies, 1971, rev. 1995; The Birds, actors, dancers, solo vv, choruses, fl, perc, pf, synth, 1988; Lucy, Come Back, dancers, vv, perc, multimedia, 1993; Antony and Cleopatra, 1997

INSTRUMENTAL

Orch: Sym. no.1, 1950; National Anthem for Egypt for President Naguib, 1952; Sym. no.2, 1952; Sym. no.3 'Of 37 Years', 1953; Cleopatra, 1961, rev. 1983; Nomadic Waves, wind, 1965, rev. 1981 [arr. wind, perc]; Conc., cl, derabucca, str, 1981; Tahmeela: Concerto grosso, timp, orch, 1986; Ramesses the Great (Sym. no.9), 1987; 5 études, concert band, 1989; Harmonies of the Spheres: Ten Nations Rejoice, wind, 1991; New Pharaoh's Suite, chbr orch, 1996

Chbr: Monotone, Bitone and Polytone, wind sextet, perc, 1952, rev. 1985; Tabla Dance, perc ens, pf, 1952; Frieze in Body Movt, vn, hp, pf, timp, 1954 [orig. title Impressions from Gaugin, Leger and Dali]; Spectrum no.1 'Syms. in Sonic Vibration', pf strings, drum, 1955 [arr. 4 vn, 4 hp]; Juxtaposition no.1, perc ens, 1959; Juxtaposition no.2, perc, hp, 1959; Egueypto-Yaat, 2 tpt, perc, 1963; Hindi-Yaat no.1, perc ens, 1965; Tonography, cl, bn, mar, perc, 1980 [rev. as Tonography III, 1984]; Ceremonial Fattening for Death and Resurrection, bn ens, 1991; Theme Song: the New Renaissance, fl, vc, pf, 1991; Multicolored Sonata, 2 tpt, 1996

Solo inst: Drum-Takseem, 1951; Sonics, perc, 1955; Kalabsha on River Nile, hp, 1991; Secrets of the Sky and Earth, mar, 1996

VOCAL

Choral: Gloria aton, SATB, perc, str, 1960; Sound and Light of the Pyramids of Giza (Lamentation de Pharaon) (Music of the Pyramids), S, Bar, SA, orch, 1960, rev. 1983; Prayer to the Sphinx, solo vv, SATB, orch, 1960; Pyramide, TB, perc, hp, str, 1960; Theodora in Byzantium, S, TB, orch, 1965; Abongila's Love, male chorus, perc, 1974

Solo: Juxtaposition no.3, Mez, 2 hp, perc, 1959; Isis and the Seven Scorpions, S, fl, hpd, derabucca, 1975; Hajer, S, 1979; The Jade Flute, S, tpt, 1989

PIANO

It is Dark and Damp on the Front, 1948; Evolution and Decadence, 1949; Osmo-Symbiosis (Duo-Tahmeel no.1), 2 pf, 1952; Felucca (The Celestial Journey), 1953; Arabiyaats, 1954; Ifrikiyaats, 1954; Misriyaats, 1954; Mekta' in the Art of Kita', 1955; Eulogy to Cairo's Earthquake Victims and their Families, 1992; 6 other pieces

ELECTRO-ACOUSTIC

Elements, Beings and Primevals, tape, 1959; Leiyla and the Poet, tape, 1959; Meditation on White Noise, tape, 1959; The Word, tape, 1959; Elec Fanfare, 1963, collab. O. Luening

Principal publisher: Peters

DENISE A. SEACHRIST

Elder, Mark (Philip) (*b* Hexham, Northumberland, 2 June 1947). English conductor. He was a boy chorister at Canterbury Cathedral and principal bassoon with the National Youth Orchestra before reading music at Cambridge, where he gained his first conducting experience. From 1969 he worked on the music staff of the Wexford Festival, Glyndebourne and Covent Garden. After two years as a staff conductor for Australian Opera, 1972–4, he returned to London and joined the ENO in 1974, becoming music director in 1979. At the same time he worked frequently with other London orchestras; from 1980 to 1983 he was principal guest conductor of the London Mozart Players, and from 1982 to 1985 principal guest conductor of the BBC SO. Between 1992 and 1995 he was principal guest conductor of the CBSO, and in 1999 he was appointed music director of the Hallé Orchestra.

His tenure at the ENO brought major development in musical standards, vocal and orchestral, and an adventurous and sometimes controversial presentation of a wide repertory (see R. Milnes: 'Mark Elder', *Opera*, xl, 1989, 1049–54; incl. interview material). Elder conducted over 30 new productions for the ENO, including the première of David Blake's *Toussaint* (1977) and the first British production of Busoni's *Doktor Faust* (1986). He made his Bayreuth début with *Die Meistersinger* in 1981, and in 1988 made his Metropolitan début with *Le nozze di Figaro*. He resigned from the ENO in 1993 to work as a freelance conductor, and has subsequently conducted at Covent Garden and elsewhere, receiving particular acclaim for his performances of Verdi. He made his Glyndebourne début, with *Simon Boccanegra*, in 1998 and returned to the ENO in 1999 for a much admired *Parsifal*. In concert he has given the premières of George Benjamin's *Ringed by the Flat Horizon* (1980), which he has also recorded, Maw's *Odyssey* (1987) and works by Jonathan Harvey, Colin Matthews and David Matthews.

Elder's performances combine skilled ensemble, vitality of spirit and dramatic perception. His operatic recordings include *Otello*, *Rigoletto* and *Orpheus in the Underworld*, with *Rusalka*, *Gloriana* and *Rigoletto* on video. He has also recorded Busoni's Piano Concerto (with Peter Donohoe) and orchestral works by Shostakovich, Szymanowski and Panufnik. He was made a CBE in 1989.

NOËL GOODWIN/ALAN BLYTH

Elders, Willem [Wilhelmus] **(Ignatius Maria)** (*b* Enkhuizen, 29 Dec 1934). Dutch musicologist. After his musical education at the Dutch Institute of Catholic Church Music in Utrecht (1953–6) he continued his studies with Albert de Klerk (organ) and Wolfgang Wijdeveld (piano) and studied musicology at the University of Utrecht with Smijers, Reeser, Lenaerts and Nolthenius. In 1964 he was appointed research assistant at the university's musicological institute and four years later he took the doctorate under Lenaerts with a dissertation on symbolism in early Flemish music. He became reader at Utrecht in 1968 and professor in 1971, retiring in 1992. He was also editor of the *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* (1968–88) and a member of the board of the Vereniging voor Nederlandse Muziekgeschiedenis (1971–81), of which he was president, 1978–81. He was awarded the Dent medal in 1969 and the medal of the Vereniging voor Nederlandse Muziekgeschiedenis in 1989.

Elders's work on symbolism, which culminated in his book *Symbolic Scores* (1994), shows a critical attitude to a subject much prone to speculation and treats the symbolic relationship between the content of the text on the one hand and the notation and various aspects of composition on the other. Apart from his writings on symbolism, Elders has also continued the work begun by Smijers on Josquin; together with Antonowycz, he completed the Smijers edition, and has become chairman of the editorial board for the new collected edition of Josquin's works which began publication in 1987.

WRITINGS

'Enkele aspecten van de parodie-techniek in de madrigaal-missen van Philippus de Monte', *TVNM*, xix/3–4 (1962–3), 131–42

'Gregorianisches in liturgischen Dramen der Hs. Orléans 201', *AcM*, xxxvi (1964), 169–77

'Zur Formtechnik in Titelouzes "Hymnes de l'Eglise"', *Mf*, xviii (1965), 403–12

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'Das Symbol in der Musik von Josquin des Prez', *AcM*, xli (1969), 164–85

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'Humanism and Early-Renaissance Music: a Study of the Ceremonial Music by Ciconia and Dufay', *TVNM*, xxvii (1977), 65–101

'Guillaume Dufay as Musical Orator', *TVNM*, xxxi (1981), 1–15

'Josquin's "Gaudeamus" Mass: a Case of Number Symbolism in Worship', *Studi musicali*, xiv (1985), 221–33

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'Guillaume Dufay's Concept of Faux-Bourdon', *RBM*, xliii (1989), 173–95

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'Musik, Macht und Mäzenatentum in der Renaissance', *Festschrift Rudolf Bockholdt*, ed. N. Dubowy and S. Meyer-Eller (Pfaffenhofen, 1990), 129–40
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J. Vinders: *Missa 'Stabat mater'*, EMN, vii (1972)
G. van Weerbeke: *Missa 'Princesse d'amourettes'*, EMN, viii (1974)

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ELLINOR BIJVOET/JOOST VAN GEMERT

Eldridge, (David) Roy ['Little Jazz'] (*b* Pittsburgh, 30 Jan 1911). American jazz trumpeter, brother of the alto saxophonist Joe Eldridge. After serving apprenticeships with several territory bands in the Ohio Valley area and the Midwest, he went to New York in 1930 and gained prominence among black jazz musicians while playing with Teddy Hill's group (1935). He then joined Fletcher Henderson's band for two years and led his own groups before becoming known nationally as a trumpeter (and singer) with Gene Krupa's band (1941–3). With Krupa, and with Artie Shaw in 1944–5, Eldridge was considered the foremost jazz trumpeter of the period and a successor to Louis Armstrong. Influenced by Armstrong and Rex Stewart, he developed a highly personal style marked by rhythmic drive, a brilliant, powerful tone, superior virtuosity and endurance, as well as an unusual control of the altissimo register. In the 1950s and 60s he was frequently associated with the tenor saxophonist Coleman Hawkins, and in their quintet performances was less inclined to the sensationalism which sometimes marred his big band playing. He influenced the young Dizzy Gillespie, whose work shows Eldridge's impact on modern jazz. Among his outstanding recordings are *Wabash Stomp* (1937, Voc.) and *Rockin' Chair* (1941), with Gene Krupa.

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GUNTHER SCHULLER

Electric & Musical Industries. *See* EMI.

Electric bass guitar [bass guitar]. An ELECTRIC GUITAR, usually with four heavy strings tuned *E'–A'–D–G*. The electric bass guitar was invented by Leo Fender and was first marketed as the Fender Precision Bass in 1951 (*see* FENDER). The instrument was introduced to meet the needs of musicians playing the bass part in small dance bands in the USA: they wanted not only a more easily portable instrument than the double bass, but one that could match the volume of the increasingly popular solid-bodied electric guitar, and could be played with greater precision than their large, fretless, acoustic instruments. Fender's electric bass guitar answered all these requirements. It was based on his already successful Broadcaster (later named Telecaster) six-string electric guitar, with a similar solid body of ash and neck of maple. The four strings were tuned to the same notes as the double bass (an octave below the bottom four of the six-string electric guitar), and a single pickup fed controls for volume and tone; the fretted fingerboard offered players the precision they wanted.

As with the electric guitar, Fender's earliest customers for the Precision Bass were country-and-western players, but the electric bass, which was quickly adopted by many makers of electric guitars, began to infiltrate other popular music forms and has been widely used in pop, rock, jazz, rhythm and blues, reggae and rock and roll. Players usually use the first two fingers of the right hand to pluck the strings, though some musicians, especially those who have a background in playing six-string electric guitars, use a plectrum. Chords are possible, but are rarely played, the emphasis being on a single supportive bass line with runs. A method of playing that has developed among some jazz and 'funk' bass players involves striking the lower strings with the edge of the thumb, while flicking higher strings with the fingers, producing a very percussive and almost anti-melodic style; known as 'slapping', it was apparently first used by Larry Graham, the bass player with Sly and the Family Stone in the late 1960s.

The name 'Fender' became almost generic for electric bass guitars at one time, and a number of new models were introduced, including the Jazz Bass (1960), and a six-string electric bass (1962), originated by Danelectro in 1956, tuned an octave below the normal electric guitar. Fender models are still very popular. Other American and East Asian manufacturers have taken a large part of the market, but electric basses are also made in Europe and elsewhere.

The original Fender design remains practically unchallenged, though features such as the number of pickups and the winding of the strings vary. Since the late 1970s some electric bass guitars have made use of 'active electronics' to enhance their sound. This system uses a pre-amplifier, built into the instrument, to boost the volume and widen the frequency range available from the instrument's tone controls; it was popularized by the Alembic company of California who began in the 1970s to produce superlative electric basses, as used by the virtuoso Stanley Clarke.

The fretless bass guitar is a normal electric bass except that it lacks frets. The singing tone it produces is quite unlike that of its fretted counterpart, and was made popular by Jaco Pastorius of the jazz-rock group Weather Report in the late 1970s and early 80s. One attempt to change the design of the electric bass came in the 1980s from the American maker Ned Steinberger. The SteinbergerBass was constructed entirely from injection-moulded plastics, lacked the conventional peghead at the upper end of the neck, and had a tiny body, barely wide enough to carry the pickups, control knobs and machine heads. Five-string and six-string 'extended' bass guitars

began to appear during the 1980s, the latter pioneered by session bassist Anthony Jackson. Hybrid 'electro-acoustic' bass guitars with acoustic guitar-like bodies and built-in pickups have also gained a certain currency since the late 1980s.

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P. Trynka, ed.: *Rock Hardware: 40 Years of Rock Instrumentation* (London, 1996)

TONY BACON

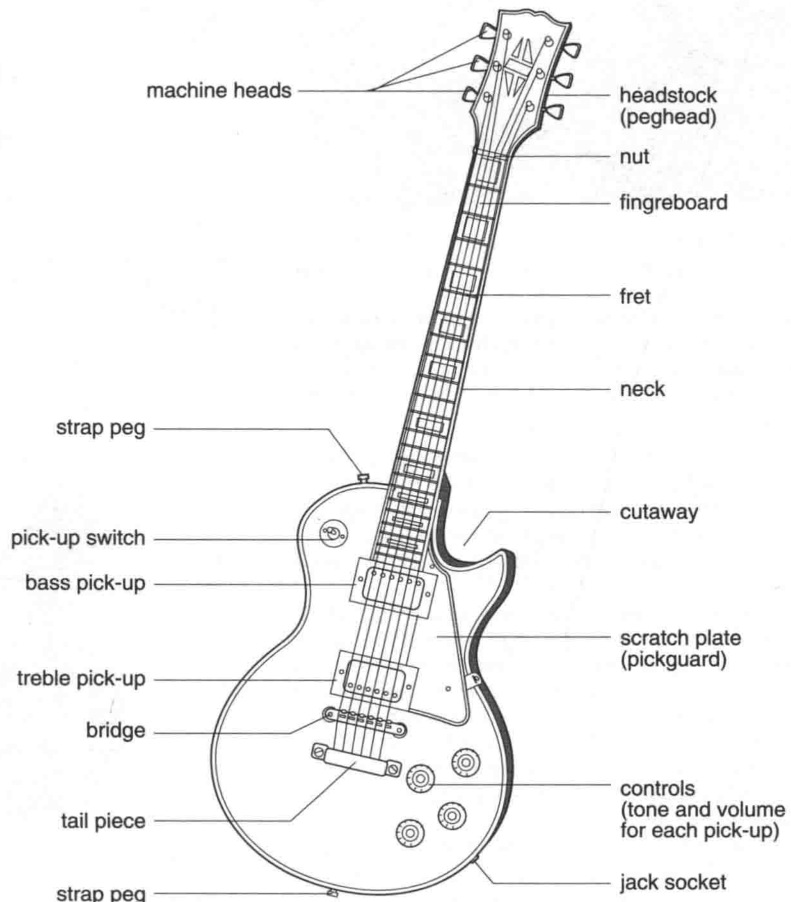
Electric guitar. An electronically amplified guitar.

1. Introduction. 2. Technical aspects. 3. History.

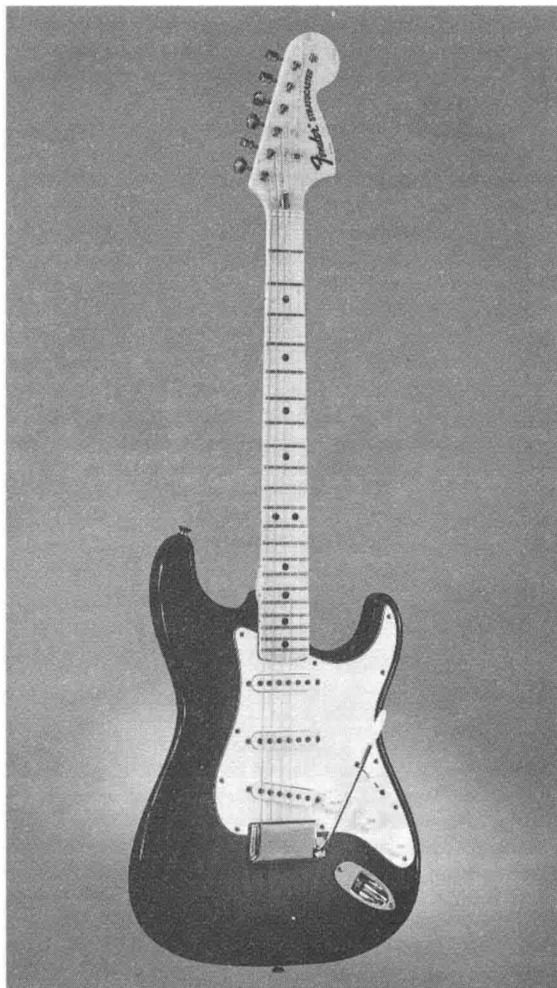
1. INTRODUCTION. There are two main kinds of electric guitar: the hollow-bodied or semi-acoustic; and the solid-bodied, in which the body provides little resonance but simply serves as a mounting-block to accommodate the bridge and the electronic apparatus, and to bear the strings under tension. Standard electric guitars have six strings (normally tuned *E–A–d–g–b–e′*) and the ELECTRIC BASS GUITAR usually has four (*E′–A′–D–G*); there are 12-string instruments (in which the top two strings are doubled in unison, the rest being doubled at the upper octave) and other variants with different numbers of strings, as well as hybrid instruments with two necks (for example, one with six and the other with 12 strings, or one standard and one bass neck). Electric steel guitars for the lap and free-standing electric steel guitars, both designed for Hawaiian-style playing, have also been made (see §3 below; *see also* HAWAIIAN GUITAR and PEDAL STEEL GUITAR).

The electric guitar has found a place in virtually all forms of popular music. The early instrument was introduced or popularized by players such as T-Bone Walker (blues), Charlie Christian (jazz), Chuck Berry (rhythm and blues), Merle Travis (country and western) and Buddy Holly (rock and roll). Today it enjoys widespread use in these forms and in modern Western popular hybrids, including pop, rock, jazz-rock and reggae. Since the 1950s the art of electric guitar playing has been taken forward by a number of talented and musically gifted performers, including Chet Atkins, who defined the sounds of Nashville country picking through work with Elvis Presley and the Everly Brothers, as well as on his own abundant recordings; Wes Montgomery, whose affecting 1960s Riverside recordings amount to some of the finest jazz playing; Jimi Hendrix, who in his brief career combined rock, blues and soul into the most astonishing and influential electric guitar playing; John McLaughlin, probably the most influential jazz guitarist since Montgomery; and Eddie Van Halen, whose playing in the 1980s contained a range of fresh styles and a lucid flamboyance.

Outside popular music the electric guitar has been little used, with certain notable exceptions, such as Tippett's *The Knot Garden* (1966–9), Stockhausen's *Gruppen*



1. Gibson Les Paul (Custom model) solid body guitar, showing controls



2. Fender electric guitar (Stratocaster model) with three pickups and a 'tremolo arm'

(1955–7), Previn's Guitar Concerto (1971, which uses electric guitars in the orchestra), Berio's *Allelujah II* (1956–7) and Boulez's *Domaines* (1968); it has a solo role in David Bedford's *Star's End* (1974) and *Proença* (1977) by John Buller.

2. TECHNICAL ASPECTS. The electric guitar is an essentially simple device: the energy of the vibrating strings, struck by the player with plectrum or fingers, is transferred into electrical energy by the pickup or pickups; this energy is in turn amplified by an external amplifier and loudspeaker.

A guitar pickup usually has six magnetic polepieces surrounded by a coil of wire, or two such coils wired for hum rejection. The pickup is a transducer, converting one form of energy (the vibrations of strings) into another form of energy (an electrical signal). The guitar's metal strings vibrating in the pickup's magnetic field induce a current in the coil of wire in that field, the voltage of the current varying according to the frequency at which the strings vibrate.

The degree and type of amplification of the electric guitar depends largely on musical idiom. Amplification equipment ranges from small combination or 'combo' units, which house amplifier and loudspeakers in one cabinet, to large 'stacks' of separate loudspeaker cabinets and amplifier units. Amplifiers are based either on valves or transistors, and can produce output power ranging from a few watts to many hundreds of watts rms. In rock music electric guitarists often 'overdrive' valve amplifiers to distort the signal; such distortion, together with the uneven frequency response of valve amplifiers, gives the instrument a characteristic sound quality. The first transistorized amplifiers had a 'cleaner' sound, less well liked by most rock musicians. In response to their requirements, some manufacturers introduced transistorized circuitry that emulated the behaviour of valve amplifiers.

Some amplification units incorporate devices for special effects, but more often such devices – developed chiefly for use in rock and pop music – are contained in purpose-built boxes or 'pedals', plugged between the instrument and the amplifier, and sometimes interconnected within 'racks' or 'pedalboards'. They are designed to enhance, distort or change the electrical signal to produce the desired effects on the sound. A 'wah-wah' pedal modifies the tone of the sound by boosting a particular band of frequencies, which changes according to the degree to which the pedal is depressed. 'Fuzz' or distortion (and more recently the 'pre-amp' pedal) is the electronic simulation of the sound from an overdriven amplifier, achieved by feeding the signal from the guitar pickup through a unit that alters the waveform, usually to an



3. Rickenbacker 12-string hollow body electric guitar, 1964

approximation of a 'square wave'. Echo or 'delay' is produced by electronic means, or mechanically by slightly delayed playback of taped sounds. 'Phasing' is the electronic re-creation of the sweeping effect produced mechanically by running two tape recorders with the same programme slightly in and out of time with each other; 'flanging' is an enhanced version of phasing. The 'chorus' effect, which makes a single instrument sound like a group of instruments, is produced by time-delay electronics. 'Octave dividers' divide or multiply the frequency of a signal by a factor of two, to give parallel octaves below or above the note being played on the instrument; more sophisticated possibilities of this effect are given by the 'harmonizer'. In addition to special devices, units found in the recording studio have been adapted for use with the electric guitar: for example, the 'compressor', which smoothes out sound peaks, the 'noise gate', which reduces the noise content of the signal supplied to the amplifier, and 'parametric' and 'graphic' equalizers, which are sophisticated forms of tone controllers. The amplifier itself often includes a 'reverb' effect that simulates natural acoustic reverberation by mechanical or electronic means.

3. History. The first experiments with the electrical amplification of guitars took place in the USA in the 1920s and 1930s. Guitarists were looking for ways of making their instruments match the volume of the ensembles in which they played, especially big dance bands. The principal problem was to find a suitable pickup.

The engineer and musician Lloyd Loar, who worked for the Gibson company, began in the 1920s to try out crude magnetic pickups; he left Gibson in 1924 and, with Lewis Williams, started the Vivi Tone Co. (and a sister company, Acousti-Lectric) in 1934, which manufactured electric violin-family instruments as well as electric fretted instruments. Other Americans experimenting with magnetic instrument pickups at the time included Rowe and DeArmond, who formed an eponymous company early in the 1930s to manufacture them, and George Beauchamp and Paul Barth who joined forces with the Californian businessman Adolph Rickenbacker to form the Ro-Pat-In Company (*see* Rickenbacker). In 1932 their company produced some of the very first commercially made electric guitars, the Rickenbacker A22 and A25 models. These guitars, nicknamed 'Frying Pans' because of their circular bodies and long necks, were 'lap steel' (or Hawaiian) guitars – that is, instruments played resting on the guitarist's lap, the strings being stopped by a steel bar held in the left hand. Around this time the National company (*see* Resonator Guitar) produced one of the earliest electric Spanish-style (as opposed to lap steel) guitars, followed shortly by Rickenbacker with the Electro Spanish model. The Gibson company, by now a well-established name, entered the electric guitar market in 1935 with an Electric Hawaiian guitar, the EH–150, and an electric Spanish guitar, the ES–150. The latter had a spruce top with f-holes, a maple body and a mahogany neck; it featured a distinctive pickup designed by Walt Fuller, later called the Charlie Christian pickup after the pioneering electric jazz guitarist had used it.

It was in the late 1940s that one of the most significant developments for the future of the electric guitar was made, leading to the introduction of the solid-bodied electric guitar. The Californian engineer Paul Bigsby built a solid-bodied electric guitar for the country guitarist Merle Travis in 1948 (this instrument is now in the Country Music Hall of Fame in Nashville, Tennessee), but the first commercially manufactured solid electric guitar was the Fender Broadcaster, designed by Leo Fender and others and introduced in 1950. The Broadcaster's body was a solid plank of ash with rounded corners; a cutaway underneath the joint with the solid maple neck aided access to the high frets. At the top of the neck was a stylish peghead with machine heads ranged along one side only, while on the body there were two single-coil pickups, one close to the neck join, the other built into the simple bridge assembly and slanted to accentuate the treble frequencies of the higher strings. (An early prototype called the Esquire had only the bridge pickup.) A brass plate supported two control knobs – for volume and tone (originally volume and pickup 'blend') – and a three-way switch that allowed the player to select either of the two pickups individually or both together. The Broadcaster was renamed the Telecaster in 1951. It initially found favour with country-and-western players, but it has continued to be popular in various musical forms and is still made virtually unchanged.

The next important solid-bodied electric guitar was Gibson's Les Paul guitar, introduced in 1952 (fig.1). Paul, a well-known country, jazz and pop guitarist, had approached Gibson some years earlier, having experimented with solid electric guitar designs over a long period. The guitar that was eventually marketed under his name was developed by Gibson designers and endorsed by Paul. Various models including the 'Gold-top', Custom and Standard have been produced, and are still made.

In 1954 Fender introduced the Stratocaster, the first solid-bodied electric guitar to have three pickups, the first with Fender's 'tremolo arm' system for vibrato effects, and the first Fender guitar to have a contoured body (fig.2). It also had a double cutaway where the body joined the neck, to allow even easier access to the upper frets. It is still made.

These three 1950s designs – the Telecaster, the Les Paul and the Stratocaster – formed the basis for much that was to follow from other electric guitar makers in the USA, Europe and Japan. Countless copies and variants have been produced since the 1950s and, particularly, following the pop music boom in the early 1960s, which established the electric guitar as the basis of the pop sound.

The principal features of the electric guitar have remained unchanged, but several refinements and developments have been introduced since the early 1950s. In 1955 Gibson's Seth Lover patented the 'humbucking' pickup, which uses two coils to eliminate noise and interference; it also affects the sound by reducing response to high frequencies. Humbucking pickups have been used on most Gibson electric guitars since the mid-1950s and are largely responsible for the difference in sound between these and Fender guitars, which have largely continued to use single-coil pickups. Gibson introduced their first twin-necked electric guitar – one neck with six strings and the other with 12 – in 1958, and in the same year launched the Flying-V, which was at the time unsuccessful but has given rise to many outlandishly shaped models. Also that year, Gretsch were the first to offer stereo guitars, achieved by splitting the output of the strings and feeding them to two separate amplifiers. The first Rickenbacker 12-string electric guitar was made in 1963 and was used

effectively by Geroge Harrison of The Beatles and Roger McGuinn of The Byrds.

Experiments with materials other than wood have occurred sporadically. Rickenbacker made an electric guitar from Bakelite in the 1930s, while National produced a series of models with fibreglass bodies in the 1960s. In 1971 Ovation created an electric-acoustic hybrid by adding a bridge-mounted peizo pickup assembly to their plastic-backed acoustic guitar. Carbon graphite has been used occasionally for necks.

Attempts have been made to link guitars with synthesizers, primarily by the Japanese company Roland, since the late 1970s, but without widespread success. 'Locking' vibrato systems appeared in the 1980s, largely due to the efforts of Floyd Rose in the USA. They were designed primarily to improve on Fender's original tremolo system and to enable a more extreme use of the effect by the strings being locked into position at the nut and the bridge. These systems often appeared on a new breed of instrument nicknamed the 'superstrat', a slimmed-down, 24-fret, Stratocaster-inspired design with a distinctive 'pointed' headstock, popularized by US makers Jackson and Charvel. Ibanez emerged as the leading Japanese manufacturer at this time.

In the 1990s there was a return to simpler, backward-looking 'retro' designs, and the classic 1950s trio of Telecaster, Les Paul and Stratocaster remained as popular as ever.

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TONY BACON

Electric organ. A term used of certain types of ELECTRONIC ORGAN that are not fully electronic. It is sometimes applied indiscriminately to all electronic and electric organs, or more accurately to those instruments that include either electroacoustic or electromechanical elements, in order to distinguish them from instruments in which the sound-generating system consists of electronic oscillators with no moving parts. Most precisely it describes only those electroacoustic organs, in which – like the electric guitar and electric piano – the acoustic sounds of the vibrating mechanism are reduced and made audible by means of special pickups or transducers; the sound sources have usually been free reeds, as in the reed organ. The most successful example was the Everett Orgatron (1934), on which the first Wurlitzer models were based; subsequent instruments include the Minshall-Estey (*c*1950) and several models marketed by Farfisa from the late 1950s. In the Orgatron and Wurlitzer electric organs the permanently vibrating brass reeds are enclosed in a case which prevents their being heard acoustically; the reeds form part of the instrument's electrostatic transducers. Above each reed is a tone screw which may be adjusted to emphasize selected natural harmonics.

Until about 1930 the term 'electric organ' usually meant a pipe organ in which electricity powered part of the action; such instruments are now referred to as 'organs with electric (or 'electro-pneumatic') action'.

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HUGH DAVIES

Electric piano. An electrically amplified keyboard instrument capable of producing piano-like sounds; its sound-generating system may, but need not, consist of strings (for classification, *see* ELECTRONIC INSTRUMENTS, §I, 2 (i)(a)). The range of such instruments includes modified pianos and instruments that bear a close resemblance to a normal upright or grand piano and its mechanism. Fully electronic keyboard instruments, in which the sounds are generated by electronic oscillators, produce similar sounds – usually with additional timbres such as harpsichord, vibraphone and clavinet (one of Hohner's early electric piano-like keyboards) – and are classified as electronic pianos; digital pianos were introduced in the early 1980s, originally based on digital synthesis, from around 1986 primarily featuring sampled piano sounds. Their increasingly realistic timbres and comparative cheapness of manufacture resulted in the production of electric pianos ceasing around 1985, although many 'classical' instruments are still played by rock musicians. Some companies have also added MIDI to acoustic pianos, equipping them with optical sensors that respond to key, hammer or string movements.

The first electric pianos appeared on both sides of the Atlantic around 1930. Three of the pioneers, BENJAMIN F. MIESSNER, of Millburn, New Jersey, and Walther Nernst and Oskar Vierling of Berlin, achieved considerable sophistication in their efforts. Miessner's patent for an electric piano (based on his Electronic Piano, 1930–31), without soundboard and using electrostatic transducers for the amplification system, formed the basis of several instruments manufactured in North America between 1935 and 1939. Nernst and Vierling were members of the team that developed the Neo-Bechstein-Flügel (1931; fig.1), and Vierling alone designed the Elektrochord (1932).

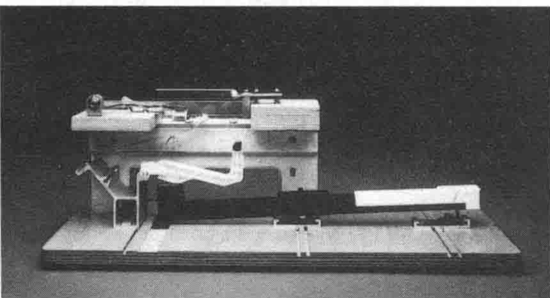
The adaptation of the acoustic instrument to the electric version involved considerable changes. Double or triple strings were often dispensed with and thinner wire was used. Since the vibrations of the strings directly affected electromagnetic pickups or electrostatic transducers, no energy-absorbing soundboard was necessary; thus the strings resonated with an organ-like timbre for up to a minute, unless, as in the Neo-Bechstein, additional



1. Neo-Bechstein-Flügel, Berlin, 1934 (Deutsches Museum, Munich), showing the electromagnetic pickups (each of which is responsible for the amplification of a group of five single or double strings) and a separate loudspeaker unit

dampers were brought into operation to obtain a conventional duration of sustain. In the Neo-Bechstein the strings were grouped in fives, each group converging towards a pickup (for the full range of 88 chromatic notes, 18 pickups were employed); the keyboard-hammer-damper action was similar to that of the conventional piano but redesigned to accommodate the much lighter touch necessary for this instrument. The basic construction of an electric piano was much lighter than that of the ordinary grand piano, but this was offset by the weight of the pickups and often of an amplifier and even a built-in loudspeaker.

As with other electric instruments, designers of electric pianos concentrated on the loudspeaker sound and deliberately reduced the loudness of the purely acoustic sounds produced by the mechanism. The impact of the hammers on the strings itself produced little tone without



2. Mechanism of the Rhodes electric piano, mid-1970s; when the key is depressed the hammer hits the thin wire, the vibrations of which are reinforced by the 'tone bar' and amplified by means of the electromagnetic pickup

a soundboard, but the volume could be controlled with the left pedal, or an additional swell pedal, which directly influenced the degree of amplification given to the signals from the pickups. Thus a sustaining or even swelling of notes could be achieved, the greatest possible deviation from the natural sound of the acoustic instrument. The right pedal retained its normal function of raising the dampers. The amplification system also made possible alterations in the timbre of the sound by means of pickups positioned at different points along the strings, or by filtering or amplifying the harmonics electronically.

A few electric pianos were constructed in the 1930s that did not use a piano-like mechanism. In the Variachord (1937) the strings were activated by electromagnets; the Clavier (1934) of Lloyd Loar and Selmer's Pianotron (1938) used plucked reeds as the sound source. Most modern electric pianos also abandoned conventional piano action and with it the form of the upright or grand piano, appearing as portable keyboards on legs, similar to many small electronic organs. The tone-producing elements were often steel rods (electric piano by HAROLD RHODES, 1965) or reeds (WURLITZER electric piano, 1954) which, when struck with felt-covered wooden hammers (or plucked, as in the Hohner Pianet, 1962), vibrate in a polarized electrical field (fig.2). Some are designed to simulate as closely as possible the sound of a conventional piano, while others have tone-modifying devices that also imitate the harpsichord, clavichord or honky-tonk piano. Most postwar electric pianos incorporate electromagnetic or piezoelectric crystal pickups; electrostatic methods were rarely used.

Finally, one should note the practice of electrically amplifying an acoustic grand piano. Usually this is done merely to create a louder sound, for example, to balance other amplified instruments. In some compositions, however, microphones are used to pick up sounds from a piano for transformation by means of other devices, as in Cage's *Electronic Music for Piano* (1964) and Stockhausen's *Mantra* (1970).

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RICHARD ORTON/HUGH DAVIES

Electro-acoustic music. Music in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials, and in which loudspeakers are the prime medium of transmission (*see also* COMPUTERS AND MUSIC, §II). There are two main genres. Acousmatic music is intended for loudspeaker listening and exists only in recorded form (tape, compact disc, computer storage). In live electronic music the technology is used to generate, transform or trigger sounds (or a combination of these) in the act of

performance; this may include generating sound with voices and traditional instruments, electro-acoustic instruments, or other devices and controls linked to computer-based systems. Both genres depend on loudspeaker transmission, and an electro-acoustic work can combine acousmatic and live elements.

1. Nature of the medium. 2. Terminology. 3. Acousmatic music. 4. Live electronic and real-time applications. 5. Performance interfaces. 6. Listening and loudspeakers. 7. The studio. 8. Electro-acoustic sounds and other genres.

1. Nature of the medium. Electro-acoustic music is generally regarded as a body of art-music genres that evolved from compositional techniques and aesthetic approaches developed in Europe, Japan and the Americas in the 1950s. During this decade the growing availability of magnetic tape offered composers a high-quality recording medium which allowed greater experimentation in the manipulation of recorded sounds. This music sought to expand compositional resources beyond the sounds available from instruments and voices, to explore new sound shapes and timbres both by transforming recorded sources and by synthesizing new sounds, and to break the confines of fixed pitch and metrically based approaches to rhythm.

The invention of sound recording has made all sounds available for potential use as musical material: sounds that were previously ephemeral can be captured, and environmental phenomena can be imported into music. Moreover, close exploration of sounding bodies (including instruments) with microphones magnifies and reveals the internal detail of sounds, sometimes with surprising results. Sound recording is itself a transformation process, and recorded sounds may appear in a work without further alteration. Alternatively, recorded sounds can be subjected to transformations ranging from lightly enhanced colorations to alterations so extensive that the transformed sound is but a distant relative of the original. For example, a sound can be analysed into its constituent components, which can then be reconfigured, so that timbre and shape are transformed.

Creating a sound through synthesis requires the composer to design the constituents of a sound and their evolution according to a particular method – for example, building sounds based on waveforms, constructing sounds out of the briefest sound-grains, or specifying the parameters of models based on the behaviour of the voice, instruments and other sounding bodies. Given a viable method, the composer can both emulate existing sounds and design original sounds. However, no device or computer program is capable of realizing every composer's designs with ease. Furthermore, technology is not neutral: all technological processes result in characteristic acoustic behaviours that influence the musical outcome.

2. Terminology. 'Electro-acoustic' merely describes the technology used to provide the production tools; it does not describe the sound world or the distinctive idioms made possible by this technology. Although 'electro-acoustic' is adopted in this article as the most appropriate generic adjective, other terms have been used either as surrogates or to represent a particular approach to the medium.

In the 1950s *elektronische Musik* was the term given by a group of German composers, initially working in Cologne, to music on magnetic tape consisting of sounds generated electronically (by means of oscillators, for example) – that is, music whose materials are created synthetically. The composers aimed to use electronic resources to construct timbres, thereby extending control to the structure of sound itself, and they envisaged that a musical structure would be planned before realizing it electronically. These aims only became truly viable with the arrival of the computer.

Musique concrète was created in Paris in 1948 by Pierre Schaeffer (soon joined by Pierre Henry). It grew out of Schaeffer's experience in radio, but was also inspired by film soundtracks. The word 'concrète' originally conveyed the idea that the composer was working directly (concretely) with the sound material, in contrast to the composer of instrumental or vocal music who works indirectly (abstractly) using a symbolic system of notation which represents the sounds to be made concrete by instruments and/or voices. In *musique concrète* sound materials could be taken from pre-existing recordings (including instrumental and vocal music) and recordings made specially, whether of the environment or with instruments and objects in front of a studio microphone. These source sounds might then be subjected to treatments before being combined in a structure; the compositional process proceeded by experiment. Schaeffer intended that sounds should be perceived and appreciated for their abstract properties rather than being attached to meanings or narratives associated with their sources and causes. The relationship between what sounds signify and their abstract sonic attributes lies at the heart of the subsequent development of the acousmatic music aesthetic. *Musique concrète* quickly became identified with 'natural', real-world sounds, even though *concrète* theory did not exclude the use of recorded electronic sounds.

In Paris towards the end of the 1950s 'electro-acoustic music' was promoted as a better term for representing the cohabitation of the *concrète* and electronic approaches to sounds. At this stage, however, 'electro-acoustic' referred only to music on tape. To confuse matters, as studios spread 'electronic music' lost its specialized German connotations and in many countries came to be synonymous with 'electro-acoustic music' as a collective term for all approaches to the medium. 'Electro-acoustic' gradually became the dominant term, although 'electronic' is still in use.

'Tape music' means simply that the music in its final form is recorded on magnetic tape. The term is closely associated with works composed in the USA in the early 1950s and has been widely used internationally ever since, although decreasingly now that tape (analogue or digital) is no longer the only final storage medium.

'Computer music' entered the vocabulary when the computer became a significant compositional tool; the first attempts at synthesis took place in 1957 at the Bell Telephone Laboratories in Murray Hill, New Jersey. The earliest computer music studios were distinct from (analogue) electronic music studios. Today all electro-acoustic music may be regarded as computer music, and although 'computer' may not fully represent the technological means employed, the term continues to be widely used.

Since the late 1980s 'sonic art' has been adopted to situate electro-acoustic music within a wider framework. Although electro-acoustic resources are not obligatory for

creating sonic art, the term has the advantage of indicating an openness to all types of sound.

3. ACOUSMATIC MUSIC. In traditional music the listener has visual access to the gestures of sound-making, an experience that is an essential aspect of the listener's affinity with the human articulation of music. In acousmatic music, which exists in recorded form and is designed for loudspeaker listening, the listener perceives the music without seeing the sources or causes of the sounds. Acousmatic music thus ruptures traditional notions of music reception. In terms of content the genre, playing on its invisibility and liberty, is ideal for exploring the ambiguous and allusive play of causalities, metamorphoses, acoustic imagery and the behaviour of sounds in virtual spaces. The recorded format of acousmatic music allows the composer to combine sounds created at different times and on different systems, and offers the utmost flexibility for juxtaposing and superimposing sounds with attention to the finer details of sound quality. Two aesthetic tendencies have emerged. The more 'abstract' approach is concerned with developing discourses of sound types and timbres; the other favours recognizable 'real-world' sounds (including other music), a more radiophonic approach, which can border on the documentary, and is sometimes referred to as 'anecdotal' music. However, the two tendencies can merge and should not necessarily be regarded as polarized. The argument as to whether anecdotal music is inferior to more abstract music is a continuation of the debates concerning the merits of programme music.

The word 'acousmatic' refers to the *akusmatikoi*, pupils of Pythagoras who, so that they might better concentrate on his teachings, were required to sit in absolute silence while they listened to their master speak, hidden from view behind a screen. In a radio talk in 1955 the French writer Jérôme Peignot used the expression 'bruit acousmatique' to describe the separation of a sound from its origins as encountered in *musique concrète*. Schaeffer in his *Traité des objets musicaux* (1966) compared the role of the tape recorder to the screen of Pythagoras, emphasizing the concentrated listening facilitated when working in the studio with sound recorded on tape: repeated listening encouraged a better appreciation of the detailed abstract attributes of sounds. In 1974 the composer François Bayle, head of the Groupe de Recherches Musicales, suggested adopting the term as more suitable than 'electro-acoustic music' for representing the special conditions of listening to music on tape. Acousmatic music has focussed attention on how we listen to sounds and to music, and what we seek through listening. Consequently, music analysis and music psychology have expanded their fields of inquiry to encompass the wider sound world of electro-acoustic music.

4. LIVE ELECTRONIC AND REAL-TIME APPLICATIONS. The earliest electric instruments, such as the theremin and ondes martenot, influenced subsequent synthesis and interface designs, but did not assist in establishing new musical genres. John Cage pioneered the use of electronic devices on the concert platform: his *Imaginary Landscape* series (1939–52) includes the earliest use in live performance of electric sound devices and recordings, sometimes combined with amplified 'small sounds' (which would otherwise remain barely audible).

Two approaches to combining electronic resources with live performers emerged in the 15 years after the effective foundation of electro-acoustic music in 1948. 'Mixed music' involved combining live instrumental/vocal performer(s) and pre-recorded tape, as in Schaeffer and Henry's *Orphée 53* (1953) for soprano and tape, and Maderna's *Musica su due dimensioni* I (1952) for flute, cymbal and tape. Mixed music embraced divergent aesthetics, ranging from works focussing on relationships between 'extended' or non-standard instrumental sounds and the sound world opened up by the acousmatic approach, to works that explored the pitch and rhythmic complexities of serialism, with taped electronic sounds acting as an accompaniment to the performer. Stockhausen's *Kontakte* (1959–60) embodies elements of both approaches. Composers also surrounded the performer(s) with environmental sounds, sometimes to articulate social and political arguments, as in Nono's *La fabbrica illuminata* (1964) for female voice and tape, or as part of more extensive sound environments and installations.

In 'live electronic music', sound produced by the performer was modified electronically at the time of production in a manner controlled by the instrumentalist or another performer (often at the mixing console). By the end of the 1960s performance groups typically used devices that changed the spectral characteristics (filtering, ring modulation, flanging and phasing), spatial positioning (panning) and sound envelope shapes, as well as echo and delay systems (based at that time on tape), which made possible the superposition and repetition of material. Many of these devices became more widely available after the introduction of voltage control in the mid-1960s.

Both mixed and live electronic music posed questions of microphone type and placement, amplification and balance. Indeed, amplification could in many circumstances be considered a form of transformation, projecting otherwise barely perceptible sounds and altering the spectral balance of the original. In some cases electric and electronic sources replaced the live acoustic instrument and were fed directly to the processing devices.

The analogue processes available to performers and composers in the 1950s and 60s were replaced by digital equivalents as fast microprocessors became available in the 70s and 80s. This same revolution led to the widespread introduction of the personal computer from the early 80s. Until this time computers had been used for synthesis and processing, but working in what was called 'deferred time', often waiting a considerable period for the process to be completed. The ever-increasing speed of digital devices finally allowed composers to hear the sound as soon as the instruction to create or process it was given. This was known as working in 'real-time', a term which has tended to replace 'live' (as in 'live electronic music') in an often confusing manner.

Digital technology has been applied to music in two ways: event processing and signal processing. In event processing (standardized by the adoption of the MIDI protocol after 1983), the music is represented digitally as streams or channels of 'note events' specified primarily by their pitch, duration (note on/note off) and dynamic level (velocity of attack). This enables composers to create and store note files to be triggered during performance, activating and controlling sound-production devices such as synthesizers and samplers.

The computer emerged as a 'performer' on stage in the mid-1980s, when it became relatively simple to describe note relationships in computer terms and to manipulate notes in real time. In effect the computer could assume the role of an improviser. This led directly to 'interactive composition', in which performer and computer were, for example, free to choose among possible responses or even to develop event material (most commonly pitches and rhythms) produced at the time of performance according to rules defined in advance by the composer. By the mid-1990s systems had been created that were capable of 'learning' and devising such rules of response during the performance itself.

Some computer systems can 'track' the live performer and adapt the electro-acoustic part accordingly. In the first generation of such systems the computer compared the real performance with a stored score, adjusting the accompanying material to fit (with respect to timing and, to a certain extent, accommodating performer errors). By the mid-1990s more flexible options had become available in which the performer could influence, in real time, the dynamic, timing and even timbral constitution of an electro-acoustic part.

Slower to develop, because more demanding still of computational speed, was digital signal processing in real time. This technology is concerned with transformations of spectral and temporal aspects of sound quality – the major constituents of what we loosely call timbre. Until the mid-1990s this field was dominated by stand-alone devices which could be controlled in real time by the performer (or by a separate computer). But the increasing speed of personal computers has allowed the implementation of many such processes in real time, making possible the integration of event and signal processing within a single control environment – a development that will influence both studio composition and performance practice.

Of course an 'event' cannot exist without a 'signal', and vice versa. Nonetheless there remains a clear distinction between traditions of electro-acoustic music-making that retain a pitched and rhythmic (event-dominated) approach and those that are more textural and timbral (signal-dominated) in their discourse. But a central ground has emerged where complex timbral events (more or less pitched) in rhythmic sequences interact with the live musical material.

In works that demand the strict synchronization of the live performers with a fixed electro-acoustic tape part, a click track may be required to enforce adherence to tempo and accurate entry cues. Many musicians object to this timing strait-jacket. However, the development of sound-recording systems based on computer hard disk storage allows 'sound files' (which previously would have been in a fixed disposition on tape) to be triggered and even mixed during performance, thus giving performers greater control over timing.

There is no agreement as to what constitutes 'live' electro-acoustic music. The presence of a live performer cannot always be detected from a recording; even at a concert there is often no apparent relationship between a visible human gesture and an acoustic result. The human performer may be influencing streams of computer data calculated in real time which, when heard, give no clear indication of human activity. Research in the psychology of sound and music perception may begin to explain what we perceive as 'human presence' through our ears alone. There remains a divide between the idealist view that computers may learn to become 'independent' performers (and composers) and the argument that computers should be used to extend essentially human performance creativity which may continue to be recognized as such through its sound alone.

5. Performance interfaces. The need for human-/computer interfaces more appropriate to a truly musical relationship has led to two kinds of devices: those that follow and measure human physical action ('controllers'), and those that analyse the acoustic result of a performance.

Most early applications of electricity to the creation of music were directed towards electronic versions of acoustic instruments. From 1945, and especially after the introduction of voltage control in the 1960s, 'control' devices (the performer interface) were increasingly separated from 'production' devices (those related to the synthesis and processing of sound). From this divide emerged instrument controllers which seek to follow human performance actions and translate this information into a form suitable to control quite separate sound-production equipment. The first generation of such interfaces, developed from the mid-1960s, was used to control analogue synthesizers and processors via voltage control.

Given an additional impetus by the introduction of MIDI, a new digital generation of controllers was developed in the 1980s. The most important were based on well-known instrumental types, for example guitar, wind, string and percussion controllers. These devices tracked and measured the physical action that causes sound production (finger position and pressure, breath pressure, strike velocity etc.), and usually had no acoustic sound output of their own. The designers often added the measurement of physical actions that were not significant in the original acoustic instrument – for example, finger pressure ('aftertouch') on the wind controller.

Another group comprised more general devices which analysed the sound result of instruments (using pitch-tracking, envelope-following and timbre-analysis techniques), translating the measurements into control information. These could be adapted for use with a variety of instrumental sources, often standard acoustic instruments with minor modifications and attachments. The more sophisticated and detailed such analysis was, the greater became the apparent limits of the MIDI protocol in terms of speed and timing. Most devices produce information output at rates far faster than MIDI can accurately transmit, and the compression of this information to work within the limits of MIDI leads to a loss of expressive performance detail. As a result there has been considerable pressure for a faster replacement to the MIDI standard.

Performance action controllers have come to dominate the marketplace, usually being more reliable, more universal (as MIDI devices) and cheaper, but they are considerably less sensitive to performance nuance (especially timbral variation). However, controllers based on signal analysis are set to emerge more strongly as faster, more reliable real-time analysis methods become available. A combination of both approaches (performance action and signal analysis) has been used in some devices.

More radical interface designs have been proposed. Some retain the physical feedback familiar to instrumental

performers. Surfaces, webs (strings under tension), springs (for example in games-machine paddles and joysticks) and solid objects made of familiar or newly developed elastic substances may be deformed and 'played'. The gestural energy of touch and pressure is transduced and transmitted (in the same way as with more standard controllers) to the sound-production apparatus. Other interfaces detect physical movement without elastic resistance. Devices have been built into gloves, pads (used under the floor or sometimes on the performer's body) or installed in furniture or sculpture. There is sometimes not even direct physical contact with the device, as with ultrasonic proximity and movement sensors used extensively, for example, with dance and installations. Some interfaces combining these approaches have been developed for use by composers and performers with special needs.

Since the mid-1960s biophysical interfaces have been developed to control sound-production and modification devices. Originally taken over from medical systems, transducers for the detection of biological variables such as skin resistance and brain activity waves have been used to control sound sources (the biofeedback sound systems of David Rosenboom and works by Alvin Lucier are examples). Although such interfaces remain on the fringes of experimental music, they are rich in possibilities.

6. LISTENING AND LOUDSPEAKERS. Electro-acoustic music is dependent on loudspeakers as the medium of transmission. Therefore the types and qualities of loudspeakers, their ability to project sound and their placement relative to the listener are important factors in the reception of electro-acoustic music: the perception of spatial images and textural detail changes in different listening conditions. This is particularly true of acousmatic music and acousmatic elements of performances, most notably where the composer has paid great attention to detail when working in a high-quality studio environment, which is quite different from that of a concert hall, public space or home. The diffusion of sound in public remains a fragile, variable and imperfect art which has developed for the most part empirically.

The first concerts of electro-acoustic music were French radio broadcasts of *musique concrète*, and the first public concert was of Schaeffer and Henry's *Symphonie pour un homme seul* (played from disc turntables on stage) at the Ecole Normale de Musique in Paris in 1950. Schaeffer recognized the potential blandness of simple loudspeaker projection in a large space, and in 1951 he experimented with using four channels to create a play of perspectives and trajectories at the Théâtre de l'Empire in Paris. Other special systems designed for concert diffusion include the 425 loudspeakers of the Philips Pavilion at the Brussels Exposition in 1958 (Varèse's *Poème électronique* and Xenakis's *Concret PH* were conceived for this space), and the spherical auditorium with 50 loudspeakers at the Osaka World's Fair in 1970, used for performances of Stockhausen's works. The first permanent loudspeaker installation for the diffusion of acousmatic music in concert was the 'Gmebaphone' of the Groupe de Musique Expérimentale de Bourges (first concert in 1973), followed by the 'Acousmonium' of the Groupe de Recherches Musicales in Paris (1974).

The last two systems served as models for many sound-diffusion installations devoted to concert presentations of electro-acoustic works. Typically, loudspeakers (usually not of the same type and frequency coloration) are placed at various distances from listeners in differing perspectives and orientations in order to project the music in a kind of topographical relief. A main solo pair of speakers usually projects a detailed frontal image, more widely spaced pairs permit a broadening of the image and less directional speakers create peripheral atmosphere by reflecting the sound off walls. Speakers can project the sound upwards in order to create 'height'; small higher-frequency units can carry the sound above listeners, and the lower register can be extended with special bass speakers. The person diffusing the sound adjusts the level of each speaker (or stereo loudspeaker pair or grouping) during performance, combining speakers to expand, dramatize and 'sonorize' the environment, and to vary the acoustic image so that the listener is 'in' the music rather than 'viewing' it from a distance. Sound diffusion ultimately aims to encourage attentive listening and assist the engaging of listeners' imaginations while enhancing the inherent spatial dimensions of the music.

The first electro-acoustic works were monophonic (one-track); some early works on tape were composed on more than one track, permitting concert presentation of the tracks on separate loudspeakers. (For example, a tape recorder with six spools allowed the simultaneous playback of three mono tapes for the first performance of Messiaen's *Timbres durées* in 1952.) Stereo stabilized as the norm for acousmatic works in 1959–60, but many early 'stereo' works would better be described as two-track rather than possessing the stereo 'image' we recognize today. The quadraphonic (four-track) format emerged in the late 1950s and is still used. It requires loudspeakers to be placed in four locations around the listener both to create surround-sound environments and to realize trajectories such as rotating sounds, as in Stockhausen's *Kontakte* for tape, piano and percussion. The multi-speaker installation described above is suitable for diffusing works composed in a stereo format, but works may exist in more than two channels, providing an opportunity for more textural separation, greater complexity of concurrent events and a more polyphonic approach to spatial play. In the late 1990s the eight-channel format gained popularity, encouraged by the availability of eight-channel digital tape.

Computer-assisted automated systems, some more suitable for spatializing live electronic music than for diffusing works in fixed recorded format, appeared in the 1980s. Notable were the 4X system developed at IRCAM, used for Boulez's *Répons* (a project begun in 1980) to process and spatialize the sound of the six instrumental soloists; and the computer-assisted gestural control system developed by the GRAME studio in Lyons in 1986. Automation permits the pre-programming of spatial settings, trajectories and patterns, and the memorizing of the fader movements created by the person diffusing the sound; means of gestural control other than mixer faders are attractive for live electronic performance.

Computer programs and processors for spatialization have also been designed to be used in the composition process so that the result is encoded in the music itself. An early example was John Chowning's program to create virtual spaces outside the four speakers of the quadraphonic square and detailed sound-paths around the auditorium, as in his *Turenas* (1972). In stereo as well

one can create the illusion of sound travelling in three-dimensional space outside the normal limits defined by the physical speaker enclosures, and even above and below the listener. Because such spatial effects depend on the quality of loudspeaker, a controlled acoustic and listening position, they rarely survive concert diffusion in a public space, but they are likely to become incorporated in home sound systems used in conjunction with television, thereby opening up new possibilities for the electro-acoustic composer.

The public presentation of acousmatic music has been condemned both for the temporal fixity of musical structures and for the lack of visual interest. The art of diffusion has arisen partly in response to these complaints. Diffusion can radically affect (for better or worse) the impact and atmosphere of acousmatic works. But the use of conventional concert spaces for acousmatic music, with listeners facing forwards in fixed seating, raises traditional visual expectations which by definition cannot be satisfied. Hence there have been many experiments with less traditional settings, sometimes in collaboration with other media. The first open-air diffusion was of part of Schaeffer and Henry's *Symphonie pour un homme seul*, with improvised choreography by Merce Cunningham, in Waltham, Massachusetts, in 1952. Max Neuhaus took electro-acoustic music underwater in 1971. A notable early installation was Henry's *Spatiodynamisme*, which consisted of 12 tapes triggered automatically in an aleatory manner, contributing to the environment associated with Nicolas Schöffer's 'tour cybernétique' at Saint-Cloud in 1955. Among earlier audiovisual events the light-and-sound installation for Xenakis's first *Polytope* at the Montreal Exposition in 1967 was particularly innovatory.

With the arrival of the compact disc, and the consequent elimination of the background noise of the long-playing record, the listener could buy a copy of an acousmatic work which was identical in quality to the original. Thus by the late 1990s acousmatic music in particular was often conceived with private listening in mind. There has been a significant expansion in commercially available repertory, and composers are able to produce their own compact discs immediately on completion of a new work.

7. THE STUDIO. Schaeffer founded the first electro-acoustic studio in 1948 under the auspices of Radiodiffusion-Télévision Française, a model that was followed throughout Europe. Initially studios relied on (78 r.p.m.) disc technology. In addition to mixing, the most commonly used processes were speed change, repetition ('closed groove' – later, with tape, called 'looping') and cutting into the evolution of a sound (most often removing its attack). The introduction of tape machines in 1951 marked the establishment of what became known as the 'classical tape' studio. The design of these studios was broadly the same whether sources were recorded and manipulated, as in the French *musique concrète* tradition, or synthesized in an often laborious process of mixing from simple sources, as in the early years of the Studio für Elektronische Musik of Westdeutscher Rundfunk in Cologne.

Most European national radio networks had channels dedicated to cultural programming, and the establishment of studios under their auspices was an extension of this practice, as well as building on existing radiophonic, sound drama and *Hörspiel* traditions. These studios had a solid infrastructure of well-maintained recording equipment in a high-quality monitoring environment, to which were added such electronic devices as oscillators, filters and amplifiers. From the start the production of works for concert or broadcast was the studios' primary mission.

In the USA, where such national or regional institutions did not exist, the earliest studios were assembled by composers for personal and sometimes commercial ventures, or for specific projects. Cage's *Williams Mix* (1952) was realized in a temporary studio with assistance from Louis and Bebe Barron's private studio in New York (operational since 1948); the San Francisco Tape Music Center was originally established by a composers' collective (1959). The first institutional studios in the USA were set up in university music departments, and some developed strong links with engineering and, later, computer science and artificial intelligence departments. In several cases strong entrepreneurial relationships with industry were established; the studios' emphasis was sometimes as much on research and technical innovation as on musical ends. These studios laid the foundation for America's enormous contribution to computer music software.

The following are among the most important early classical tape studios (original names have been used, and the dates are those of the first recognized production of music).

Club d'Essai, Radiodiffusion-Télévision Français, Paris (1948) [now Groupe de Recherches Musicales, part of the Institut National de l'Audiovisuel]
Tape Music Studio, Columbia University, New York (1951) [now Columbia-Princeton Electronic Music Center]
Studio für Elektronische Musik, Westdeutscher Rundfunk, Cologne (1951)
Electronic Music Studio, NHK (Japanese Radio), Tokyo (1953)
Studio di Fonologia, Radio Audizioni Italiane, Milan (1953) [closed 1977]
Studio Eksperymentalne, Polskie Radio, Warsaw (1957)
Elektronmusikstudion (EMS), Sveriges Radio, Stockholm (1957) [now Elektroakustisk Musik i Sverige (EMS), a subsidiary of the Swedish Concert Institute]
Studio de Musique Electronique de Bruxelles (APELAC), Brussels (1958) [closed 1967]
Estudio de Fonología Musical, University of Buenos Aires (1958) [closed 1973]
Electronic Music Studio, University of Toronto (1959)
San Francisco Tape Music Center (1959) [now the Tape Music Center, Mills College, Oakland, California]
Studio voor Elektronische Muziek, University of Utrecht (1961) [now amalgamated with the Instituut voor Sonologie, Royal Conservatory, The Hague]

The classical tape studio relied heavily on manual control of the sound source and sound-processing devices. The advent from the mid-1960s of devices such as oscillators, filters and amplifiers, which allowed electrical voltages to replace much of the painstaking manual operation, made an immediate impact on studios that concentrated on systematic sound synthesis and processing. At the same time the transistor revolution was leading to increasing miniaturization and the development of the synthesizer as we know it today. The synthesizer could be used both as a versatile studio generation device and, more significantly, as a live performance instrument, one that was rapidly developed in popular music and jazz performance.

This second wave of studios extended the diversity of the classical studio. Those orientated towards the French tradition treated the new versatility of sound generation

as a potential source of rich and complex timbres over which it became possible to exert more control in terms of timbral evolution. Those with a greater interest in retaining rhythmic, harmonic and melodic approaches developed devices that stored a 'sequence' of voltages that could be triggered at a controllable rate or stepped through by the user, and looped if required; hence the term 'sequencer' which was later to become an important component of computer control.

The demand for more sophisticated analogue sequencers led to several relatively short-lived developments in computer applications in the 1970s. These 'hybrid' systems, in which a simple low-speed 'digital-to-analogue' converter allowed the computer to operate voltage-controlled synthesis and processing systems, were effectively overtaken by the introduction of MIDI systems from 1983. (For the evolution of digital synthesis and sound processing *see* COMPUTERS AND MUSIC, §II.)

The early evolution of the computer music studio was largely separate from the developments outlined above. A small group of research centres in the 1960s grew, by the 70s, into 'computer music centres' with necessarily strong relationships to computer science interests. The personal computer revolution of the late 80s and 90s eventually brought the fruits of these developments to all studios. The integration of these originally distinct studio types parallels the increasing speed of computer systems. Production studios had always worked with immediate sound feedback, and many were willing to integrate the new, more powerful computer tools only as processing times fell, firstly to real time for control software (sequencers) and then to real time for processing, recording and editing.

Each stage of this evolution has seen a steady shift away from tape and towards the hard disks of computer memory as the main storage and manipulation medium, although digital audio tape (DAT) and compact disc (CD) remain common media for storage of the final work. There has been a corresponding trend away from direct physical contact – manipulation of a bank of tape machines, the cutting of tape with razor blade, the manual setting of values on front panels of devices – towards a purely visual (on-screen) replication of these same functions, often using icons representing the original physical processes. The physical mixing console has diminished in importance and is increasingly replaced by its virtual representation. The monitoring environment is, however, as important as ever, with even greater demands to exclude unwanted noise and to use loudspeakers that are increasingly accurate over a wide frequency range. This parallels the greater demand for high-quality sound systems for entertainment venues, video games, film sound and television.

The growing use of electro-acoustic resources in education has led not only to the application of computer methods to traditional aspects of Western musical notation, composition and ear training, but also to the introduction of electro-acoustic music in all its varieties to composers, performers and listeners at a much earlier age. An education studio (often completely mobile) consisting of a computer controlling synthesis, sampling and processing devices, possibly with hard disk recording or a small stand-alone multi-track recording facility, is increasingly common in pre-university education.

The popular dance music phenomenon of the late 1980s and early 90s was facilitated by the expansion of home studios using the first generation of computer sequencers, samplers and synthesizers affordable on a personal budget. With respect to technical production standards the difference between 'amateur' and 'professional' studios has progressively eroded, especially as it became feasible to record and edit on hard disk. This has transformed institutional studios (whether in universities or research centres) from hardware service providers into centres of contact and exchange within larger networks. A new relationship is forming between such studios and composers' personal facilities.

Finally, dissemination of music over the internet will have considerable consequences for the production and consumption of electro-acoustic (and indeed any kind of) music. The studio of the future may be linked directly to other studios, performance spaces, sound and music libraries, and home sound systems. Although the internet environment is likely to become increasingly 'noisy' and difficult to navigate, it may lead to the creation of the 'virtual studio' in which a composer can configure an ideal sound-processing and synthesis environment; this need not be located at any one place but may be accessed from anywhere the composer chooses.

8. ELECTRO-ACOUSTIC SOUNDS AND OTHER GENRES. The aesthetic approaches associated with electro-acoustic art music have often arisen quite independently in other genres of sonic art: sound effects and soundtracks for film and 'sound design' for the theatre, sound environments for site-specific art installations and museum exhibitions, sound sculpture and kinetic art, radio art and imaginative radio drama, sound poetry (text-sound composition) and vernacular music genres such as dance music. Electro-acoustic music may be considered variously as a distinct, autonomous genre; as a component – whether equal in status, dominant, supporting or decorative – in instrumental/vocal music and in multimedia or intermedia arts; and as a sonic practice absorbed, consciously or not, into another genre. Furthermore, it has become increasingly difficult to maintain clear distinction between electro-acoustic 'art' music and vernacular musics that embrace electro-acoustic attitudes. This blurring of differentiation among genres, and sharing of practice across genres, is inevitable as common electro-acoustic means become cheaper and more readily available to individuals.

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SIMON EMMERSON, DENIS SMALLEY

Electronic instruments. Instruments that incorporate electronic circuitry as an integral part of the sound-generating system. This article also discusses instruments that are properly classed as 'electric' or 'electroacoustic'. There are three reasons for this. First, historically and technically the development of electronic instruments resulted from experiments, often only partly successful, in the application of electrical technology to the production or amplification of acoustic sound; in many areas electronic instruments have superseded their electric predecessors, and they have also opened up their own, entirely new possibilities for composition and performance. Second, all electric instruments require electronic amplification, so that there is some justification for considering them alongside instruments that are fully electronic. Third, common usage dictates 'electronic instruments' rather than 'electric (or electroacoustic) instruments' as the generic term for all instruments in which vibrations are amplified and heard as sound through a loudspeaker, whether the sound-generating system is electroacoustic or electronic.

The total quantity of electronic instruments built in the 70 years since the first models were manufactured already numbers many millions, and the day is not far off when they will outnumber all other instruments made throughout human history (especially if all the digital watches, pocket calculators, home computers, mobile telephones and electronic games machines that can play melodies or produce other sounds are taken into account). Well over 500 patents for electronic instruments (in some instances several for a single instrument) were granted in Britain, France, Germany and the USA up to 1950 alone; statistics since that date would show a considerable acceleration. Electronic instruments are now used in all forms of contemporary Western music by performers and composers of all tastes and styles. Following the spread of electronic organs in the late 1940s and the 1950s to many parts of the world where electricity supplies were newly installed and often barely adequate, the electric guitar became similarly widespread in the 1960s and 70s. By the beginning of the 1980s the synthesizer was starting to be used in areas such as India and West Africa and to be heard in concerts given by rock musicians visiting China.

I. Terminology and techniques. II. Early applications of electricity (to 1895). III. 1895–1945. IV. After 1945.

I. Terminology and techniques

1. Terms and names. 2. Electroacoustic instruments: (i) String instruments (ii) Reed instruments (iii) Other vibratory mechanisms (iv) Air microphones and contact pickups. 3. Electromechanical instruments: (i) Tone-wheels (ii) Photoelectric film instruments (iii) Other types. 4. Electronic instruments: (i) Monophonic instruments (ii) Partially polyphonic instruments (iii) Fully polyphonic instruments (iv) Classification. 5. Peripheral equipment: (i) Signal-processing devices and amplifiers (ii) Loudspeakers.

1. Terms and names. To the layman the terms 'electric' and 'electronic' are often not clearly distinguishable; since both electric and electronic devices clearly function by means of electricity, one is apt to use the words interchangeably or with only an imprecise notion of where the distinction between them lies. Technically, electronic devices form a subset of all electric devices, being those, broadly speaking, that incorporate thermionic valves or semiconductors. In common usage, however, 'electric' is normally applied not to the whole range of electrically powered devices, but simply to those that are not electronic.

In discussing musical instruments it is useful to make a similar distinction between 'electric' and 'electronic' instruments: this article does so on the basis of the method of sound generation. The term 'electric' is used of two types of instruments: electroacoustic instruments, which produce sounds, albeit often virtually inaudible, by acoustic methods, and incorporate built-in microphones, pickups or transducers by means of which these vibrations are amplified; and electromechanical instruments, in which the mechanism itself produces no sound but creates a regular fluctuation in an electrical circuit which can be converted into an audio signal. The term 'electronic' is used of instruments in which the sound is generated by means of electronic oscillators or digital circuitry.

It is not always easy to maintain this useful distinction between electric and electronic instruments. As explained in the introduction, convenience and common usage dictate that this article be headed 'Electronic instruments' though it might more properly be called 'Electric and electronic instruments', or even (using the term in its comprehensive sense) 'Electric instruments'. In this dictionary, for example, the terms 'electric piano' and 'electric organ' are used for all electric keyboard instruments that produce piano- or organ-like sounds, while 'electronic piano' and 'electronic organ' describe their fully electronic equivalents.

This terminological confusion has its roots in the naming and describing of instruments during the period between the two world wars when electronic technology was first developing. The clear-cut differentiations that can now be made retrospectively were not at all clear at the time. Up to about 1930 'electric organ' meant a pipe organ with electric action, and 'electric piano' an electrically powered player piano (the terms are still occasionally used in this sense). Around 1930 several music journals carried regular articles on 'mechanical' music, which dealt not with clockwork music machines but with all the recently introduced electrically-powered means of producing, storing and diffusing sound and music: radio, gramophone, the sound film and electric and electronic instruments. In the 1930s some of the more frequently found descriptive terms for such instruments were 'electrotonic', 'electromagnetic', 'electrogenic', 'radio-electric' and 'ether-wave'. Common to both the interwar and post-war periods are the terms 'electronic', 'electric(al)', 'electroacoustic', 'electrophonic', 'synthetic', 'electron music' and 'electromusic'. Today 'electroacoustic' and 'electronic' are the most widely used terms for the large

area of music generated or modified by electric and electronic instruments and associated equipment. They have taken some 50 years to crystallize out of all the previous usages and are still not universally accepted. (*See also* ELECTROPHONE.)

The naming of electric and electronic instruments presents its own peculiar difficulties. The use of the name of an existing musical instrument may be regarded as thoroughly inappropriate by those who see little resemblance to it in the newly invented, electrified version: protracted disputes took place over the name 'electronic organ', for example. Shortly after the introduction of the Hammond organ in 1935, the company had to defend itself against the Federal Trade Commission in the USA for the right to use the name 'organ'; the case ran for two years, between 1936 and 1938. A similar struggle took place in West Germany from 1959 to 1969 between Ahlborn Orgel and the Bund Deutscher Orgelbaumeister, during which the Gesellschaft der Orgelfreunde published a collection of essays (1964) proposing the new word 'Elektrium' for all electronic organs instead of Ahlborn's 'Elektronenorgel'.

When choosing a new name, it is often hard to decide whether to emphasize or avoid drawing attention to such a partial relationship. The electric or electronic versions of the guitar, piano and organ are all played in much the same way as their traditional counterparts, and in many cases the resulting sound is similar to or even intended to mimic that of the earlier instrument. The naming of new instruments that do not show such a straightforward connection with an acoustic predecessor has, by and large, proceeded according to one of the following principles: the incorporation of all or part of the name of the inventor(s) or manufacturer; the use of a musical suffix such as '-phon(e)', '-ton(e)' or '-chord'; the inclusion of an electrical or 'scientific' term or affix, such as 'radio-', 'syn-', 'electro-', 'wave', '-tron' or '-ium'; or the adoption of the name of a traditional instrument to which the new invention bears little or no resemblance in sound or appearance (Audion piano, *clavecin électrique* and Electronic sackbut).

2. ELECTROACOUSTIC INSTRUMENTS. Today amplified instruments are commonplace in all kinds of music: apart from the symphony orchestra, there are few instrumental ensembles playing music composed or arranged in the last few years that do not feature at least one such instrument. They may be ordinary acoustic instruments played in front of air microphones or with contact pickups attached to them (these are not regarded as true electroacoustic instruments under the classification proposed here), or they may be specially designed electric instruments with built-in pickups (or occasionally microphones).

Electroacoustic instruments mostly involve keyboards or strings and normally resemble standard acoustic instruments to a greater or lesser extent. Their conventional vibratory mechanisms such as strings, free reeds, bells, plates or rods are, however, not only essential parts of the electrical circuits designed to make their vibrations audible over a loudspeaker, but in some cases – where the microphones or pickups are electrostatic – are actually integrated into the circuits and carry a voltage. Furthermore, timbre control is often obtained by the positioning of several pickups at different points along the vibratory mechanism (at its nodes, for example), and the performer can select various combinations of these. (Electronic modification is often applied to the signal before it is amplified and passed through a loudspeaker; see §5 below.) The sound sources normally have their acoustic radiation reduced: electric pianos lack soundboards (which, incidentally, considerably increases the length of time for which the strings vibrate), and reeds are enclosed.

There are three basic subdivisions of the electroacoustic category: electromagnetic, electrostatic and photoelectric. A further subdivision, piezoelectric, may be added, though piezoelectric crystal pickups were seldom incorporated into true electroacoustic instruments before the 1960s (their principal application is in amplified acoustic instruments; see §(iv) below). The photoelectric principle occurs even more rarely: in the mid-1930s Richard H. Ranger constructed an instrument in which air-blown free reeds affected beams of light that reached photoelectric cells, and a comparable system was adopted around 1986 for providing digital MIDI information about the movement of piano hammers and keys, as in Yamaha's Disklavier. The other two methods also involve the amplification of a vibratory mechanism by means of pickups that are not in direct contact with it. A pickup is a form of transducer, that is, a device that converts physical energy (the vibrations of the mechanism) into electrical energy which can be passed as a regularly varying current to an amplifier. Electromagnetic pickups are best known in the form in which they occur on most electric guitars (a row of six cylindrical pole-pieces). They consist essentially of a permanent magnet wound with a continuous length of fine wire. The magnetic field around the magnet is intersected by the coil and the pickup is so placed that the vibratory mechanism of the instrument (which must be of a material that responds to magnetism) is situated within it. When the vibratory mechanism is excited the magnetic field is altered in shape and small pulses of electrical energy are generated in the coil. An electrostatic pickup usually consists of a rectangular bar or plate which functions as one electrode or plate of a variable capacitor or condenser whose other plate consists of the vibratory mechanism. To a musician unfamiliar with electrical circuitry there may be no readily perceptible difference between these two types of pickup. The distance of a pickup from the vibratory mechanism is typically no more than about 1 cm. The earliest application of the electromagnetic pickup to a musical instrument appears to have been in the 'musical telegraph' of 1874 (see §II, 3, below), while electrostatic pickups (which require a power supply) do not seem to have been introduced until the 1920s.

(i) String instruments. Electric versions have been made of all three types of string instrument: struck (piano), plucked (guitar, harpsichord) and bowed (violin family).

(a) Struck strings. The principal type of electric instrument that utilizes struck strings is the ELECTRIC PIANO. Its strings, particularly those for the lower notes, are shorter, thinner and under less tension than in an acoustic piano, since acoustic diffusion is not required. The use of pickups to transmit the vibrations of the strings to the amplifier means that no soundboard is needed. In some cases the hammer mechanism is simpler and the hammers strike the strings with less force than in the acoustic instrument. Both grand (usually reduced in size) and upright electric pianos have been made.

Electromagnetic pianos that employ struck strings include the Neo-Bechstein-Flügel (1931), Hiller's *Radio-*

klavier (introduced in Hamburg in 1931), the *Lautsprecherklavier* of Beier and von Dräger (mid-1930s) and the Multipiano (built at NHK Tokyo in 1967).

Electromagnetic forms of the SOSTENENTE PIANO include the *elektrophonisches Klavier* (1885–1913), the Variachord (1937), and the Crea-Tone (1930), in which the normal hammer mechanism is replaced by electromagnetic excitation of the strings; other instruments that function in the same way include those invented from the 1880s onwards by Boyle, Singer and others (see §II, 3, below), as does the E-Bow electric guitar accessory (*c*1977).

Electrostatic pianos include Vierling's Elektrochord (1932), the Everett Pianotron (*c*1933), Miessner's Electronic Piano (1930–31) and several instruments based on his patent that were marketed after 1935, the Dynatone, Krakauer Electone, Minipiano, Storytone and a similar piano marketed in Canada by Bernhardt. Electrostatic clavichords include the Clavinet (*c*1960).

Struck strings amplified electrostatically were the basis of the 'chromatic electronic timpani' made by BENJAMIN F. MIESSNER in the mid-1930s, which was played with drumsticks. A similar instrument, also with a range of a chromatic octave, is the Timbalec (*timbales électroniques*) developed in the early 1960s by Guy Siwinski for André Monici's Orchestre Electronique Monici in Orleans; its pickups were probably electromagnetic.

Piezoelectric crystal pickups were used to amplify nearly all electric pianos marketed from the late 1970s to the mid-1980s, including the uprights manufactured by Aeolian, Gretsch and Helpinstill, and the baby grands by Crumar, Helpinstill, Kawai and YAMAHA.

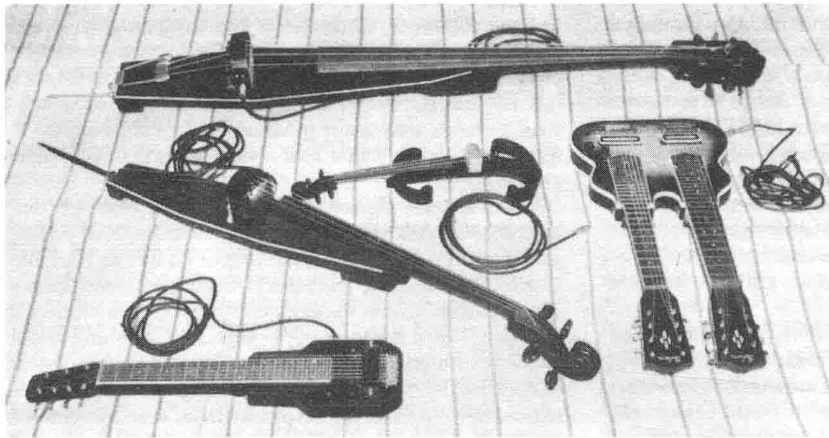
(b) Plucked strings. The ELECTRIC GUITAR is the most familiar of electric plucked string instruments. The history of its technical development is chiefly that of the invention of an efficient magnetic pickup. Crude pickups were used by Lloyd Loar as early as 1923 and within a few years guitarists were experimenting with amplification by means of air microphones (Eddie Durham, 1929) and acoustic gramophone needles (Les Paul and Alvino Rey, *c*1930); special guitar microphones were devised by Loar (manufactured by Acousti-Lectric in the mid-1930s) and Miessner (made by Amperite in 1928), and the Horace Rowe-DeArmond guitar pickup was manufactured in 1931. The first electric guitars to be marketed (1931) used electromagnetic pickups of the simplest sort; at the end of the decade Epiphone replaced the single large rectangular magnet with separate small magnets (or pole-pieces), one for each string, mounted on a base and, as before, surrounded by a single coil. (In the early 1980s Yamaha produced an electric guitar that reverted to the single bar magnetic pickup.) A large number of electric guitars now use the 'humbucking' pickup, invented in 1955 by Seth Lover: this uses two coils instead of one, wired so that current flows through them consecutively. Not only does the twin-coil pickup eliminate interference, it also affects the sound of the instrument by decreasing the response to higher frequencies.

Electric guitars are principally of two types, the hollow-bodied ('semi-electric') in which the soundboard and resonating chamber are similar to those of the acoustic instrument, and the solid-bodied in which the body transmits no vibration from the strings. Almost all models of both types carry one or more knobs on the body, by means of which volume and timbre can be controlled, and many have a vibrato lever ('tremolo arm') attached at the bridge or tailpiece. Sound-processing devices, usually in the form of pedals, are often used (see §5 below). Electric Hawaiian guitars have also been constructed: they are usually mounted on legs and have up to four necks, knee-levers and several pedals ('pedal steel guitars').

Other electric plucked strings include a 'complete set' built by A.E. Allen and V.A. Pfeil in Orange, New Jersey, around 1934, mandolins (manufactured by the National Dobro Corporation, fender and Gibson), banjos, harps, such as those built in the early 1980s by Merlin Maddock in South Wales (about 1 metre high and weighing about 4–5 kg), and *sitārs* (in the USA). A harp-like instrument (Rahmenharfe), the strings of which may be bowed, rubbed and struck as well as plucked, has been constructed by Kagel, and Dieter Trüstedt has made a series of electromagnetically amplified long zithers. Electric harpsichords form a distinct group and include one designed in 1936 by Hanns Neupert and Friedrich Trautwein, the Thienhaus-Cembalo (probably electromagnetic), the Cembaphon of Harald Bode which used electrostatic pickups, electromagnetically amplified instruments made by Baldwin in the early 1960s and Neupert from 1966, and Ivor Darreg's Megapsalterion or Amplifying Clavichord.

(c) Bowed strings. Electric instruments based on the violin family are either solid-bodied or, more commonly, 'skeletal' instruments consisting of little more than a fingerboard (fig.1). Precedents for the latter are found in walking-stick violins and the Stroh violin. Solid-bodied electric instruments, especially cellos and double basses, are normally heavier than the acoustic versions. Amplification is almost invariably by means of one or more sets of electromagnetic pickups (with steel strings), or piezoelectric crystal contact pickups. Table 1 lists electroacoustic bowed string instruments constructed in the 1920s and 30s, information on a number of which is incomplete.

Since World War II exploration in this area has been less widespread, partly because the improved quality of amplification systems and special pickups has meant that acoustic instruments can now be very effectively electrified. Electric violins have been manufactured by Fender, Zeta Music Systems (with four or five strings, also violas), Yamaha and several other companies. Around 1972 Max Mathews developed an electric violin with a separate pickup for each string. Electric cellos have been manufactured by Yamaha (two models) and constructed by Donald Buchla (1979) and by the cellists Ernst Reijseger (from 1969, using electromagnetic and piezoelectric crystal pickups, and including a solid skeletal model) and David Darling (eight-string solid cello, *c*1980), for Jeffrey Krieger and for Philip Sheppard (with five strings; 1998). Solid-bodied electric double basses have been manufactured by companies such as Fender (1951) and Zeta and were built by Motoharu Yoshizawa and in France (early 1980s) for Joëlle Léandre and others. The Gizmotron (originally Gizmo) and Bass Gizmotron, devised around 1971 by electric guitarists Kevin Godley and Lol Creme and improved by John McConnell, are attachments respectively for the electric guitar and electric bass guitar with small hurdy-gurdy-like wheels to bow the strings. Electric bowed strings have found many applications in popular music: they were used by the Electric Light



1. Electroacoustic string instruments by Benjamin F. Miessner, 1939: seven-string guitar, cello, violin, double-necked guitar and double bass

Orchestra, for example, and the jazz-rock soloists Jean-Luc Ponty and Michal Urbaniak both originally played a violectra, tuned one octave lower than the violin, and subsequently a five-string electric violin (extending down to *c*). Lakshminarayana Shankar performs on a specially-built two-necked ten-string electric violin, and Eberhard Weber on a six-string electric double bass.

(ii) Reed instruments. In this group, which are almost all keyboard instruments, steel or steel-tipped tuned reeds (usually free reeds), enclosed in sound-proof chambers, are amplified electromagnetically or electrostatically. One or more pickups are positioned close to the reed, one of them typically at the free end; where there are several, different timbres can be produced. Other elements that contribute to timbral variety, in electric as in acoustic free-reed instruments, include the thickness, width, weight and profile of the reed, and the degree (if any) of twist at its tip. The reeds are usually set in motion by compression (blowing) or by suction, but unlike those in acoustic free-reed systems they are often maintained in vibration for as long as the instrument is switched on, to avoid any delay in 'speaking', particularly with the reeds for lower pitches;

TABLE 1

Instrument	*Date*	*Inventor/manufacturer*
violin (special internal pickup)	*c*1912	J.J. Comer, Automatic Enunciator Co., USA
violin (special ?internal pickup)	*c*1913	W.H. Derriman, Britain
violin (special internal pickup)	*c*1922	C. Hammond, USA
violin (special pickup on the bridge)	*c*1923	E. Hoffmann, Germany
violin (with cut-down body)	*c*1924	F.W. Dierdorf, USA
Giant-Tone Radio Violin (special pickup fitted in the f-hole	1927	R.F. Starzl, USA
Superviolon (special pickup with associated circuitry that enabled it to play in the ranges of all bowed strings)	*c*1931	Paul Bizos, France (several presented *c*1934 as a complete 'string ensemble')
violin	*c*1931	Harald Henning, Austria
Elektro Geige	*c*1931	Oskar Vierling, Berlin
Electrolin	*c*1933	A.E. Allen and V.A. Pfeil, Orange, NJ
Makhonine violin	*c*1933	Makhonine, France (presumably Ivan Makhonin, a Russian (*b* *c*1886), who emigrated to France in 1920)
violin	*c*1934	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI
Electro Violin	*c*1935	Electro String Instrument Co., Los Angeles (under the Rickenbacker marque)
Violino elettrodinamico (audible over 8 km)	*c*1936	[?G. Giuletti], Padua
VioLectric ('amplifonic violin')	1936	John Dopyera, National Dobro Corp., Los Angeles
Vibra-Violin	*c*1937	made in the USA; inventor unknown
violin	?*c*1937	Benjamin F. Miessner, Millburn, NJ
Electrofonic Violin (with belly but no back)	1938	Marshall Moss and William Bartley, Washington, DC
viola	*c*1934	A.E. Allen and V.A. Pfeil, Orange, NJ
viola	*c*1935	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI
'electrical cello'	1931	R. Raven-Hart, ?London
Elektro-Cello	*c*1931	Oskar Vierling, Berlin
cello	*c*1933	A.E. Allen and V.A. Pfeil, Orange, NJ
cello	*c*1937	Hugo Benioff, California
5-string cello	*c*1937	V. Karapetoff, Cornell University, Ithaca, NY
cello	?*c*1937	Benjamin F. Miessner, Millburn, NJ
double bass	*c*1933	A.E. Allen and V.A. Pfeil, Orange NJ
double bass	*c*1934	Lloyd Loar, Acousti-Lectric Co., Kalamazoo, MI
Radio Bull-Fiddle	*c*1935	Ivan Eremeeff, Philadelphia
double bass	1936	Electro String Instrument Co., Los Angeles (under the Rickenbacker marque)
double bass	?*c*1937	Benjamin F. Miessner, Millburn, NJ
Radiotone (keyboard 'hurdy-gurdy')	*c*1930	Gabriel Boreau, Paris

in some electric pianos the reeds are plucked, or struck by small hammers.

Electromagnetic pianos that employ free reeds include Lloyd Loar's Clavier (1934), the Pianophon (1954) and later models of the Pianet; organs of this type include some Farfisa models. Another instrument that functions in a similar way is the Guitaret (early 1960s). Instruments in which free reeds are activated by electromagnets include the Musical Telegraph (1874–7) and the Canto (*c*1927).

Electrostatic pianos include earlier models of the Pianet (1962), the Selmer Pianotron (1938) and the electric pianos manufactured by Wurlitzer from 1954 (designed by Miessner) and from 1968 (Harald Bode); organs of this type include the Orgatron (based on Miessner's electric harmonium) and its derivative the early Wurlitzer organ, an early model of the Minshall organ, the Radareed organ, an instrument made by the television pioneer John Logie Baird (1927) in which reeds were placed inside organ pipes, the Mutatone of Constant Martin and the hybrid Mannborg organ. Another instrument that functions in the same way is the Hohner Cembalet (1958).

(iii) Other vibratory mechanisms. A number of electroacoustic instruments use vibrating devices other than strings and reeds. Electrically driven tuning-fork oscillators generated sound in the RCA Electronic Music Synthesizer (1951–2) and the short-lived Rogertone (USA, ?1950s). Struck rods were amplified electrostatically in the Pre-Piano of HAROLD RHODES and electromagnetically in its successor, the Rhodes electric piano. Electromagnetic pickups are used to amplify a variety of vibrating materials in instruments built by Mario Bertoncini, Hugh Davies, members of the ensemble Sonde, Max Eastley, Dieter Trüstedt, Alvin Lucier, and Peter Appleton, and specified in works by John Cage. Keyed percussion has also been amplified: in 1931 the bass notes of a five-octave marimba, incorporating a two-octave vibraphone, were amplified, and in the 1930s electric glockenspiels and vibraphones were developed; in the 1960s a special pickup was produced by the Ludwig Drum Co. for use with the vibraphone, and the Deagan company marketed its Electra-Vibe. Many electric carillons constructed since the early 1930s are based on bells, tubular bells, reeds, plates, bars, rods or springs that are played mechanically or from a keyboard and are amplified electromagnetically or electrostatically (in the USA one company installed more than 5000 electric carillons up to the mid-1960s). Starting in 1930, Miessner experimented with electrifying various wind instruments, including the clarinet, saxophone and mouth organ, and in 1939 Buddy Wagner formed an amplified wind ensemble. The *orgue radiosynthétique*, designed by Abbé Pujet in France in 1934, was an electroacoustic pipe organ, the pipes of which were enclosed so that their sounds could be heard only by means of the microphones and loudspeakers that were part of the instrument.

(iv) Air microphones and contact pickups. Air microphones are transducers that pick up vibrations from the air and convert them into electrical current; contact microphones (pickups) are attached to some part of the vibratory mechanism and pick up vibrations directly from it. There is normally no fundamental electrical difference between the various types of microphone and pickup. The latter may be electromagnetic, electrostatic or piezoelectric. Attempts to develop the piezoelectric air microphone (which exploits the effect first observed in 1883 by Pierre and Jacques Curie) were first made around 1920, but it was not until 1931 that C.B. Sawyer devised the first successful version. Piezoelectric transducers exploit the property of certain crystals and ceramic materials that produce a voltage when a mechanical stress is applied to them; the physical vibration of the body of an instrument can apply such a stress, which is converted by the transducer into electrical oscillations. (The effect is also applied in high-stability crystal-controlled oscillators.)

Before the introduction of electric guitars, pianos and other instruments with integral pickups, several methods of amplifying acoustic instruments, and particularly the piano, were tried: Richard Eisenmann (from 1885) and F.C. Hammond (1924) developed special contact microphones for the piano, and several others were devised in the late 1920s and early 1930s, including the Radiano piano microphone of Fred W. Roehm and Frank W. Adsit (1926). Since World War II high-quality piezoelectric crystal contact pickups, including ranges that cater for virtually all instruments, have been marketed by many companies: among the best-known are the Barcus-Berry range made in Long Beach, California, from the early 1970s; the FRAP ('Flat Response Audio Pickup') made in the USA since 1969 by Arnie Lazarus; the C-Ducer designed by John Ribet, Francis Townsend and André Walton, and made by C-Tape Developments of Alton, Hampshire, since 1980; and those made for individual instruments, such as the Helpinstill piano contact microphone produced by Charlie Helpinstill in Houston, Texas, from the early 1970s.

Contact pickups and microphones and air microphones have been very widely used in the last 40 years to amplify acoustic instruments. Contact microphones continue to be essential, for example, with certain recent commercial instruments that are basically acoustic but also provide the possibility of being linked to electronic devices or computers. The only applications of air microphones in electric instruments seem to have been in the *orgue radiosynthétique*, and later similar systems for amplifying pipe organs (see §IV, 3(ii)), and in some electric carillons; the Thienhaus-Cembalo may also have used them. Piezoelectric crystal contact pickups have been used in some electric pianos and electric bowed string instruments (see §(i) *a* and *c* above) and in many of the ELECTRONIC PERCUSSION instruments based on drums or drum-pads developed since the late 1970s; they have also been incorporated into newly invented instruments by composers, performers and sound sculptors, including John Cage, Mario Bertoncini, Hugh Davies (in the Shozyg family), members of the group Sonde, Chris Brown, Tom Nunn, Luigi Ceccarelli, Richard Lerman, Leif Brush (amplifying minute sounds from nature), Johannes Bergmark and Takis (in the Electromagnetic musical series of sound sculptures) (see also §IV, 6(i)). Similar use has been made of strain-gauges and enclosed 'contact' magnetic pickups such as stethoscope microphones.

3. ELECTROMECHANICAL INSTRUMENTS. Like electroacoustic instruments, those based on electromechanical systems may be electromagnetic, electrostatic or photoelectric. In this group, however, the photoelectric principle is of far greater importance than in the electroacoustic group.

(i) Tone-wheels. The tone-wheel is almost invariably the basis of the electromechanical systems of sound generation that is found in electronic organs and other keyboard

instruments from the 1890s to the 1960s; today, as with all other methods that involve moving parts, it has been superseded by fully digital instruments. Such systems are powered by a synchronous electric motor, an induction motor whose speed is controlled by the frequency of the electrical supply (50 Hz in Europe, 60 Hz in North America) and is therefore very stable. The motor drives one or more shafts on which a series of discs or cylinders, usually made of metal, glass or plastic, is mounted. Each disc or cylinder carries a 'pattern', representing a waveform, repeated regularly an integral number of times; in cylinders and discs of one type this pattern is outlined on the rim, in the form of teeth or a more complex profile; in the other type of disc the pattern is engraved as a ring of repeated shapes or a continuous wavy line on the face. Several different waveforms may be represented on a cylinder (where they appear as bands of teeth, spaced at different intervals in each band) or on the second type of disc (where they are arranged concentrically); multiple waveforms on a single disc or cylinder allow it to produce several timbres. When the discs or cylinders are rotated, the electromagnetic, electrostatic or photoelectric systems of which they form part cause regular fluctuations, corresponding to the waveform patterns, in an electrical circuit. (The system in its entirety is the equivalent of an electronic oscillator.) The electrical signals thus produced are amplified and heard as sound through a loudspeaker. The speed at which a disc or cylinder is rotated, multiplied by the number of repetitions of the waveform represented on its face or rim, produces a frequency of the same number of cycles per second; the shape of the waveform on the face or of the profile on the rim produces an analogue variation in the signal, which ultimately determines the timbre of the note that is heard. The mechanism functions continuously while the instrument is switched on.

Tone-wheels have varied in size from the massive cylinders some 46 cm in diameter of the Telharmonium, to the 5″ (12·7 cm) electrostatic discs in the Compton Electrone (later reduced to half of this) and the 1⅞″ (4·7 cm) electromagnetic discs of the Hammond organ (fig.2). Normally an instrument contains either a single wheel for each pitch or 12 composite discs or cylinders that each produce all the octave registers of one pitch class. In a few cases each disc carries the waveforms for all the 12 pitches of a single octave; however, the irrational ratios that exist between the frequencies of many of the pitches mean that not all of the waveforms can be inscribed on the disc an integral number of times, and where an incomplete waveform occurs an audible click may result. One of several solutions to this problem was devised for the Hardy-Goldthwaite organ, in which the incomplete waveforms were divided into small sections and distributed evenly round the disc between the complete cycles; other such instruments produce pitches that are not perfectly in tune but whose waveforms fit exactly on to the disc.

There are several methods of producing variations in timbre: by incorporating filter circuits into the signal-processing stage; by adding duplicate sets of discs or cylinders that carry different waveforms (replacement discs of this sort were available for the Welte Lichtton-Orgel and the Mattel Optigan); by adding different waveforms on the faces of the existing discs, or (as in the Mastersonic) placing differently profiled electromagnets around the circumference of each toothed tone-wheel; or by 'borrowing' harmonics, at appropriately reduced strength, from other pitches (a process known as 'additive synthesis'). A number of procedures have been devised for creating the waveforms that determine timbre: they range from trial and error and the reproduction of sinusoidal outlines, to the use of photographic impressions derived from the stops of famous pipe organs (this method is especially suited to photoelectric instruments, and may be seen as a forerunner of the 'sampling' techniques prevalent in recent digital instruments).

A different type of tone-wheel is found in some early photoelectric instruments in which the regular interruption of a beam of light is produced not by a waveform pattern but by a ring of holes or slits; the principle is similar to that of the siren or an old-fashioned lighthouse.

Electromagnetic tone-wheel instruments include the Choralcelo, Ivan Eremeeff's Gnome, the HAMMOND ORGAN, Magneton, Mastersonic, Béthenod's *piano électrique*, Rangertone organ, TELHARMONIUM, Robb's Wave organ, an untitled organ built by Karl Ochs around 1909, an organ constructed by Oskar Vierling in 1928 and G.V. Dowding's Valvonium (? late 1940s).

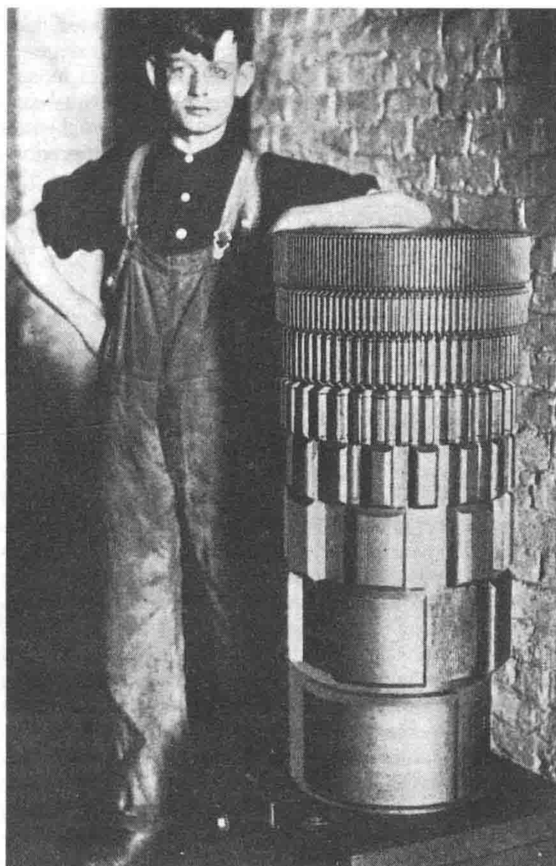
Electrostatic tone-wheel instruments include the Dereux organ, Electrone, Makin organ, Midgley-Walker organ, an instrument demonstrated by Harvey Fletcher in 1946, and the Harmoníphon manufactured in Spain in the mid-1960s.

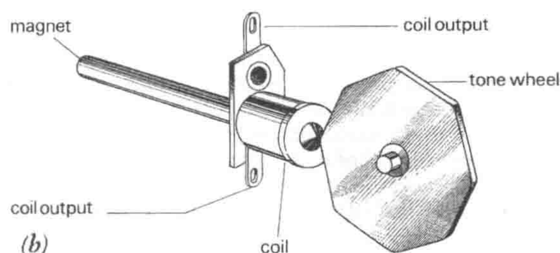
Photoelectric instruments that use tone-wheels or perforated discs include the ANS, Cellulophone, Hardy-Goldthwaite organ, the organ developed by Charles-Emile Hugoniot, the Lichtton-Orgel, Photona, Polytone, Radio Organ of a Trillion Tones, Rhythmicon, Superpiano (and its predecessor, the Thiring piano), the 'universal recorder' for the Syntronic organ, the Optigan and Vako Orchestron (described under DRAWN SOUND), Hendrik Johannes Van der Bijl's photoelectric organ (1916), an unfinished organ by G.T. Winch (1933), the Prismatone (mid-1940s), organs manufactured briefly in the 1950s by Baldwin and around 1960 by Kimball, the Organova (*c*1950), an organ manufactured around the mid-1950s by the Société Française Electro-Musicale, one designed by Melville Clark and demonstrated in 1959 and Jacques Dudon's recent Lumiphones.

(The term 'tone-wheel' is sometimes confusingly applied to the 'performance wheels' (for small adjustments in pitch and modulation) introduced on the Minimoog and now found on many keyboard synthesizers.)

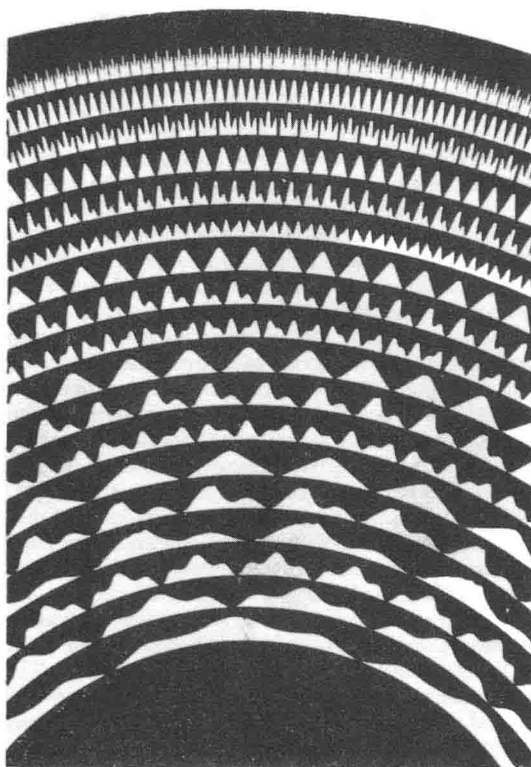
(ii) Photoelectric film instruments. Photoelectric tone-wheel instruments form a special category of all DRAWN SOUND instruments. The basic technique of drawn sound is the graphic marking on film of shapes that represent sounds; the film is then passed between a light source and a photoelectric cell. This principle has been used in a number of instruments and composition machines, including the Clavivox, the fourth CROSS-GRAINGER FREE MUSIC MACHINE, Oramics, the Singing Keyboard, the Syntronic organ, the Variafon and a system patented in 1940 by James A. Koehl; related systems have been used by Norman McLaren, in the ANS, the 'Bildabtaster' unit used with the Siemens Synthesizer, and in the light-screen devised for performances by Michel Waisvisz.

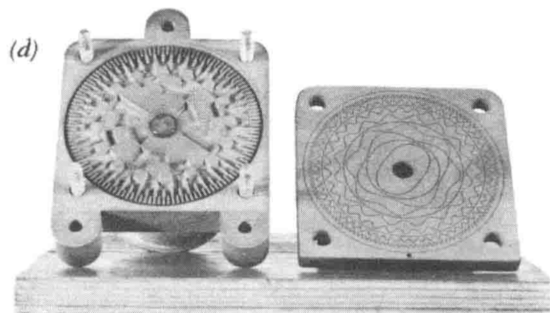
A photoelectric system is also used in the Saraga-Generator, but here it is controlled not by film but by the


(a)



(b)


(c)


(d)

2. Tone-wheels: (a) rotor for the second Telharmonium (1906), carrying eight alternators machined with 2, 4, 8, 16, 32, 64, 96 and 128 teeth; (b) diagram of a tone-wheel from the Hammond organ, showing its relationship to the bar magnet; (c) a section of a glass disc from the Lichtton-Orgel, carrying 18 waveforms which give three timbres for all the octave registers of a single note; (d) a pair of stator (right) and rotor (left) discs for the Compton Electrone, carrying respectively engraved waveforms, which give the fundamental and all the octaves of a single note, and the electrodes that scan the waveforms

movements of the performer's hand between the light source and the photoelectric cell.

(iii) Other types. Attempts have been made since sound recording was first developed to produce electromechanical instruments based on previously recorded sounds. In 1920 K. Fiala experimented with magnetized steel discs, as did Charles-Emile Hugoniot at about the same time, magnetized steel wire formed the basis of several attempts up to 1950, including that of Graydon F. Illsey, and gramophone records were used from at least 1931. More effective results were achieved with instruments using optical film soundtrack (see §(ii) above) but few of these systems had more than a brief success. It was not until the advent after World War II of magnetic tape, with its greater fidelity, that such an approach became feasible; sounds pre-recorded on magnetic tape form the basis of the Chamberlin, MELLOTRON and Birotron. In the 21st century electromechanical systems of this sort have been overtaken by digital samplers that store and play back musical and other sounds recorded through a microphone.

An electromechanical system is also used in a group of composition machines in which oscillators are controlled by punched paper tape: the Electronic Music Box, RCA Electronic Music Synthesizer, Siemens Synthesizer, and a 'synthesizer' developed by Armand Givelet and Edouard Coupleux. Another composition machine, the Hanert

Electrical Orchestra, uses a drawn sound technique – the marking of cards with electrically conductive material which is then 'read' by brushes carried by a moving unit.

4. ELECTRONIC INSTRUMENTS. This category consists of those instruments whose sounds are generated by means of electronic components such as analogue oscillators and noise generators, or, more recently, from digital synthesis or the resynthesis of sampled sounds. An oscillator is a device that, like the mechanisms of electroacoustic and electromechanical instruments, produces regular fluctuations in an electrical circuit; in this case, however, the fluctuations are not produced by means of moving components, but by purely electronic means. In some instruments each of a set of oscillators is tuned to a fixed frequency, but in others the frequency of the oscillator or oscillators may be continuously varied over a wide range. An analogue oscillator typically generates a sine, sawtooth, square or pulse waveshape; each of these has a different harmonic content. Among the types of oscillator of importance in musical instruments are the beat-frequency oscillator (BFO), which produces sine waves of frequencies within the range audible by the human ear as the difference between the frequencies of two VHF oscillators, one of fixed and the other of variable frequency; and the voltage-controlled oscillator (VCO; *see* VOLTAGE CONTROL and SYNTHESIZER).

A noise generator (white noise) is a device that produces a signal that varies randomly and aperiodically, covering the complete audio spectrum; the output consequently has no clearly identifiable pitch and can be used to create percussive sounds; it is often filtered to create narrower bands of sound.

The following discussion concentrates on instruments that produce sounds of fixed pitch; many of the considerations that apply to these instruments apply equally to the generation and control of sounds that have no fixed pitch.

(i) Monophonic instruments. The instruments that belong to this category are, chiefly, space-controlled, dial- and fingerboard-operated instruments, keyboards and many analogue synthesizers. A monophonic electronic instrument is one in which only a single pitch can be generated at any one time. (On keyboard and fingerboard instruments, where it is possible to depress more than one key or position at a time, it is usually the highest that gives rise to a signal.) A monophonic instrument requires only one oscillator, though occasionally two or more are used, normally to reinforce one another at the same frequency and so produce a richer tone or a 'chorus' effect. The highest pitch on a monophonic instrument normally has the frequency generated by the oscillator; lower frequencies (and therefore pitches) may be produced by the introduction of greater resistance or capacitance into the circuit. A monophonic keyboard produces discrete steps within the range of the oscillator, each key introducing a fixed value of resistance or capacitance into the circuit so that it generates a fixed pitch. In space-controlled and dial-operated instruments the controlling mechanism introduces a continuously variable resistance or capacitance, so that only glissandos and sustained pitches are possible (though an on/off switch and usually a volume control allow the glissandos between pitches to be interrupted in such a way as to reduce the portamento quality and even to obtain staccatos). Fingerboard instruments have a wire, ribbon or band that allows both discrete pitches and glissandos to be executed (*see* FINGERBOARD, (ii)).

Two types of timbre control are employed in monophonic instruments. In those that are based on a beat-frequency oscillator a distinctive timbre may be achieved by means of additional circuitry that 'distorts' the original sine wave to create a different overtone content; the theremin and ondes martenot both create their unusual timbres in this way. In other types of instrument different timbres are obtained by 'subtractive synthesis' – the filtering of overtones.

(ii) Partially polyphonic instruments. Many analogue and digital synthesizers have keyboards that can produce more than one note at a time, but have an upper limit on the number (up to the early 1980s usually two, four, eight or 16, subsequently 32, then 64, and now 128) that will sound simultaneously. These and a few similar earlier instruments are classified as partially polyphonic, in the same way as, for example, a violin or a guitar.

A system of this sort was first introduced by Harald Bode in the Warbo Formant-Orgel (1937), which used four oscillators. All partially polyphonic electronic instruments make use of a system of 'assignment', derived ultimately from that already described for monophonic keyboards: in Bode's instrument the oscillators were 'assigned' to the four highest keys depressed at any one time ('high-note priority'); Bode's system also allowed each voice to have its own timbre. In the first partially polyphonic synthesizers, produced in the mid-1970s, an alternative method of assignment became available – that of first- or last-note priority; with digital circuitry further sophistication became possible, such as a system in which the 'earliest apart from lowest or highest' note is rejected.

A different approach to the creation of a partially polyphonic instrument was the use of multiple monophonic keyboards (as in the later instruments of JÖRG MAGER) or fingerboards (the Hellertion), or the equivalent – a 'split' keyboard. This last (which is used in some harmoniums as well as in electronic instruments) is a keyboard divided into two (not usually physically) at a certain point: each section constitutes an independent monophonic keyboard which controls its own oscillator and is capable of creating its own timbres. Bode was probably the first designer to use the split keyboard in an electronic instrument, the Melochord (1947); in a later, two-manual version (1953) the keys of one manual could be used to control the timbre of notes produced by the other, a feature later found in some synthesizers.

All the instruments described so far in this section are extensions of the monophonic principle, using oscillators of variable frequencies. By contrast there are some small organs that are based on the principle of the fully polyphonic instrument, but, for economic reasons, have restricted capabilities. In this type of system the pitches are produced by division of the fixed frequencies of a set of oscillators (see §(iii) below); but instead of the 12 oscillators (one for each note of the chromatic octave) used in a fully polyphonic instrument of this type, only six or four are used, so that pairs or groups of three semitones must 'share' each oscillator (as on 'fretted' clavichords). This places a limitation on the chord configurations that can be played, though for most purposes such instruments are more versatile than any other type of partially polyphonic keyboards. Digital keyboard instruments often permit more simultaneously

sounding notes than the player has fingers, sometimes even more than there are keys on the keyboard (e.g. 12, 16, 24, 32, 48, 64 or 128), but this is necessary for accuracy in certain contexts, such as rapid glissandos or clusters, where a large number of notes may continue to sound together after they have been played.

(iii) Fully polyphonic instruments. This group includes some electronic pianos and organs, string synthesizers, and digital and analogue synthesizers that can produce any number of notes within the range simultaneously. A few fully polyphonic instruments, mostly organs, use a separate oscillator for every key on the keyboard, but this is less common (because it is more expensive) than the use of a set of 12 oscillators with frequency dividers, or of one or more master oscillators with two stages of frequency division. In the former system the 12 oscillators generate the frequencies of the 12 pitch classes of the octave in a high octave (sometimes the highest octave of the instrument's range, sometimes the octave above that – see the discussion of timbre below). Sets of frequency dividers (one for each octave of the instrument's range) produce the pitches for the lower octaves: the frequency of the highest C, for example, is divided by a succession of frequency dividers, each producing a C one octave lower than the preceding one. Up to the 1950s there were considerable problems with the stability of electronic oscillators, which were greatly reduced by having only 12 oscillators for the whole instrument since all pitches derived from each oscillator would remain perfectly in tune. (A related but much less common system of generating many pitches from oscillators of fixed frequency is by means of frequency multiplication, using oscillators tuned to low frequencies.) During the 1970s technological developments permitted an efficient and stable variant of the single oscillator to be used to generate sounds in fully polyphonic instruments. The principle is very similar to that of many monophonic electronic keyboard instruments, but sophisticated circuitry allows any number of notes to be sounded at one time. The frequency of a VHF crystal-controlled oscillator (with a frequency of, for example, between 1 and 4 MHz) is divided to create the 12 pitches in the highest octave required; these frequencies are then divided successively to produce the pitches of all the lower octaves.

Timbres are most often created in electronic instruments by subtractive synthesis, that is, filtering. The process of frequency division normally results in a square wave, which is variously filtered to give different timbres. If the frequencies of the oscillators are themselves used to produce the highest octave of the instrument's range, the waveshapes generated by the oscillators must also be modified to give a homogeneous timbre throughout the range. In some instruments this is avoided by tuning the oscillators to the octave above the highest required by the instrument and producing all the pitches by means of frequency division. One drawback of using only 12 or fewer oscillators is that all the pitches derived by frequency division from a single oscillator are in phase with one another, so that changes in registration (produced by introducing a different filter) may sound too 'clean'; further, this system does nothing to counteract the regularity of the beats that occur between the notes of a chord, whereas on a pipe organ the different ranks of pipes have more complex phase relationships. For these reasons some instruments use more than one master oscillator; a different solution was contrived in early models of the Allen organ, which incorporated a 'random motion effect generator' to break up the perfect phasing resulting from frequency division.

(iv) Classification. Monophonic electronic instruments controlled other than by keyboards include the space-controlled *croix sonore*, Electronde, *elektronische Zaubergeige*, Ethonium, ONDES MARTENOT (earliest version), Saraga-Generator, Sfaerofon, THEREMIN, instruments of the theremin type built by G. Leithäuser (Berlin, 1932), Robert A. Moog, Ivor Darreg, Charles Mattox, Jorge Antunes, Herbert Jercher and many versions that were designed and marketed in the last three decades of the 20th century, and the Terpsitone of Lev Termen; the dial-operated Dynaphone, Ondium Péchadre and Sphärophon (original version); the fingerboard-operated Ėkvodin, Ėmiriton, *fil chantant*, Hellertion, ONDES MARTENOT, Oscillion, Sonar, Termen's fingerboard theremin, the TRAUTONIUM, probably the Violena, and a later version of the Shumofon, as well as some synthesizers and the Kaleidophon; the Vocoder speech synthesizer and the Sonovox voice-operated sound modification device; and an electronic percussion unit, the Side-man. Wind controllers for synthesizers include the Electronic Valve Instrument, Lyricon and Variophon, and are used in the Tromborad (1927) and the Electra Melodica (*see* MELODICA), and with instruments made by Crumar and Yamaha.

Monophonic electronic keyboard instruments include some models of Casio's early Casiotone, the Clavivox, Emicon, Mager's Kaleidophon, Termen's keyboard theremin, the Melochord, Melodium, Shumofon, Singing arc, Staccatone, Stylophone, Subharchord, Tubon, Voder and some Yamaha instruments, as well as later versions of the Dynaphone, Ėkvodin, Ėmiriton and ONDES MARTENOT, many synthesizers (see below) and some synthesizer controllers, and instruments of the piano attachment type – the Clavioline, Hohner Electronium, Multimonica, Ondioline, Solovox, Thyratone and Univox.

Partially polyphonic electronic instruments include the keyboard-controlled Casiotone (most models, usually eight voices), Heliophon (two manuals, up to six voices), a later version of the Melochord (two manuals), the Partiturophon (four and five manuals, including pedals), the later versions of the Sphärophon (three and four manuals including pedals), the Warbo Formant-Orgel (one manual, four-voice polyphonic) and some 'biphonic' instruments from the former USSR; the fingerboard-operated *elektronische Monochord* (two fingerboards), Hellertion (later versions of which had two to six fingerboards) and Mixtur-Trautonium (two fingerboards); the dial-operated Wobble organ (four monophonic control units); the RCA Electronic Music Synthesizer (one or two monophonic units); and some syntheizers.

Fully polyphonic electronic organs include the Ahlborn organ, Allen organ, AWB organ, Baldwin organ, Basilika, Bradford Computing organ, Compton-Edwards organ, Conn organ, Coupleux-Givelet organ, Yamaha Electone, Elka organ, Gulbransen organ, recent models of the Hammond organ, Ionica, Johannus organ, KdF-Grosston-Orgel, Kinsman organ, Kristadin, Livingston-Burge organ, Lowrey organ, Miller organ, Minshall organ, Norwich organ, Novachord, Organo, Philicorda, Pianomate, Polychord III, Riegg organ, Rodgers organ, Saville

organ, Schober organ, Seeburg organ, Thomas organ, Tournier organ, Tuttivox, Vermona, Vierling organ, Vox (Continental and Jaguar organs), Wyvern organ, Yunost′, and instruments made by Copeman Hart, Crumar (the Toccata organ), Estey, Farfisa (recent models), Kawai, Kimball, Korg, Lipp, Roland, Voce and Wurlitzer (recent models). *See* §IV, 3(iii); *see also* ELECTRONIC ORGAN.

Other fully polyphonic instruments include the Audion piano, Béthenod's 'piano-harp', Pianorad, Rhythmicon, Scalatron, electronic accordions such as Farfisa's Cordovox and Transicord, and the Excelsior Digisyzer, types of string synthesizer, electronic pianos and several microtonal keyboard instruments (*see* MICROTONAL INSTRUMENTS, §4(ii)).

Synthesizers range from monophonic (heterophonic) to fully polyphonic instruments. Since a monophonic synthesizer can often produce far more complex sounds than a fully polyphonic electronic keyboard instrument of any other type, the classification into monophonic and partially and fully polyphonic is of less importance. Individual synthesizers, related composition machines and electronic percussion instruments include the following models and manufacturers: Akai, Alesis, Alpha-Syntauri, ARP, Buchla, Casio, Cheetah, Chroma, Clavia Nord, Composertron, Con Brio, Crumar, Dartmouth Digital Synthesizer, Dimi, DMX-1000, Doepfer, ElectroComp, Electronic Music Box, Electronic Sackbut, Elka, EMS, E-mu, Emulator, Ensoniq, Fairlight CMI, 4X, GAME, General Development System, Gmebogosse, Hanert Electrical Orchestra, Kawai, the Kit, Korg, Kraakdoos, Kurzweil, LinnDrum, Minimoog, Moog, Oberheim, Odyssey, Omnichord, Oscar, PAIA, Peavey, PPG Wave Computer, Prophet, Putney (VCS-3), Qasar, Quasimidi, Roland, RSF Kobol, Sal-Mar Construction, Serge, Siel, Siemens Synthesizer, Simmons Electronic Drums, Soundchaser, Spacedrum, SSSP, Synare, Synclavier, Syndrum, Synergy, Synket, Synsonics drums, Waldorf, Wasp and Yamaha; *see also* ELECTRONIC PERCUSSION and SYNTHESIZER.

5. PERIPHERAL EQUIPMENT. The discussion of electric and electronic instruments in §§2–4 above has concentrated on the generation of electrical signals and the components of the instruments (keyboards, fingerboards, strings, tone-wheels etc.) used to trigger or control them. In almost all such instruments the electrical signal must be amplified (or increased) before it can be heard as sound over a loudspeaker.

(i) Signal-processing devices and amplifiers. Many performers, especially in rock and other popular musics, increase the range of possibilities for modifying the signal produced by their instruments by using external devices. Signal-processing devices impose on the signal various types of filtering, distortion, echo (by means of a tape loop or digital delay), phasing, chorus effects, tremolo, reverberation and so on. Most are available in the form of small modular units (often built into pedals) which may be connected in a series according to taste. (The use and effects of such devices with electric guitars are discussed in ELECTRIC GUITAR, §2.)

Amplification is necessary when the electrical signal has insufficient energy itself to drive the moving parts of a loudspeaker; the AMPLIFIER (based on valves, transistors, integrated circuits or microchips) takes electrical energy from an external source (mains or batteries) and uses the signal derived from the instrument to control the delivery of that power to the loudspeaker. The first electronic amplifiers were developed around 1925, but it was some time before they were widely used. During the 1930s a number of small electronic instruments were marketed that were designed to be connected to a domestic radio set and so did not need their own amplification system; detailed instructions for implementing this novel procedure were usually provided. Since World War II powerful, high-fidelity amplifiers (capable of reproducing the input with great precision and at great volume) have been developed; systems of this type, used by rock musicians for example, achieve an output of up to several thousand watts RMS. Amplifiers often incorporate some signal-processing elements, such as filter controls and reverberation; they may also be housed in a single unit (a 'combination unit') with loudspeakers.

(ii) Loudspeakers. A LOUDSPEAKER is a transducer that converts electrical energy into sound-waves and diffuses them (its function is thus the reverse of that of a MICROPHONE or PICKUP). The earliest use of a loudspeaker for a musical instrument was the metal wash-basin which acted as both diaphragm and sound projector for Elisha Gray's electromagnetic 'musical telegraph' of 1874. Telephone earpieces, developed in the late 1870s, constituted the first effective loudspeakers and were used by several inventors of musical instruments, including Ernst Lorenz for his patented *electrisches Musikinstrument* (1884). Similar 'personal' loudspeakers were employed in the 'stereophonic' transmissions from the Paris Opéra made over landlines installed in 1881 by Clément Ader (called the 'Théâtrophone'), and the land-line 'broadcasting' system initiated by Telefonhírmondó in Budapest in 1893; the (non-electric) listening tubes and horns that were introduced with commercial phonographs and graphophones in 1888 were of the same sort. In the early 1890s larger horns added to telephone receivers, as in Edison's 'loudspeaker telephone', permitted limited public listening. In 1906 the conductor Henry Wood amplified orchestral double basses using Charles Parsons' Auxetophone, powered by compressed air.

Thaddeus Cahill's TELHARMONIUM, used in landline transmissions from 1902, supplied a current of a far higher voltage than normal to telephone receivers, to which long cardboard horns were fixed (often concealed in floral decorations) to create greater volume; contemporaneous descriptions report that the sound was as loud and clear as that of an orchestra, but such statements must be accepted with caution in view of the many claims for the fidelity of early sound-generating and recording systems that would now be regarded as untenable. A chance discovery, in November 1906, that a carbon arc-lamp could also act as a loudspeaker (a principle introduced in Duddell's 'singing arc' of 1899) was incorporated as a demonstration into the daily concert; electromagnetically excited piano soundboards were also briefly used.

An exact contemporary of the Telharmonium, the Choralcelo, made use of several unusual loudspeaker units containing bars and plates of wood, metal and glass, and also buggy springs, which were activated electromagnetically to create different timbres. Even more unusual objects were utilized during the 1920s by Jörg Mager, who by 1930 had patented at least ten different designs for loudspeakers made from, among other materials and objects, wood, baking tins, tissue paper, gongs, a silver

plate, and (for the 32′ bass) a membrane covering the end of a length of iron stovepipe. A much later system that uses different materials to filter signals in a similar way is the 'instrumental loudspeaker' invented by David Tudor for *Bandoneon!* in 1966 and incorporated in his Rainforest series of concert works and sound environments; several members of the group Composers Inside Electronics, founded by Tudor, devised further types of 'instrumental loudspeaker', which include a rotating version by Martin Kalve.

Although the electronic amplifier and appropriate loudspeakers were developed in the mid-1920s, the loudspeaker did not achieve its present form until the late 1930s and individual instruments continued to employ unusual methods of diffusion. The earliest theremin (1920) was played over a telephone earpiece with a horn attached. The Pianorad (1926) had a separate loudspeaker diaphragm for each note, all of them mounted on a single large horn (see fig.5 below). Different timbres were produced in the Radiotone (1930), the Rangertone organ (1931) and the Magneton (1933) by a combination of tone controls and several loudspeaker systems (possibly giving different frequency responses), any of which could be selected by operating a switch. Three types of unusual loudspeaker are available with the ondes martenot: in 1930 an 'echo' loudspeaker was used; around 1933 the *diffuseur métallique* was introduced, a brass gong-like plate treated as a diaphragm, and in 1947 the *palme*, a wooden leaf-shaped unit containing a transducer and carrying on each face 12 sympathetic strings tuned to a chromatic octave (this replaced the echo loudspeaker; for illustration *see* ONDES MARTENOT); in 1972 a further unit containing stretched coil springs was developed.

The capabilities of loudspeakers for diffusing sound have been variously explored. Around 1949 Constant Martin devised an electronic carillon in which the loudspeakers were mounted inside bell-shaped horns that were swung like bells. Many systems have been devised for rotating some sort of diffuser in front of the transducer in a loudspeaker, as with the rotating paddles of fans in some larger reed organs (such as those made by Estey) dating from the mid-1860s: the LESLIE has a curved reflector that can rotate at two speeds, and in some models the loudspeaker itself rotates to produce the same effect (other rotating loudspeakers continue to be marketed). Systems of this sort were used with many electronic organs such as the Allen, Dereux, Electrone, Orgatron and Thomas organs; with others two or more loudspeakers are often provided to counteract the directionality caused by hearing the sound from a single source, which is in marked contrast to the aural impression created by a pipe organ.

Multiple loudspeaker systems have been devised for the diffusion of taped electronic music, of which one of the most substantial was installed in Le Corbusier's Philips pavilion in the 1958 Brussels World Fair (425 loudspeakers); since the early 1970s several systems have been assembled, such as François Bayle's Acousmonium, the Gmebaphone and BEAST, in which the sound spectrum is distributed according to register over a group of as many as 50 loudspeakers. For live performance Lowell Cross devised the four-channel Stirrer system of sound distribution (1963–5) and Hans Peter Haller and Stockhausen invented systems that give three-dimensional diffusion – respectively the Halaphon (1971) and the Modul 69A, which was installed in the German pavilion in Osaka during Expo '70. Multiple loudspeaker systems have also been used in live performances on the Sal-Mar Construction and GAME composition machines (respectively 24 and 100–200 loudspeakers).

Mention should here be made of the phenomenon of acoustic feedback, which can occur in any electronic amplification system. It is caused when a microphone or pickup is close enough to a loudspeaker to pick up vibrations from the latter's diaphragm, which it then feeds through the system again; at a certain level (controllable with a potentiometer) an obtrusive screech known as 'howl-round' results, which, when carefully controlled, yields a range of clear pitches. This effect, normally carefully avoided, has been exploited in rock music (where its use was pioneered by Jimi Hendrix and Pete Townshend on electric guitar, and by the viola player John Cale in the group Velvet Underground), improvised music (especially by Derek Bailey, to prolong the sound of an electric guitar), and sound poetry (by Henri Chopin); it has also been specified by a number of composers, including John Cage and Alvin Lucier, and has been incorporated in solo percussion performances and sound environments by Max Neuhaus (see §IV, 6(ii) below).

II. Early applications of electricity (to 1895)

The use of electricity in the production of sound has naturally been closely linked with advances in electrical technology, primarily during the last two centuries. In a number of instances a particular instrument has been 'ahead of its time', before what we would now consider to have been an almost essential element had actually been invented. The first electronic instrument was already in use before the electronic valve was invented, and several existed before electronic amplification. Similarly the first two electrical instruments not only predated the public electricity supply and the storage battery but also the discovery of electromagnetism, being based on electrostatic principles.

1. To 1800. 2. Experiments with electromagnetism. 3. The 'musical telegraph' and related instruments. 4. Electric action.

1. To 1800.

The principle of static electricity was first discovered around 600 BCEby Thales of Miletus, but systematic investigation of the phenomenon of electricity did not take place until the Renaissance. William Gilbert of Colchester initiated a scientific approach to the study of what he called 'electrics', which he described in *De magnete* (1600); the terms 'electricity' and 'magnetism' were both in use, though they were not linked, by the time Sir Thomas Browne wrote *Pseudodoxia epidemica* in 1646. Otto von Guericke in Magdeburg constructed the first friction machine for generating static electricity around 1663. The earliest form of capacitor, the Leyden jar, was developed in 1746 in Leyden by Pieter van Musschenbroek from the principle discovered in 1745 independently by his assistant A. Cunaeus and by Ewald J. von Kleist in Pomerania; this permitted the concentration of static electricity produced by von Guericke's machine and its gradual or instantaneous discharge. This invention made possible the two earliest electric musical instruments, Diviš's DENIS D'OR (*c*1730–62), in which electricity did not form an essential part, and the *clavecin électrique* invented by JEAN-BAPTISTE DE LA BORDE (1759), in which static electricity was used as part of the basic mechanism of the instrument. The latter was based on an

apparently unnamed method used in early electrical laboratories to audibly warn an experimenter of the presence of an electrical charge; it was probably invented by Andreas [Andrew] Gordon in Erfurt in 1741 and was described or demonstrated to Benjamin Franklin in Boston in 1746. An eight-bell instrument based on this principle was developed in about 1747 by Ebenezer Kinnersley, an associate of Franklin in Philadelphia, and the device subsequently received substantial publicity when it was mentioned in Franklin's publication of his experiments with atmospheric electricity. Nearly 80 years were to elapse before the next sounds were produced by electricity.

2. EXPERIMENTS WITH ELECTROMAGNETISM. Developments in the 19th century began with the invention by Alessandro Volta of the storage battery (voltaic pile, 1799); by the end of the century electrical telegraphy, disc and magnetic recording, the telephone, the first 'computer', electric lighting, the earliest AC power supplies and the principles of radio and film had all been developed. Each of these has affected the application of electricity to music. It was not unusual for inventors, particularly those concerned with sound communication, to divide their time between science and music; for example, Charles Wheatstone, a pioneer of electrical telegraphy, also invented the concertina and constructed a speaking machine, using free reeds in both.

Electromagnetism was the chief area of innovation in the 19th century, laying the foundations for electrical technology as we know it today. The discovery in 1820 by Hans Christian Oersted of the relationship between electricity (as it was then understood) and magnetism quickly led to electromagnetic research by Michael Faraday, Sir Humphrey Davy, André-Marie Ampère, François Arago and others. In 1825 William Sturgeon constructed the first electromagnet at Woolwich, and in 1830–31 Faraday in London and Joseph Henry in Albany, New York, produced the first electrical transformers and motors.

One of the next stages in the exploration of electromagnetism was the first electrical production of sound; in the late 1840s this initiated the monitoring of electrical communications, such as electrical telegraphy and Morse code, by means of sound, and the research that led to the development of the telephone. In 1837 Charles Grafton Page, working in Salem, Massachusetts, discovered the basic principle of the electric bell (not itself devised until 1850 by John Mirand) by linking a battery, coil and permanent magnet; audible clicks were produced when the battery was connected or disconnected. Page does not seem to have developed his 'galvanic music' much further. In 1838 Charles Delezenne of Lille constructed the first rotating tone-wheel, the toothed circumference of which produced a sustained oscillating electrical current. The following year Neef in Belgium caused a 'hammer' on the end of a flat spring to oscillate in an electromagnetic circuit, which also gave a sustained sound. Devices similar to the 'Neef hammer' include the better-known 'Wagner hammer' developed by Johann Philipp Wagner in Frankfurt in 1837, and one constructed in the same year by A. de la Rive in Geneva.

Further elaborations of these systems were devised by scientists in several countries. In 1856 Pétrina of Prague built an 'electric harmonica' for research purposes, based on four differently tuned Wagner hammers operated by keys. In the same year in Bonn Hermann von Helmholtz, experimenting with speech synthesis, introduced a tuning-fork into a circuit based on the Neef hammer; using eight such systems, tuned to the notes of the harmonic series, he could create vowel sounds. An improved model featured an oscillator circuit incorporating an additional tuning-fork to maintain sustained sounds.

3. THE 'MUSICAL TELEGRAPH' AND RELATED INSTRUMENTS. The technology of telegraphy and telephony was responsible for much of the next stage of progress. The first electrical 'telephone' was constructed by Philipp Reis in Friedrichsdorf, near Frankfurt, in 1860–61, but this was capable only of limited intelligibility since it did not transmit speech but only its outlines. The Reis telephone inspired a number of researchers during the 1860s, though it was not until 1875–6 that the first successful telephone was invented by Alexander Graham Bell. Keyboards were used in some telegraph systems in the 1860s and in 1871 a Musical Telegraph Company was founded in Rochester, New York. Bell's chief rival, Elisha Gray, was one of several American inventors who used electromagnetically controlled tuned steel reeds in multiplexed telegraphy; in 1874 he transmitted and received over a single line messages in Morse code, each using a differently tuned pair of reeds. Gray's first 'musical telegraph' used reeds for transmission to a single electromagnetic 'loudspeaker'; in an improved model (1876; fig.3) the vibrations of steel reeds were both created and picked up, for transmission over a telephone line, by electromagnets. The same principle was used in Thomas Alva Edison's quadruplex telegraph (two messages in each direction) and Bell's 'multiple harmonic telegraph' (the immediate precursor of the telephone). Bell also proposed (though never constructed) a similar system, called an 'electric harp', for use in speech transmission. In 1882 Emile Berliner took out a patent for a tone-wheel for use in telephony and telegraphy. A fact that has rarely been emphasized is that Bell's telephone (1876) and Edison's 'phonograph' (1877) brought an end to an era in which all communications were digital (though not necessarily binary) – as in semaphore, Amerindian smoke signals, the pinned barrels and perforated cards on which the music for all types of mechanical instrument was stored, the electric telegraph and Morse code – and ushered in the analogue century from which a recent



3. Elisha Gray's 'musical telegraph', 1876

transition into a second digital (or possibly a hybrid) era has taken place.

Experiments were also being pursued in Britain and Europe. In 1878 Lord Rayleigh incorporated a 'phonic wheel' (also developed independently by La Cour) in a device for measuring the frequency of a tuning-fork, and in 1888 Ernest Mercadier in France introduced a photoelectric tone-wheel system for multiplex telegraphy. Robert Kirk Boyle of Liverpool developed and patented (1884) a system in which strings mounted on a frame and soundboard were activated by electromagnets; this was the first patent for a specifically musical application of electricity to produce sustained sounds. At the same time Ernst Lorenz of Frankfurt developed a similar system, the *elektrisches Musikinstrument* (1884, patented 1885). Partly derived from Neef's work, it paralleled Gray's use of electromagnets for the production and transmission of vibrations, though the reeds were struck by hammers (similar to the mechanism of some electric pianos); the instrument was also the first to use a telephone earpiece, attached to the soundboard, as a loudspeaker. From around 1885 Richard Eisenmann of Berlin used electromagnets to activate piano strings in his *elektrophonisches Klavier* (a similar system was patented in 1887 by the American Georg F. Diekmann). Paris Eugene Singer, working in London in 1891, activated piano strings (also free reeds and other vibrating objects) by means of feedback; a series of rotating toothed wheels (one per note), mounted on a single shaft to ensure a constant relationship between them, excited the strings by creating current oscillations at the same frequencies as those to which the strings were tuned, thus using electrical rather than mechanical vibrations in the feedback circuit. Related electromagnetic principles were later applied in the *palsiphone électromagnétique* (*c*1890) of Emile Guerre and Henri Martin, the Choralcelo (1908), the 'electric harp' Symphonia built into a piano by the Lyrachord Co. in New York (1912), the Pianor of Henri Maître and Henri Martin (Rouen, 1912), the Canto of Marcel Tournier and Gabriel Gaveau (France, *c*1927) and Simon Cooper's Crea-Tone of 1930.

4. ELECTRIC ACTION. Another area of exploration during the 19th century concerned the use of electromagnets to simplify the action of pipe organs, pianos and other keyboard instruments. William Wilkinson, an organ builder in Kendal and a friend of Sturgeon's, briefly experimented with electromagnets in 1826, but the technology had not by then reached a sufficient stage of development for such a system to be practical. From 1852 British patents for electromagnetic actions were granted to Henry John Gauntlett (1852), John Wesley Goundry (1863), Juan Amann (Bilbao, Spain, 1866), Echlin Molyneux (Co. Wicklow, Ireland, 1871), John Charles Ward (1876), Constantin Polienoff (Tagil, near Perm, 1889), Magnetic Piano Co. (New York, 1901), Shonnard Manufacturing and Trading Corp. (New York, 1902), William Kennedy-Laurie Dickson (1903) and Joseph Weber (Brooklyn, 1905). The proposals of Gauntlett (arising from his unrealized project for controlling several organs from a single console at the 1851 Great Exhibition) and Goundry were chiefly for organs. During the early 1850s similar experimental work was carried out in France by Count Théodore du Moncel and Froment; it was put into practice by Stein et Fils of Paris in an unsuccessful organ shown at the Paris Exposition of 1855.

The first successful organs with electric action were the result of the collaboration of Albert Peschard and CHARLES SPACKMAN BARKER, who together obtained a significant patent in France in 1868, based primarily on Peschard's work in Caen from 1860. Barker built organs at Salon, Bouches-du-Rhône, in 1866 and at St Augustin in Paris in 1868. Also in 1868 he took out a British patent on his action, under licence from which Henry Bryceson built the first organ in Britain with electric action – at the Theatre Royal, Drury Lane. The first American patent for electric action in organs was taken out in 1869 by HILBORNE LEWIS ROOSEVELT, who around 1871 also briefly collaborated with Barker in Dublin; he built a demonstration model in 1869 and a commercial instrument in 1876. Also in 1876 Schmoele Bros. of Philadelphia presented an electric action orchestrion, the Electromagnetic Orchestra, at the American Centennial Exposition. Experiments by Eberhard Friedrich Walcker between 1858 and the early 1860s were followed by the construction of the first German organs with electric action by Karl Weigle in 1870 and 1873; but these proved unsuccessful, and no further work was carried out there until the mid-1880s, at the time when electric action began to be adopted by many European and North American organ builders.

Electricity was used to operate player pianos from about 1850, and the basis for many later systems was developed by Matthäus Hipp of Neuchâtel in his 'electromechanical piano' of 1867. Electric action was also employed in Dieppe's *cristallophone électrique* (1877), which consisted of keyboard-operated crystal bells, and in connection with special timbres on large church organs. Three octaves of eletropneumatically struck brass gongs were added to the 'celestial organ' of the Westminster Abbey organ in 1895 (Hill & Son), and similar four-octave sets of gongs were installed as part of the Echo organs at Norwich Cathedral (Norman & Beard, 1899) and Liverpool Cathedral (Willis). A five-octave set was added at St George's Hall Concert Room in Liverpool (Willis), while in 1908 a set was included in a Hope-Jones organ at St Paul's Cathedral, Buffalo, New York. Chimes, celesta, glockenspiel and other percussion effects became common, especially in American organs; in 1914 a set of carillon-like struck solid cylindrical chimes, playable either from the organ console or from a special keyboard, was installed at Westminster Abbey. Other examples of more unusual applications of electric action at this period include I.B. Schalkenbach's Elektrisches Orchester (1893) in which instruments and sound effects were remotely controlled by a single performer from a two-manual console, an electromagnetically operated string quartet (each instrument 'played' by two bows) devised by Antonio Pagani in Milan between 1884 and 1898, and (from *c*1850) 'magical' remote-controlled operation of percussion instruments by conjurors as well as a 'clapping machine' concealed behind the audience in Robert-Houdin's own theatre in Paris. For a performance of his cantata *L'impériale* during the Paris Universal Exhibition in 1855, Berlioz commissioned a special version of an electric 'metronome' invented by Verbruggen, which he had seen in Brussels a few years earlier, to indicate his beat to five sub-conductors; this method was subsequently adopted in some opera houses for offstage choruses.

The subsequent widespread use of electricity to replace mechanical action is beyond the scope of this article (*see*

ORGAN, §II, 9–10, §VI, 4; *see also* INSTRUMENT MODIFICATIONS AND EXTENDED PERFORMING TECHNIQUES, SOUND SCULPTURE, VIBRAPHONE). Similar applications are, of course, found in many electric and electronic instruments.

III. 1895–1945

Several principles of great importance to the development of electric and electronic instruments were introduced during the 19th century: the tone-wheel and the use of a single shaft for several such wheels to give accurate tuning, the diffusion through a single 'loudspeaker' of differently pitched sounds, Eisenmann's invention of a contact microphone, and the application of feedback. Experiments based on these and other aspects of electrical technology formed the basis for the development of the first electronic instrument that is still in use, the theremin.

1. To *c*1930: (i) Early developments (ii) The influence of radio (iii) The theremin (iv) Fingerboard- and dial-operated instruments (v) Keyboard instruments. 2. *c*1930–39: (i) Germany (ii) Other developments in Europe and the USSR (iii) USA (iv) Manufacturing (v) Dissemination and applications. 3. 1939–45.

1. To *c*1930.

(i) Early developments. The first instruments of importance constructed during this period were probably among the largest musical instruments ever built. Between about 1895 and 1900 Thaddeus Cahill made the first model of his Telharmonium in Washington, DC; its sounds were generated by enormous electromagnetic tone-wheels mounted on a set of shafts driven by a single motor. Cahill also constructed special loudspeaker-receivers to which he fed currents of very high voltage to give a substantial level of sound. A second, improved model, built in Holyoke, Massachusetts, was moved to New York in 1906, where daily concerts were given and for a while 'broadcast' over landlines. Interference with the telephone network and a lack of subscribers caused the enterprise to fail. A third model of the instrument (1908–11) survived in working order until at least 1916. Its exact contemporary, the Choralcelo, more modest than the Telharmonium but still extremely large and complex, achieved limited commercial production and was still in use in the 1950s; research by Edith Borroff has uncovered two surviving instruments, at least one of which could be restored to working order.

The tone-wheel generator, containing as it does a purely mechanical element, may be seen as a halfway stage between amplified acoustic vibrations and the fully electronic oscillator. The latter was first employed in a musical instrument (in a rather limited form) by the radio pioneer William Du Bois Duddell, as a result of his investigating the high-pitched whistle produced by the electric arc-lamps used at that time for street lighting; Duddell exploited the whistle for musical ends in his 'singing arc' (1899), controlling it with a simple audio oscillator. In 1902 Pierre Janet in France developed the principle, expanding the range to eight and a half octaves. Duddell later applied it in radiotelephony and the Dane Valdemar Poulsen exploited it in the Poulsen arc (1903), which was important in the development of long-distance radio transmissions. The concept of modulating light by means of sound also had an influence on the development of the optical film soundtrack in the 1920s.

During the period between the outbreak of World War I and the end of the 1920s electronic instrument research was closely linked to the development of radio (see §(ii) below). The principles of the tone-wheel and amplified vibrations were largely neglected until around 1930 except for a six-octave, electromagnetic tone-wheel organ constructed by K. Ochs in 1909, Van der Bijl's photoelectric organ (1916) and the work of Charles-Emile Hugoniot around 1920.

(ii) The influence of radio. The rapid development of radio was made possible by a rush of technical inventions in the first few years of the 20th century. In London in 1904 John Ambrose Fleming introduced his diode thermionic 'oscillation valve', which was followed by the triode valve independently developed by Lee de Forest in New York and Robert von Lieben in Vienna in 1906; by 1913 such valves were sufficiently improved to be commercially useful. The first wireless transmission of speech and music, using amplitude modulation, was made from Brant Rock, Massachusetts, in 1906 by the Canadian Reginald Fessenden. De Forest made the first valve amplifier in 1907 and W. Burstyn produced an electronic oscillator in 1911; oscillators and amplifiers using regenerative feedback were made between 1912 and 1915 by de Forest and Edwin H. Armstrong in New York, Irving Langmuir in Schenectady, New York, Frank Ebenezer Miller in the USA, C.S. Franklin and H.J. Round in England and Alexander Meissner of Telefunken in Germany. Broadcasting for military purposes began around 1917 and the following year Dr Frank Conrad set up a private transmission system in Pittsburgh which led to the establishment there of the first permanent radio station (KDKA) in 1920.

The first electronic instrument to exploit the recently improved valve (or vacuum tube) was, appropriately, de Forest's own Audion piano, a simple keyboard instrument that may not have been completed; de Forest's related patent of 1915 is of greater interest than the instrument itself, since it proposes the use of a beat-frequency oscillator and the phenomenon of hand capacitance. Radio experimenters had discovered that the frequency of the note produced by a badly adjusted radio receiver during the demodulation process could be altered by passing a hand close to the electromagnetic field inside the receiver (it was also possible to create such a note in a properly adjusted set); even slight changes in the body capacitance were found to be sufficient to create audible variations in the note. This effect was quickly applied to musical instruments, especially by inventors working in France: Armand Givelet, an engineer at the radio laboratory at the Eiffel Tower, the cellist and radio telegraphist Maurice Martenot, and the Russian émigré composer Nicolas Obouhow all experimented with it from around 1917, though it was several years before satisfactory results were achieved. One problem was that when playing a keyboard the performer could not prevent unwanted changes in pitch caused by the movement of his hands in relation to parts of the circuitry (even screening could not entirely eliminate this effect); another was the lack of a proper loudspeaker system until around 1925 when electronic amplification was introduced.

(iii) The theremin. These difficulties did not, however, deter the Russian radio engineer and cellist Lev Termen, who unveiled his Aetherphon (later renamed 'theremin') in 1920. This was based on his capacitative alarm and

measurement systems in which a changing whistle was an essential feature; far from attempting to minimize the effect of body capacitance, Termen made the most of it by extending an antenna outside the instrument's container for the performer to orientate hand and arm movements visually as well as by ear. The theremin proved enormously successful and Termen demonstrated it widely in the USSR and Europe. His European travels took him to Berlin in 1923 and to Germany, Britain and France in 1927.

It appears that in 1923 Terman met Martenot and Djunkowski (who later gave performances in Berlin on an instrument of the theremin type). It also seems probable that the Danish bandleader Jens Warny heard about Termen's visit to Berlin or was even there at the time, since in the same year he became the first to produce a version of the theremin, called the 'sfaerofon'. For Martenot, contact with Termen and his instrument would have suggested principles of design that he could exploit. The first model of the ondes martenot (1928) bore little resemblance outwardly to the later version (see §(iv) below): it consisted of two units on small tables, which were controlled by a standing performer who manipulated a string attached to a finger-ring. This method of performance, which is gesturally very close to that of the theremin, was retained as a spectacular alternative to the fingerboard version of the instrument until 1930.

By 1929 three other more or less direct copies of the theremin had been constructed – Obouhow's *croix sonore*, the *elektronische Zaubergeige* and the Electronde; in the early 1930s further versions followed, including the Ethonium and one designed for home use by G. Leithäuser. At least one theremin player, Konstantin I. Koval'sky, was active in the Soviet Union during Termen's ten years in the USA (1927–38), when Vladimir Aleksandrovich Sokolov composed four solo pieces for the instrument (1929). The theremin was included in a storm scene in Shostakovich's film score for *Odna* ('Alone', 1930–31) and in Gavriil Nikolayevich Popov's film music for *Komosol: the Patron of Electrification* (1932). The principle of the space-controlled theremin has continued to be used.

(iv) Fingerboard- and dial-operated instruments. In 1922 Termen tried out a fingerboard controller for his theremin (as was only natural for a cellist), though it was not until 1930 in the USA that he finally demonstrated his 'electric cello'. Other Russians were probably inspired both by this experiment and by Termen's avoidance of any form of keyboard. Virtually unknown in the West, following an early demonstration of the theremin in 1921, a major supporter of the development of electronic instruments in the Soviet Union was the acoustician Nikolay Aleksandrovich Garbuzov. He directed the State Institute for Music Research (GIMN) in Moscow from 1921 to 1931; in 1931 he worked briefly at the Institute for Scientific Research for Radio and Television (NIIRT), where he collaborated with Saul Grigor'yevich Korsunsky on 'adapter' pickups for bowed string instruments, and then from 1932 to his death in 1955 he was the first director of the Laboratory for Musical Acoustics, Institute for Scientific Musical Research at the Moscow Conservatory (NIMI). In 1936 the All-Union Radio Committee commissioned NIMI to undertake research in the field of 'electromusic', resulting in the setting up of the Radio Studio for Broadcasting Electromusical Instruments. Electronic instruments from GIMN included the Violena (1927) of V.A. Gurov and V.I. Volïnkin and Andrey Aleksandrovich Volodin's Ėkvodin (with Koval'sky; early 1930s).

In Leningrad similar researches into both electronic instruments and quartertone music, with a group formed in 1925 by Georgy Mikhaylovich Rimsky-Korsakov, were carried out from 1919 at the Institute for the History of the Arts, directed by the composer and musicologist Boris Vladimirovich Asaf'yev. It appears that Nikolay Stepanovich Anan'yev's Sonar (*c*1926) was invented elsewhere, while the Ėmiriton (Andrey Vladimirovich Rimsky-Korsakov and Aleksandr Antipovich Ivanov, with V.P. Dzerzhkovich and V.L. Kreytser; 1932–5, 1944) was developed at the Research Institute of the Musical Instrument Industry and the Research Institute for Theatre and Music. All of these, with the possible exception of the Violena, were fingerboard instruments, though in some cases the fingerboard was later replaced by a conventional keyboard.

In Paris a succession of electronic instruments (including the theremin) were demonstrated between 1927 and 1930, and for a time the city became the principal European centre for developments and innovations in this field. Many of the instruments devised and presented in the late 1920s had keyboards (see §(v) below), but it was the cheaper and simpler monophonic instruments without keyboards that attracted the most attention: the dial-operated Dynaphone (*c*1927) of René Bertrand, the similar but less significant Ondium Péchadre (1930), the improved version of the *croix sonore* (1934), and in particular the ondes martenot (1928), the mechanism of which was originally controlled by means of a pull-string, but was soon adapted to a fingerboard. The Dynaphone was demonstrated as far afield as Barcelona, Prague and Budapest, and works involving three and six of the instruments were composed for two early demonstrations in Paris. Thereafter it rapidly dropped out of the public eye, while Martenot's instrument went from strength to strength.

Another pioneer who used beat-frequency oscillators was JÖRG MAGER, who constructed several electronic instruments between 1921 and the early 1930s (all of them disappeared or were destroyed in World War II). Mager's interest in microtonal music had led him to study electronics and radio, and his first instrument, the monophonic Elektrophon (subsequently improved as the Sphärophon; fig.4), was based on the radio 'howl' or 'squeal'; it was operated by a handle in front of a calibrated dial, replaced in 1928 by a keyboard.

(v) Keyboard instruments. Concurrently with the development of instruments controlled by body capacitance and from fingerboards and dials, more conventional keyboard instruments were built using the new electronic technology.

In France Charles-Emile Hugoniot, who had carefully studied Cahill's French patents, took out a series of patents of his own between 1919 and 1922 for a wide range of sound-generating systems; these and his photoelectric organ of 1921 had some influence, for example on the electromagnetic tone-wheel system used by the radio engineer Joseph Bethénod in his *piano électrique* (1928), and Pierre Toulon's photoelectric Cellulophone (*c*1927). Gabriel Boreau's novel Radiotone (1930) was a hurdy-gurdy-like monophonic keyboard in which a mechanically



4. Jörg Mager playing the Kurbelsphärophon, c1923

bowed string was electroacoustically amplified. In three successive years Armand Givelet and Edouard Coupleux presented a monophonic 'radioelectric piano'; the first substantial electronic organ, the Coupleux-Givelet organ, which had one oscillator for each note and met with some success as an instrument for use in churches; and the first 'synthesizer', controlled by punched paper tape. A monophonic keyboard instrument built by Quinet at the same period attracted little attention.

In the USSR the only such instrument to be made appears to have been Sergey Nikolayevich Rzhevkin's 'electronic harmonium' (1924) which was designed at GIMN for acoustical research and could only sound up to four notes simultaneously.

The South African Hendrik Johannes Van der Bijl, working at Western Electric in New York, produced his pioneering photoelectric organ in 1916; it generated sounds by means of flashes of light reflected off white marks on black paper tape on to a photoelectric cell. In New York Hugo Gernsback employed audio-frequency oscillators in his Staccatone of 1923 and the Pianorad of 1926 (fig.5). An exhibition of simple electronic 'organs' was held at King's College, London, in 1923.

In Germany Mager's researches led him to replace the dial control of the Kurbelsphärophon by three monophonic keyboards (including a pedal-board) in the Klaviatursphärophon (1928); he then expanded this into his Partiturophon which had four (1930) and later (1931) five monophonic keyboards, including a pedal-board. In 1927 he also produced the less well-documented but more unusual monophonic Kaleidophon. At the short-lived peak of his career he was given the use of a small castle in Darmstadt, to which he moved in 1929 and where he founded the Studiengesellschaft für Elektro-akustische Musik.

2. *c*1930–39.

(i) Germany. Beginning shortly before 1930, it was in Germany, and particularly Berlin, that the type of intensive activity previously seen in France continued. Around 1928 two important centres were established, the Heinrich-Hertz-Institut für Schwingungsforschung at the Technische Hochschule and the Rundfunkversuchsstelle at the Staatliche Akademische Hochschule für Musik. The Heinrich-Hertz-Institut, under its director Karl W. Wagner, was wholly or partly responsible for about half of the electronic instruments built in Germany up to the mid-1930s (Wagner himself constructed a machine for synthesizing vowel sounds which influenced the development in the USA of the Vocoder and Voder soon afterwards). An important figure in German developments was Oskar Vierling, who began his studies at the institute in 1928. Having assisted Mager with the Klaviatursphärophon, Vierling later worked in all three areas of sound generation; he designed the electroacoustic Elektrochord and an electric violin and cello, contributed to the construction of the Neo-Bechstein-Flügel, collaborated with the American Winston E. Kock on an oscillator-based organ, and later produced such an organ of his own, the KdF-Grosston-Orgel. Besides Vierling's work, the original version of the Saraga-Generator and G. Leithäuser's theremin were also constructed at the institute. Harald Bode was another designer who studied there, though his first electronic instrument, the Warbo Formant-Orgel (1937) was built in Hamburg; this was followed in 1938 by the Melodium, constructed in Berlin with Vierling's assistance.

The Rundfunkversuchsstelle was less concerned with the development of new instruments: Hindemith and Toch, for example, each composed two works of *Grammophonmusik* (Toch's are lost, Hindemith's were recently rediscovered), a precursor of *musique concrète*, at the department in 1929–30. One important instrument, the trautonium (1930), was produced there; one of its features was that it had an audio oscillator 'at pitch' rather than a beat-frequency oscillator. Its inventor, Friedrich Trautwein, devised its monophonic fingerboard in ignorance



5. Pianorad by Hugo Gernsback, 1926

of that in the Hellertion, constructed the previous year by two non-Berliners, Bruno Helberger and Peter Lertes. Both instruments were improved and expanded throughout the 1930s. Oskar Sala, who as a student had been one of the first to perform on the trautonium, made two versions of it with two fingerboards, and in 1949–52 derived an instrument of his own, the Mixtur-Trautonium, from Trautwein's invention. The Hellertion was extended to give four monophonic voices, and Helberger continued to refine his original concept, calling the new version the Heliophon; this in turn occupied him for some time and he built a new model of it as late as 1947.

Other instruments invented in Germany during this fertile period include Hiller's electroacoustic *Radioklavier*, demonstrated in Hamburg in 1931, amplified harpsichords such as the Thienhaus-Cembalo, and the photoelectric Lichtton-Orgel, developed in Freiburg by Edwin Welte and constructed by the organ builders Th. Mannborg in Leipzig.

(ii) Other developments in Europe and the USSR. Although the focus of attention shifted to Berlin during the 1930s, more or less isolated experiments continued elsewhere. In Austria three tone-wheel instruments, the Thiring piano, its successor the Superpiano and the Magneton, were produced, as well as an electric piano, the Variachord. In France, less the centre of developments than before, there were the electroacoustic *orgue radio-synthétique*, the Mutatone of Constant Martin, Béthenod's oscillator-based 'piano-harp', and the polyphonic Tournier organ, which used beat-frequency oscillators. In Britain Leslie Bourn and A.H. Midgley worked on electrostatic tone-wheel systems for electronic organs, resulting in the manufacture of the Electrone and the Midgley-Walker organ (the photoelectric Winch organ was not completed); the Selmer company in London marketed the Pianotron, an electric piano based on plucked reeds.

The pioneering work of Termen in the Soviet Union in the early 1920s was matched in the next decade by significant developments in a different direction. The introduction of sound film in the USSR in 1929 led to experiments by Arseny Mikhaylovich Avraamov and Yevgeny Aleksandrovich Sholpo (at first together and later independently) in techniques of DRAWN SOUND. Sholpo went on to develop four models of a photoelectric composition machine, the Variafon, beginning in 1932. Research in these and other areas of electronic and microtonal music was fostered by the general desire for modernization and in particular by the programme of electrification for the whole country set in train by Lenin soon after the Revolution. At NIMI Igor′ Simonov devised the NIMI, a monophonic keyboard instrument (*c*1932), Gurov and Volïnkin the Neoviolena (*c*1936) and Simonov and A.Ya. Magnushevsky the Kompanola (1938, 1948). Simonov later constructed an electronic harmonium (late 1940s) and the sound-effects Shumofon (*c*1955).

(iii) USA. The 1930s were a period of great expansion and experiment in the area of electric and electronic instruments in the United States. Around 1930 the Russian émigré Ivan Eremeeff founded the Society of Electronic Music, and starting in 1932 demonstrated a series of electromagnetic and photoelectric tone-wheel and related instruments, including the Gnome, the Syntronic organ and the Photona. Other American tone-wheel instruments from the early and middle 1930s included the Hardy-Goldthwaite organ, Termen's Rhythmicon, the Rangertone organ, Radio Organ of a Trillion Tones, Polytone and the Hammond organ, and the similar electromechanical 'Singing Keyboard'; in Canada Morse Robb developed the Wave organ from 1926.

The second important area of American exploration in the early 1930s was that of electroacoustic instruments. Lloyd Loar, Eremeeff and others experimented with bowed strings (see Table 1 above), and the electric guitar, to whose development Loar had also contributed, began to come into its own. The piano was first electrified in the mid-1920s: in 1926, for example, a shop in Atlantic City displayed a Chickering Ampico player piano in the window, the sounds of which were amplified and transmitted to listeners in the street using an air microphone; various contact microphones were designed specially for use with the piano, including the Radiano (1926). From 1931 Benjamin F. Miessner exercised considerable influence on the further development of a viable electric piano through his Electronic Piano. Other electric keyboard instruments included Loar's Clavier and two products from the Everett Piano Co., the Pianotron and the Orgatron.

Instruments from this period based on oscillators included several applications by Termen (who lived in New York from 1927 until 1938) of his theremin principle; in 1934 he designed and constructed two theremins with extended frequency range for Varèse's *Ecuatorial*. Other inventors produced the monophonic Emicon (designed in Hungary but manufactured in the USA) and fingerboard Oscillion, and the Voice-Chord Organ.

(iv) Manufacturing. Up to the middle of the 1930s only a few electric and electronic instruments were made commercially. Starting around 1910 at least six examples of the Choralcelo were constructed. In 1929 manufacture of both the ondes martenot and the theremin began – until the 1950s the ondes martenot was built entirely by hand and therefore in small numbers, and up to 500 theremins were sold by its makers, RCA. A small number of similar instruments were produced by the Heinrich-Hertz-Institut, and (based on the Electronde) in Britain. Of the 100 trautoniums made, all but the dozen (or 50 according to one source) that were sold or given away are said to have been destroyed. The Emicon was also manufactured, but it is not known in what numbers. The various models of electric piano seem to have had no greater commercial success: 'limited quantities' (possibly 100) of the Neo-Bechstein-Flügel were produced and unknown numbers of the Elektrochord, the British and American Pianotrons, Miessner's Electronic Piano and its derivatives the Electone, Dynatone, Minipiano, Bernhardt Electronic Piano and Storytone. The first electric bowed or plucked string instrument to achieve high sales was the solid-bodied electric guitar, which was not marketed until the end of the 1940s. World War II adversely affected all such manufacturing enterprises.

Paradoxically it was the largest, most complex and most expensive instrument, the electronic organ, that was the first to succeed; this was partly because it was often cheaper for a church to install an electronic organ than to repair or replace a pipe organ, and also because small churches could afford an electric instrument to replace a reed organ or piano when a pipe organ was beyond their means. The first electric organ to be marketed on a large scale was the reed-based Orgatron (1934); it was followed

in 1935 and rapidly eclipsed by Laurens Hammond's mass-produced tone-wheel Hammond organ, sales of which had reached 50 a month by the end of that year and a total of 5000 after three years (of which some 1750 were bought by churches). In Canada Robb's Wave organ, by contrast, was unsuccessful, only about 20 being produced. The British Electrone was developed only cautiously: Compton began by adding solo Electrone sections to cinema and theatre organs, launching the first complete instrument in 1938, only to be interrupted a year later by the start of World War II; some 80 were in existence in early 1940.

In 1939–40 Hammond began to manufacture oscillator-based instruments, starting with the first piano attachment – the monophonic Solovox – and the organ-like Novachord (perhaps the first electronic instrument to apply the principle of 12 oscillators with frequency division). Manufacture of the Allen organ began, initially on a modest scale, in 1939.

(v) Dissemination and applications. The progress of electric and electronic instruments towards general acceptance in the 1930s can be traced in the records of concerts and demonstrations involving ensembles of such instruments; they were often used in arrangements of familiar popular and light classical works, though quite a number of compositions were written specially for them. The demonstrations of the Dynaphone in Paris in 1928 included Honegger's ballet music *Roses de métal* for three Dynaphones and piano. Later in the same year New York heard the first of three major presentations of the theremin: on that occasion four theremins were played with orchestra; in the Carnegie Hall in 1930, 14 theremins and a fingerboard theremin were accompanied by piano and harp; and in the same hall in 1932, 16 theremins (including both fingerboard and keyboard versions) were presented as the Theremin Electrical Symphony, as well as Termen's Rhythmicon, Terpsitone and 'keyboard electronic timpani'. In 1930 the conductor Stokowski added a fingerboard theremin (or 'electric cello') to the Philadelphia Orchestra to reinforce the double basses at the lower octave, later replacing it first with a specially built model and then with an ondes martenot. Stokowski's interest in all new applications of electricity to music, including early stereophonic recording, continued throughout his life. In the early 1930s he worked closely with Ivan Eremeeff at the Philadelphia radio station WCAU, but their project for an electronic orchestra of around 35 performers (all or most playing Eremeeff's Syntronic organ) seems to have fallen through because of Stokowski's disagreements with the orchestra's management. Another similar project of his was for a combined acoustical and electronic orchestra (150 acoustic and 24 electronic instruments) for San Francisco's 1939 Golden Gate exhibition. In 1957, by which time he was conductor of the Houston SO, he returned to the idea of reinforcing the double basses, using a 32′ 'electronic tone generator' specially built by the Allen Organ Co.

Also in the USA, in 1935–7, Percy Grainger wrote his *Free Music* no.1 for four theremins and no.2 for six (neither work seems to have been performed). Ives added an optional theremin part to his Fourth Symphony, probably around 1930, and Copland used the instrument in his opera *The Second Hurricane* (1936); Ives also helped to finance the construction of Termen's Rhythmicon. Over 75 concert works have featured the theremin; one-third of this total consists of American works written up to 1950 (composiitions written since 1984 for and by Lydia Kavina, Termen's great-niece, comprise another third). In 1938 Johanna Beyer wrote *Music of the Spheres* for three unspecified monophonic electronic instruments. In the following year at the New York World's Fair, Ferde Grofé conducted the Novachord Orchestra (four Novachords and one Hammond organ) in some 40 numbers arranged by him. Also in 1939 the Novachord was included in Tom Adrian Cracraft's All Electronic Orchestra, together with instruments constructed by Miessner (or based on his patents) – the Krakauer Electone, four electric violins, electric cello, electric double bass, electric guitar, electric bass guitar and 'chromatic electronic timpani'; the conductor was provided with a small mixing console for balancing the individual loudness levels, and a pedal for controlling the volume of the whole ensemble. A surprising early advocate of the electronic organ was Kurt Weill. He included the Hammond organ and (from 1939) the Novachord (sometimes as solo instruments) in several of his later works, beginning with the 1935 London première of *A Kingdom for a Cow* and his first American musical *Johnny Johnson* (1936). Both the Hammond organ and Novachord featured in *Railroads on Parade* (1938–9) composed for the New York World's Fair, and the Novachord was used in incidental music for two comedies in 1939 and 1940. An unidentified electric piano was also included in his music for Fritz Lang's film *You and Me* (1937–8). Other composers included the Novachord in film music, up to the late 1960s.

In Germany, the centre of activity and exploration during the early 1930s, Hindemith composed a seven-movement trio for trautonium, *Des kleinen Elektromusikers Lieblinge*, to be performed at the instrument's launch in 1930, a concerto for trautonium and strings the following year and a four-voice solo, *Langsames Stück und Rondo*, in 1935; the total repertory for the trautonium and the later Mixtur-Trautonium amounts to approximately 30 concert works (some of which are light music) and a handful of ballets and operas. In 1931 an electrical-music conference was held in Munich, in which Mager, Helberger, Trautwein, Vierling and others participated. At the eighth Funkausstellung in Berlin in 1932 an Elektrisches Orchester was presented, consisting of two theremin-like instruments (at least one by Leithäuser), a trautonium, Hellertion, Neo-Bechstein-Flügel, Elektrochord, Saraga-Generator and Vierling's Elektro-Geige and Elektro-Cello; a similar ensemble, photographed at the Funkausstellung a year or two later, omitted the second theremin and the Saraga-Generator, and included some new players. The Croatian composer Josip Slavenski wrote his *Musik für vier Trautonien und Pauken* in 1937, and included electronic instruments in his unfinished *Heliophonia*. With the rise of Nazism in 1933 official support was mostly restricted to instruments such as the KdF-Grosston-Orgel that could be used effectively at large-scale public events.

In France in 1933 Ravel gave permission for the first movement of his String Quartet to be played by four ondes martenots; four of the instruments were also included in Joseph Canteloube's opera *Vercingétorix* (1933) and Honegger's cantata *Les mille et une nuits* (1936–7), one of many works commissioned for the 1937 Paris Exposition, which also included Messiaen's *Fête des belles eaux* (for six ondes) and Daniel Lesur's *Interludes*

(for four ondes or horns). The ondes martenot is the electronic instrument for which by far the largest repertory has been composed, including music for the concert hall (nearly 1000 works), films, ballets, the theatre and the music hall; by 1950 Honegger, Milhaud, Jolivet, Koechlin and Messiaen had each incorporated it in several works (including solo pieces with and without piano, a concerto by Jolivet and Messiaen's *Turangalîla-symphonie*). Around 1934 a 'string orchestra', consisting only of electric violins but covering the full string range, was presented in Paris.

In 1938 Canon Francis Galpin, at the age of 80, gave a lecture to the Musical Association in London entitled 'The Music of Electricity', which featured demonstrations on the Neo-Bechstein-Flügel, Electronde, trautonium and Hammond organ. An Electronic Instrument Inventors Symposium was held in Moscow in 1940 which included the theremin, Violena and Ėmiriton and probably the Ėkvodin; and in 1944 several Ėmiritons were played at the Moscow Conservatory.

Another area in which electric and electronic instruments found an application was the provision of radio identification signals and signature tunes. As early as 1924 Dr Endre Magyari invented a mechanically controlled oscillator circuit to give the signal on Radio Budapest; a second model, from 1925, is now in the Postal Museum, Budapest. In New York in the late 1920s Hugo Gernsback devised an 'electromagnetic glockenspiel' for the same purpose, and a decade later the Elektrochord was used at the Reichssender in Berlin.

3. 1939–45. Activities in the 1930s were apparently not too greatly affected by the American Depression in the early part of the decade or the coming to power of the Nazi party in Germany towards the middle of it. But most European work came to a stop with the beginning of the war in 1939, and American developments continued unabated only until the United States entered the conflict in December 1941. However, even in European cities directly affected by the hostilities work continued on a few instruments: in occupied Paris Georges Jenny began to manufacture his Ondioline in 1941, and in 1943 Constant Martin completed a decade's development of an electronic organ; during the siege of Leningrad (1941–4) Sholpo made improvements to the second model of his Variafon.

The great hiatus that occurred in the work of most composers, musical instrument inventors and manufacturers meant that some instruments were abandoned, destroyed or lost without trace, and others were discontinued. On the other hand certain aspects of electrical technology, in particular magnetic tape recording equipment, advanced more rapidly than would have been the case in peacetime, and prepared the way for major inventions such as the computer, the transistor (1947–8) and the long-playing microgroove gramophone record (1948). The interruption caused by the war, and the accelerated technological growth that it fostered, produced two distinct chronological cycles of development in the application of electronics to music – the first concerned principally with instruments and the second with electronic music as it evolved in specialist studios. In many cases practitioners of electronic music after the war were largely cut off from the inventors of instruments who had been active before 1939, and were ignorant of work carried out only a decade or two earlier.

From the late 1940s electronic music on tape became the main focus of interest to composers; until the arrival of the synthesizer in the mid-1960s only a few electronic instruments were in use, in studios, radio stations and universities: the ondes martenot at RAI Milan and Radio-Genève, the *elektronische Monochord* and the Melochord at Nordwestdeutscher Rundfunk, Cologne, the theremin at the University of Illinois at Urbana, the Elektrochord at the Technical University in Berlin, and the Mixtur-Trautonium in Oskar Sala's private studio.

IV. After 1945

1. GENERAL TRENDS. The evolution of electronic instruments since 1945 is in some respects simpler and in others more complex than in the previous 20 years. On the one hand instruments are more easily classifiable, falling mainly into the following groups: electronic and electric organs and pianos, analogue and digital synthesizers, string synthesizers, piano attachments and electronic percussion. On the other, the electronic technology involved has progressed at an ever-increasing speed, bringing with it large-scale mass-production of electronic instruments for the first time, and a continuous stream of new products and new models of established products; this development in the area of musical instruments is, of course, only one manifestation of the electronic revolution that has affected the lifestyle of everyone in the West.

By and large the centres of activity in electronic instruments have changed in the post-war years. The USA recovered more rapidly than Europe from the effects of the war, and quickly established a lead that remained unchallenged until the early 1970s, when Japanese companies rose meteorically to prominence owing to their ability to develop existing ideas and technology to a stage where mass-production techniques could be applied. In western Europe designers have concentrated mainly on smaller and cheaper electronic instruments, such as those introduced by Hohner in West Germany during the 1950s and early 1960s, and by the large number of organ, string synthesizer and synthesizer companies founded in Italy since the 1960s (around 1980 some 200 were operating in the Ancona area). Little of the exploratory spirit shown by early Soviet researchers survived the Stalinist era, and Britain and France have produced comparatively few electronic instruments that have been exported on a substantial scale. Isolated developments of considerable significance have taken place in some countries, including Australia, the Netherlands and Sweden, that were not previously prominent.

The post-war period is characterized largely by two types of instrument, the electronic organ and the synthesizer, which are discussed below (see §§3 and 5). In the last few years each has taken over features from the other, and they have spawned a variety of hybrids such as the so-called string synthesizer, which often incorporated electronic organ, piano and brass sections.

2. COMMERCIAL CONSIDERATIONS. The manufacture of electronic instruments, in its infancy before the war, has expanded enormously since 1945. The development and production of such instruments has been carried out largely by companies founded specifically for the purpose; some have directed their products at existing markets, whether popular or highly specialized, while others have created a completely new demand which their instruments are intended to meet. Many types of operation have been established, from those occupying vast factory complexes where instruments are mass-produced in their thousands, to small businesses run by one or two skilled designers and builders who make single instruments to order. There have been successes and failures at all levels. Many promising small-scale ventures have collapsed or have needed to be reorganized because those who originally invented the instruments and then set up companies to manufacture them lacked business acumen or the desire to compete with mass-production techniques.

This phenomenon can be illustrated by the development and ultimate fate of several manufacturers of synthesizers from the early 1970s onwards. Paolo Ketoff, one of the pioneers of the synthesizer in the mid-1960s, produced several Synkets, but his one-man operation came to an end in the mid-1970s due to personal injury and an inability to compete with (comparatively) larger companies. ARP Instruments built up a two-fifths share of the American synthesizer market in 1980, but was bankrupt within a year through mismanagement. The Moog company ceased in 1985 and recent attempts to revive it appear have been unsuccessful, while EMS continues, but on a very different basis: after 1977 Robert A. Moog had no connection with the company that he set up, and none of the original directors or designers remains at EMS; Moog is the only figure from the original personnel of either company who is still active in the design and manufacture of similar instruments (though not under his own name). Finally Buchla, which has remained a small-scale company run by its founder and designer Donald Buchla, was associated with CBS for two years around 1970; thereafter the company could not for some time use Buchla's name for its newer designs.

Many inventors of successful electronic instruments, whose first product was a marketing success, have found it difficult to keep up with rapid developments in electronic technology and often with the competition that their own instrument has created. Not all these electronic wizards have been good businessmen or even good judges of those to whom they could entrust the running of their businesses. Some of the longest-surviving companies, such as Wurlitzer and Yamaha, were already successful in other areas of electronics or musical instruments. Only a few manufacturers have had the good fortune to find a single product that so successfully meets a particular need that they can concentrate exclusively on it, and effectively stifle all competition (the ondes martenot and the Mellotron are examples).

3. THE ELECTRONIC ORGAN.

(i) Church organs. In many ways the most contentious of all electric and electronic instruments has been the electronic organ. Unlike most other electronic instruments, which have established new areas of application and musical style, the electronic church organ directly rivals the pipe organ and to succeed must emulate the pipe organ's particular characteristics. Some of those built before 1940 probably would not sound much like organs to modern ears, though contemporary claims for their fidelity to pipe organ sound were high. (The propriety of using the term 'organ' for these instruments and the legal battles fought by companies who wished to do so are discussed in §I, 1, above.) The controversy began with the appearance in 1935 of the Hammond organ, the first real threat to the pipe organ. Although the Hammond company did not design their electric organ specifically for church use, many smaller churches bought one, perhaps influenced by the exaggerated claims in early publicity or by the recommendations of esteemed musicians such as Koussevitzky, Stokowski and Toscanini.

The technical considerations involved in creating an acceptable imitation of a pipe organ from an electric or electronic instrument are principally the directionality and the quality of the sound. The source of the sounds coming from a pipe organ differs from that in most other acoustic instruments in being often diffuse and far removed from the player; a medium-sized electronic organ in a church can sound sufficiently authentic with two or three carefully positioned loudspeaker installations (which can even be moved to create different effects). Directionality is more problematic the higher the pitch – the source of a sound being increasingly difficult to detect in the lower ranges. The designers of some organs have taken particular care to deal with this factor: in the Dereux organ, for example, revolving paddles placed in front of a loudspeaker create an effect of diffusion only for the higher notes.

The greatest challenge lies in the electronic mimicking of the special qualities of the pipes themselves, individually and in combination. First steps were made in this direction with the photoelectric tone-wheels of the Lichtton-Orgel and the electrostatic ones of the Compton Electrone, which were based on the waveforms produced by the pipes of existing organs. In recent years circuitry of increasing sophistication has permitted more precise emulation of the characteristics of pipes: micro-second delays can be introduced for lower notes (larger pipes take slightly longer to 'speak'), and the momentary wind noise that precedes notes when certain stops are used can also be imitated, as in the frequently synthesized 'chiff' attack heard in flute stops (resulting from the starting transient of a flue pipe). The principal musical drawback of the electronic organ is that frequencies generated electronically are often perfectly in phase with one another; this is particularly troublesome in instruments that use frequency division to produce many pitches from the frequency of one or a dozen oscillators, but it can also occur even where there is an oscillator for every note, since different timbres are often produced by means of filters. Perfect phasing makes for unauthentic organ sound since it does not occur in pipe organs. Several methods of dealing with it have been developed. Around 1937 Hammond introduced the 'chorus generator', a second tone-wheel generator which produces sounds slightly out of tune with those made by the principal generator; the two together create beats which enrich the sound quality. The same result can also be achieved electronically. An innovation similarly aimed at the faithful reproduction of pipe organ timbres was introduced by Conn in about 1980; it consists of an amplification system in which the output from the loudspeakers is channelled through sets of tuned pipes. Other effects that have been produced by

means of electronic circuitry include the simulation of the touch of a tracker-action organ, and increasingly authentic reverberation, created digitally.

The first fully electronic organ to be marketed was the Allen organ, produced from 1939. Shortly after the war several other American and European companies followed suit, and the 1950s and 60s saw increasing activity in this area. The introduction of the Digital Computer Organ by Allen in 1971, with its tone cards and card reader, was the first application of digital sampling for the faithful reproduction of pipe organ sound. Most companies that specialize in church organs offer a range of four to six models, the largest of which (three or even four manuals) is usually available in custom-built versions specially designed in collaboration with the organist who will play the finished instrument.

The advantages of an electronic organ for a church that needs to replace a pipe organ are chiefly financial; such an instrument is less expensive and requires less maintenance and tuning than a comparable pipe organ; indeed an electronic organ is impervious to changes in temperature, and is unlikely to need any tuning once it has been installed. It has very few moving parts apart from the keys. It can be transported fairly easily since the circuitry is normally accommodated entirely in the console (an umbilical cable connection to an additional unit in some earlier electronic organs can easily be unplugged), and it takes up much less space than a pipe organ. These advantages, especially the financial ones, have proved to be of great importance in recent years when labour costs are proportionately much higher than formerly and churches are less prosperous.

From a musical point of view, it has been found that the best electronic organs compare favourably with good pipe organs. Not all pipe organs sound well in the churches where they are installed, and little can be done to improve the result; with an electronic organ a degree of compensation can immediately be made by adjusting the reverberation electronically. Larger electronic organs are invaluable for concerts and recordings of works in buildings that have no pipe organ, and as temporary replacements for pipe organs in churches, cathedrals or concert halls during repairs or rebuilding. An electronic organ can, at little extra cost, offer a choice of registrations to suit music from different eras; several instruments are available with some combination of 'Baroque', 'Romantic', 'Traditional' and 'Classical' registrations.

(ii) Hybrid organs. It has sometimes been found advantageous to combine elements of the electronic organ with the pipe organ, often in the form of one electronic section added to an otherwise acoustic instrument. The first hybrids of this sort were small pipe organs to which an electronic bass extension was added; this could offer several 16′ and 32′ stops without the need for installing very large pipes. The first such separate electronic bass was probably the pedal unit, based on that of the Rangertone organ, that was introduced into the pipe organ at Vassar College, Poughkeepsie, New York, in 1933. In the late 1930s the John Compton Co. (in the process of completing the development of their Electrone) produced a similar 32′ electronic extension. In 1955 the Allen Organ Co. introduced a 32′ 'electronic tone generator' based on the pedals of their organ, and two years later a special version of this was built for reinforcing the double basses in Stokowski's Houston SO.

Also during the 1930s electronic solo voices were first introduced into pipe organs, usually those in use in theatres and cinemas; for example, Radiotone sections, employing an amplified bowed string, were installed in theatre organs in Britain by Hill & Sons and Norman & Beard. Rather later Compton produced a 'solo cello' voice, and a section that imitated woodwind and bells, the Melotone; and, as has already been noted, Compton first developed the Electrone organ in the form of individual sections for addition to pipe organs.

Electrical amplification of enclosed groups of pipes was first carried out in 1934 by Abbé Pujet in his *orgue radiosynthétique*; in the 1950s similar systems of amplification were installed in pipe organs by Frank C. Wichlac of Chicago, Alfred G. Kilgen of Los Angeles, and John Hays Hammond jr of Gloucester, Massachusetts. Since World War II more integral hybrids have been designed for church use. Around 1958 the Kilgen Organ Co. marketed a model in which the electronic sections provided not only the pedals (8′ and 16′) but also the lowest octave for the 8′ stops on the manuals. More recently Walter Leib has devised the *elektronische Auxiliaire*, a collaboration between Ahlborn Orgel and a builder of pipe organs has resulted in a model that is two-thirds electronic, hybrid organs have been manufactured by Lipp (one manual uses pipes, the other and the pedals are electronic) and the Rodgers Organ Co., and the Allen Organ Co. has made some electronic additions to existing pipe organs.

In any register, but especially in the bass, electronic circuitry saves space and cost when compared with pipes; it also obviates compromises such as the use of a closed 16′ pipe instead of a 32′ open one. However, the advantages of hybrid instruments are not all on the side of the electronic sections: the problem caused in fully electronic organs by perfect phasing (see §(i) above) is largely overcome by mixing electronic and acoustic sections in a single instrument.

Similar hybrids have been devised in a number of related electronic instruments. During the 1950s the Clavioline was added to street barrel organs manufactured by two Belgian companies, and electronic solo sections were included in accordions (such as the Hohnervox – a combination of the Electronium and an accordion – and Siegfried Mager's Multimonica), and in harmoniums, including Mager's Mannborg organ (*c*1950, with electronic solo section and 16′ bass) and the Orcheline (the Netherlands, late 1950s). Since the early 1970s several electronic organs (including models manufactured by Baldwin, Conn, Elka, Farfisa, Kawai, Kimball, Wurlitzer and Yamaha) have included 'synthesizer' or 'solo orchestra' voices, which are usually monophonic and are sometimes controlled from a separate short manual.

(iii) Concert, home and entertainment organs. The earliest electronic organs, such as the Hammond, were intended to cater for all the purposes for which an organ might be used. Since the war, however, the different functions of the electronic organ have become increasingly distinct and have led to the development of instruments that bear little resemblance to one another. Electronic organs designed for concert use fall into two categories – those for classical music (similar to and usually interchangeable with church models) and those for light music (which often resemble the earlier cinema and theatre pipe organs). Models of the latter type, many of which include

unusual stops and special effects, have been manufactured by Allen, Baldwin, Conn, Farfisa, Gulbransen, Kimball, Lowrey, Rodgers, Wurlitzer and the Haygren Organ Co. of Chicago (the Harp-Organ, 1949). The other important type of electronic organ is the small home or entertainment organ, which usually includes performance aids and special effects to enable inexpert players to create a good impression. The Hammond company was the first to detect the market potential of such instruments and for a long time was the leading manufacturer of home organs; this area continues to be a major concern.

The electronic home organ normally has one or two manuals; where there is a pedal-board it is usually monophonic, with a compass of a single octave and pedals that are parallel instead of radiating outwards, as in a church organ. The typical 'spinet' arrangement of most two-manual instruments was introduced by Hammond in 1949: the manuals are shorter than normal (between three and four octaves each) and are offset, normally by one octave, the lower-pitched manual being in front and the higher-pitched behind; occasionally the two manuals are unequal in compass.

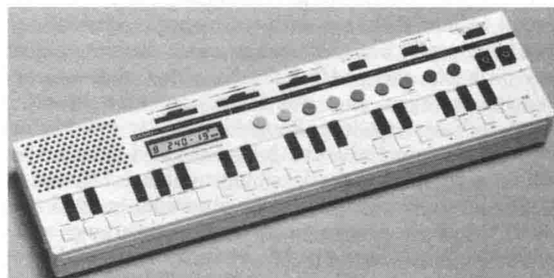
It was also Hammond who, in the early 1950s, introduced the 'chord organ' (though the idea was anticipated in Eremeeff's Photona of 1935). The chord organ has a single monophonic or polyphonic keyboard with buttons or occasionally additional keys (usually on the left side of the console) each of which, as on an accordion, selects a chord; it enables the player to produce an accompaniment to a melody played on the manual without having to finger complete chords. The principle is similar to that of the piano attachment, the first example of which – the Hammond Solovox – was marketed in 1940; this device is a monophonic keyboard designed for solo playing with the right hand to an accompaniment played on the piano by the left. In fact the first Hammond chord organ (also their first fully electronic organ, apart from the unusual Novachord) used circuits that were partly based on those of the Solovox, and effectively combined the melody and accompaniment elements in a single instrument. It had a three-octave keyboard (like a piano attachment) and 96 chord buttons, offering a choice of eight chords in each key; a chord bar, operated by the palm of the left hand, provided articulation, and two pedals supplied respectively the root and the 5th of the chord selected, two octaves below the note played on the keyboard.

In the 1950s other electronic home and entertainment organs, besides Hammond's, were produced, including the Combichord, Tuttivox and Polychord III (all designed by Harald Bode), the Gulbransen, Jennings, Lowrey, Minshall, Schober, Thomas and Toccata organs, some models of the Ahlborn, Allen, Baldwin, Conn and Estey organs, the Yamaha Electone, and instruments built by Farfisa, Hohner, Selmer of London and Wurlitzer; in the USSR the Kristadin and Yunost′ were marketed. By the mid-1960s Hammond's domination was being challenged, particularly by the Lowrey and Thomas organs, and in the next two decades many more companies, some newly established, entered the market in the hope of taking a share of the rapidly expanding sales of home organs; they included Bontempi, Casio, Cavendish, Crumar, Elgam, Elka, Eminent, Gem, Godwin, Jen, JVC, Kawai, Kimball, Kinsman, Korg, Marlborough, Philips, Riha, Roland, Seeburg, Siel, Solina, Technics, Viscount, Vox, Welson, Weltmeister and Wersi. Some models, of the Schober and Wersi organs for instance, were marketed in kit form. In the early 1980s Japanese companies such as Casio and Yamaha began to produce miniature electronic instruments (fig.6), which quickly came to account for more than half the total sales of electronic instruments annually. Some two years after these instruments first appeared in Europe, Western manufacturers, such as Baldwin, Bontempi, Lowrey and Wurlitzer, rather belatedly followed suit.

The home organs produced since the 1960s have been aimed increasingly at the beginner and less skilled performer. The beginner is catered for by peripheral guides such as note names printed above the keys, indicator lights above the keys, specially simplified notation for use with a particular company's instruments, and musical games. Once some degree of facility has been attained, the player can exploit the various devices and features that make possible a polished performance without the need for highly developed keyboard skills: chord buttons, electronic rhythm sections (introduced in the early 1960s), 'walking bass' units and alternative types of chordal accompaniment (early 1970s), small memories for automatic replay, microprocessor-controlled arpeggiators (late 1970s), and digital programming and storage of registrations (early 1980s). (Many of these features are also standard in synthesizers and related instruments.) Some organs marketed in the early 1970s incorporated cassette tape recorders so that the player could pre-record an accompaniment; slightly later, solo 'synthesizer' sections were included in some instruments.

As electronic circuitry has become more sophisticated it has, paradoxically, required less and less space, until an electronic organ of some versatility can now be quite small and can be easily carried around. The concept of portability has changed considerably over the years: the original Hammond organ, weighing around 80 kg, was considered portable; in the 1950s small dance band or 'combo' organs weighed about 35 kg and could be fitted into the boot of a car; today a small organ can weigh as little as 2·5 kg, while a miniature monophonic instrument weighs about 0·5 kg and can be carried in a coat pocket. From the mid-1980s electronic organs were primarily based on digital synthesis, then on different combinations of synthesized and sampled sounds, and more recently entirely on sampled sounds.

Solo performances on electronic organs, especially the Hammond, have been common in jazz, swing and related musics, and are well documented on gramophone record. In rock music, in the mid-1960s, when few performers could afford to buy a Hammond, two of the most popular small electronic organs were those produced by Farfisa



6. Casiotone VL-5, 1982

and Vox. Memorable recordings include the Animals' hit *House of the Rising Sun*, in which a Vox Continental was played by Alan Price, Rick Wright's performance on a Farfisa in Pink Floyd's *Set the Controls for the Heart of the Sun*, and some of Ray Charles's slower songs, such as *Here we go again*, where the mood is set by an unidentified instrument, probably a Hammond. Early in the 1970s successful rock players, such as Rick Wakeman, Vangelis and Patrick Moraz, started to collect keyboards, first placing smaller instruments on top of an acoustic piano or electronic organ and later stacking them on top of one another; each instrument in such a bank of keyboards is treated as if it were a special stop on a vast electronic organ. Some rock musicians have continued to prefer the sound of the 'classical' Hammond tone-wheel organs with drawbars. When these were replaced by fully electronic organs, the characteristic (and unavoidable) key-clicks associated with the tone-wheel models were eliminated; recent advances in electronic technology have allowed Hammond (and other companies) to respond to pressure from performers by producing drawbar models in which the key-click is mimicked electronically.

Since the 1970s the electronic organ (again often a Hammond) has been included in a number of works for orchestra or ensemble; Dubravko Detoni (21 compositions) and Berio (more than 16 compositions) have favoured it especially, and Friedrich Cerha, Jacob Druckman, Henze, Kagel, Bernard Rands, Enrique Raxach, Murray Schafer, Armin Schibler and Stockhausen have all specified electronic organ in several works. The Yamaha Electone has been featured in many Japanese compositions since 1960. Solo works for electronic organ have been composed by Roland Kayn (*Diffusions*, for one to four instruments, 1965), George Cacioppo (*Holy Ghost Vacuum, or America Faints*, 1966) and Bernard Van der Boogaard (*Melancholic Moods*, 1980). Several concertos or similar concertante works for electronic organ have been written. Small electronic organs have been used in works by the American minimalist composer-performers Philip Glass, Terry Riley and Steve Reich, who specifies four portable electronic organs, such as the Farfisa Mini-Compact, in his *Four Organs* and *Phase Patterns* (both 1970); Riley has also played an Electone tuned in just intonation.

4. Other instruments.

(i) Keyboards. The success of all types of electronic organ is partly due to the existence of a substantial repertory – on the one hand the entire body of music composed for the pipe organ, on the other music specially composed or arranged for rock and other light-music ensembles and published for use with entertainment and home organs. The same factor probably accounts for the popularity of electric and electronic pianos since the 1960s, compared with the electric pianos manufactured during the 1930s, the limited success of which was partly the result of the lack of a suitable repertory. Today rock musicians make considerable use of 'vintage' electric pianos, as they do of all types of electric and electronic keyboards, often favouring those developed in the early 1960s, such as the Rhodes, the Hohner Pianet and Clavinet, and the Wurlitzer. Of these only the Clavinet produces sounds by means of struck strings: the Rhodes and the Wurlitzer employ tuned rods, and the remaining instruments all use plucked or struck reeds. Several more recent electric pianos, in which the method of sound production is the same as in an acoustic piano, include upright and grand models produced by Aeolian, Crumar, Gretsch, Helpinstill, Kawai and Yamaha; these all use piezoelectric pickups, and some can be partly folded or dismantled for ease of transport, which has endeared them to touring rock musicians. Electroacoustic methods have also been used as the basis for reed organs (such as the Radareed organ) and electric harpsichords in the postwar period.

Although attempts have been made since the 1950s to develop fully electronic pianos, using the same principles as have been exploited in the electronic organ, the first really successful instruments were not marketed until the early 1970s; the RMI Electra-Piano was followed by models manufactured by Armon, ARP (taken over by Rhodes), Crumar, Elka, Korg, the Kustom division of Baldwin, Multivox, Roland, Vox and Yamaha. In addition to a choice of piano timbres (including acoustic and electric), many of these have stops such as Harpsichord, Clavichord and Vibraphone. Some companies include an electronic piano section in their string synthesizers.

The reliability of the electronic oscillator has led to its use in other types of keyboard instrument as well. A few electric accordions were produced in the 1950s, such as the Elektro-Cantulia (*c*1953), but these were overshadowed by electronic versions pioneered by Hohner, who produced several models in the 1950s, as well as hybrids such as the Multimonica and the Hohnervox. In the 1960s and 70s Italian companies such as Farfisa (with the Cordovox, Duovox, Syntaccordion, Transicord and Transivox) and Elka (Elkavox and Concorde) followed suit, and a few individual instruments were made by other manufacturers (the Iorio Accorgan and the computerized Digisyzer from Excelsior). Electronic harpsichords have been produced by the Allen Organ Co., Rodgers and Roland.

A number of specialized monophonic bass keyboard instruments have been manufactured. An early example was Hohner's Bassophon, which the company followed with the 29-note Bass 2; the Weltmeister Basset is similar. Around 1965 Joh. Mustad in Göteborg began to manufacture the Tubon, a 30-note cylindrical keyboard instrument which is slung round the performer's neck on a strap; it was used for a while by Swedish pop groups.

Oscillator-based keyboard instruments have been used in microtonal tunings and for just intonation, and limited quantities of two specially designed instruments of this sort, the Arcifoon and the Scalatron, have been manufactured. Keyboards have also been used to control electronic sound-effects instruments, such as the Mellotron, Chamberlin and Birotron, which all employ magnetic tape, and the Shumofon, which is based on a noise generator. Some other miscellaneous electric and electronic keyboard instruments, utilized in the United States during the 1960s but now forgotten, include the Band Box, Baritone Electric Vibraharp, Ace Canary, Electric Celeste, ElectriKazoo, Nova-Harp and RMI Rocksichord.

(ii) Bells, chimes and carillons. Electric bells, chimes and carillons were first devised around 1930 (for the mechanisms used, see §I, 2(iii) above). Early examples were electromagnetically activated and were probably unamplified; they included the 'electromagnetic glockenspiel' of Hugo Gernsback (late 1920s) and the set of electromagnetic Javanese gongs used by Jörg Mager in 1931 for the 'elektroakustische Gralsglocken' in performances of

Wagner's *Parsifal* at Bayreuth and Cologne. (The *Parsifal* bells have also been supplied by the trautonium (1950–57; Bayreuth, 1955–7) and the Fairlight CMI (Berlin and Salzburg, 1980), following several acoustic devices such as Bayreuth's home-made set of long thick piano strings mounted on a resonator and J.C. Deagan's 'Parsifal bells' (? *c*1900).) In the mid-1930s a set of electric bells called the Electrophone was built for the Dutch composer Daniel Ruyneman. In 1937 an 'electrophonic carillon' was manufactured (probably in the USA), Constant Martin built an electronic carillon, and Vierling devised a set of electric bar chimes (*c*1939); a similar system to the last was constructed at the Oberascher bell-foundry in Munich (1939). Other electric bell sounds produced in the 1930s often employed amplified tubular bells. In 1940 the trautonium was used to imitate bells and gongs in Richard Strauss's *Japanische Festmusik*. Trautwein constructed a set of electric bells in 1947.

During the late 1940s electromagnetic keyboard chimes using steel rods and bars were manufactured in the USA by Deagan (a 25-note electric carillon), Schulmerich (which by the mid-1950s was making a five-octave set) and other companies, such as the Meneely Bell Co., Earle J. Beach & Son and Stromberg-Carlson; their example was followed by several organ companies, including Compton in Great Britain, who added chimes to the Electrone. Deagan and the Maas-Rowe Organ Co. both produced four-octave Organ-Harps, which consisted of amplified struck metal tubes or bars, and tuned rod chimes were used in Allen and Rodgers electronic organs in the 1960s. Since the late 1960s electronic organ chimes have mostly been produced by electronic oscillators or digital synthesis.

In France around 1950 the *carillon électromagnétique* was made by Chancenotte, and Constant Martin devised an improved version of his carillon (see §I, 5(ii)). In Russia Vasily Trifonovich Mal′tsev, working in Moscow, produced sets of electric bells for use by orchestras and in theatres, while Magnushevsky created an electronic replacement for the carillon of ten bells in the Kremlin's Spasskaya [Saviour] clock tower (1945), playing two melodies, of which the Internationale was broadcast for many years daily over Radio Moscow. As with other electric instruments, electric carillons are much cheaper than their acoustic counterparts and have accordingly been widely introduced. In the mid-1960s there were only around 80 acoustic carillons in the USA but more than 5000 electric carillons had been installed by a single manufacturer. More recent versions of this group of instruments include the chimes often broadcast over the tannoy system in airports and railway stations to attract the public's attention; in these the sounds are usually produced by electromagnetically amplified struck rods, which are sometimes bent at a node to produce a particular timbre.

(iii) Repertory. The repertory for electronic instruments composed since World War II differs greatly from that of the 1930s. The ondes martenot continues to be used extensively, especially in France; Jacques Charpentier composed two concertos for it (1959–60) and Boulez a quartet for four ondes (now withdrawn). Two ondes have been featured in works by Aurel Stroe, whose *Arcades* (1962) includes, besides an ondes, an Ondioline and an electronic organ. The instrument has also been included in a number of Japanese compositions since the late 1950s. Two ondes martenot ensembles exist, the Sextuor Jeanne Loriod in Paris (six instruments) and the Ensemble d'Ondes de Montréal (four). After enjoying considerable popularity in Hollywood films between 1945 and the early 1950s, the theremin has seldom been called for: parts for it were included in Bohuslav Martinů's *Fantasia* (1945), Alfred Schnittke's oratorio *Nagasaki* (1958), Lejaren Hiller's *Computer Cantata* (1963) and works by Jorge Antunes (late 1960s), Irwin Bazelon (1960) and David Del Tredici (three works between 1969 and 1976). Larry Sitsky's *The Legions of Asmodeus* (1975) is scored for four theremins. In the late 1960s the Moog theremin was featured in the Beach Boys' hit record *Good Vibrations* and was a significant element in the pop group Lothar and the Hand People. The trautonium and Mixtur-Trautonium have been used by Richard Strauss (*Japanische Festmusik*, 1940), Orff (*Entrata*, 1940) and Henze (the ballet *Tancredi e Cantilena*, 1952) and in works by Harald Genzmer, Werner Egk, Paul Dessau and Oskar Sala. The Subharchord, similar to the Mixtur-Trautonium, was also featured in several East German solo works with orchestra. In the 1950s in West Germany and Austria the trautonium and the Heliophon were substituted for the ondes martenot in performances of Honegger's *Jeanne d'Arc au bûcher* (the part is not typical of the rather sweet sound of the ondes – it includes imitations of dogs howling, an ass braying, and the sounds of fire and bells). Two Russian works from this period were the Concerto for Ėkvodin by Sergey Vasilenko and Vasily Zolotaryov's Symphony no.6 'Moya rodina' [My homeland] (1944), which featured an Ėmiriton.

The Solovox was used in arrangements of five of his earlier works by Percy Grainger around 1950–52; the Ondioline occurs in several pieces by Jean-Etienne Marie, and the Clavioline in compositions dating from the 1950s by Toshirō Mayuzumi, Shin′ichi Matsushita and Rodion Shchedrin (the ballet *Konyok-gorbunok* [The little hunchbacked horse] (1955–6); the Second Suite specifies an Ėkvodin as an alternative). An ensemble consisting of six Claviolines (the Bode version) and one Bode organ was formed in 1954, and in the late 1950s the jazz pianist Sun Ra used both the Clavioline and the Electric Celeste. Around 1950 Hohner established a Studio für elektronische Musik in Trossingen, which encouraged the use of the Electronium in serious and light music by German composers, and in 1954 Wolfgang Jacobi composed a work for four Electroniums and Helmut Degen an Electronium concerto. The instrument also features in works written in the late 1960s and early 70s for his own ensemble by Stockhausen. In the former Soviet Union the Electronic Instruments Ensemble was founded in Moscow by M. Kadomtsev (possibly the Soviet Army's electric musical instrument ensemble, from 1956), and the Vyacheslav Meshcherin Band was formed in 1957 to play dance music and arrangements of light classical and folk music on Radio Moscow; it included a Clavioline, Pianophon, Hammond organ, Neo-Bechstein-Flügel and (later) a Yunost′. The generation that emerged in the 1950s showed a brief interest in electronic instruments, especially Alfred Schnittke in the oratorio *Nagasaki* (1958), the unfinished 'Concerto for electric instruments' (1960) and the unperformed cosmonaut tribute *Poėma o kosmose* [Poem about space] (1961), which featured not only the theremin but also two other Russian instruments, the Ėkvodin and Kompanola. No details are available

concerning the electronic instruments used in Andrey Mikhaylovich Volkonsky's 2 *Japanese Songs* (1958). In the same period Sofiya Asgatovna Gubaydulina included an Ėkvodin, a Kristadin and an electric piano in *Four Pieces* for electronic ensemble (?1961). Shchedrin's music for the ballet *Anna Karenina* (1971) incorporates a Shumofon. In the mid-1960s the Orchestre Electronique Monici in Orleans included the Timbalec (electric timpani).

Electronic instruments have found a role in film scores and soundtracks since the 1930s. In 1930–31 Shostakovich used a theremin in his score for *Odna* [Alone] and in the next few years the ondes martenot was included in scores by Franz Waxman (*Liliom*, 1933), Honegger (*L'idée*, 1934, and *Pygmalion*, 1938) and Ibert (*Golgotha*, 1935). Mager used the Partiturophon in his music for *Stärker als Paragraphen* (1936), and during the 1930s the Neo-Bechstein-Flügel was used in several film scores; in the late 1940s and 1950s the Heliophon was similarly in demand for Austrian films. Mayuzumi included the Clavioline in *Street of Shame* (1955), and the Mixtur-Trautonium has been the basis not only for many film scores composed since 1953 by Oskar Sala and others, but also for the sound effects created by Remi Gassmann and Sala for Hitchcock's *The Birds* (1962).

Hollywood's initial reluctance to use such novel sounds was only gradually overcome, and to begin with they were exploited mostly in films with sinister or controversial themes. A Novachord and an electric violin feature in Waxman's score for Hitchcock's *Rebecca* (1940). The theremin, first used by Max Steiner in *King Kong* (1933) and by Waxman in *The Bride of Frankenstein* (1935), was incorporated by Robert Emmett Dolan in his score for *Lady in the Dark* (1944), by Miklós Rózsa in *Spellbound*, *The Lost Weekend* (both 1945 – to portray respectively amnesia and drunkenness) and *The Red House* (1947), and by Roy Webb in *The Spiral Staircase* (1945). Hanns Eisler introduced the Novachord (together with an electric piano) in *White Flood* (1943) and Webb used it in *Murder, my Sweet* (1945), while an electric violin featured in Waxman's *Mr Skeffington* (1944). With the growth of science fiction films after 1945, otherworldly, electronic sounds became almost *de rigueur*: for example, Bernard Herrmann used four theremins and an electronic oscillator in *The Day the Earth Stood Still* (1951) and Louis and Bebe Barron created a full-length electronic soundtrack for the classic *Forbidden Planet* (1956). During the 1950s the theremin was especially popular in science fiction and horror films.

Taped electronic music (often only short passages) was employed in some 20 films of all kinds from 1950 until the mid-1950s (by, among others, Boulez and Varèse), after which the tally becomes too large to be documented. From the late 1950s Paul Beaver's electronic music studio in Los Angeles produced electronic music (usually using electronic instruments) in collaboration with many leading Hollywood film composers for films that included some notable box-office successes. The most important development since the 1960s has been the increasing use of the synthesizer in film soundtracks and scores (see §5(v) below).

5. The synthesizer.

(i) Forerunners of the synthesizer. The first electronic instruments that were called synthesizer would not be so described today because they were not intended for, and were nearly all incapable of, live performance; 'composition machine' is perhaps a more appropriate term. The two models of the RCA Electronic Music Synthesizer as well as the slightly later Siemens Synthesizer, all developed during the 1950s, are, like a predecessor constructed around 1929 by Edouard Coupleux and Armand Givelet, programmable electronic composition machines; similar systems were used in the Cross-Grainger 'free music' machines (1945–61), the Electronic Music Box (1951) and several devices based on the technique of drawn sound, including Yevgeny Murzin's ANS (the only pre-computer system still in use), Composertron, Raymond Scott's Electronium, the fourth of Grainger's 'free music' machines, the Hanert Electrical Orchestra, Oramics and the Variafon. In these machines the music (or individual layers of it) is programmed by punching holes in a paper tape, or drawing outlines on film, as in the optical film soundtrack. (Grainger's third machine used a related but highly individual mechanism based on 'hill and dale' channels in a paper roll.) There is always a delay in such systems (though it may be very short) between the composer's completing the 'notation' of the programming and hearing the sound, so that no real-time performance is possible (except where keyboards have been added as an alternative or special control element, as in the ANS and Hanert's apparatus). Early computer-based systems included the system at the Elektronmusikstudion (EMS) in Stockholm, the SSSP in Toronto and the series of machines at IRCAM that culminated in the 4X; outside IRCAM the principal such system today is Iannis Xenakis's UPIC (up to 1977) which, by 1987, with more powerful computer processing, was able to function in real time. Many commercial synthesizers have, of course, been used compositionally; the early modular synthesizers were primarily intended for electronic music studios, and with the advent of programmable synthesizers in the late 1970s it became possible for musicians to prepare timbres and to record sequences at their leisure, even though such a possibility has been largely ignored in the field of rock music.

(ii) Analogue synthesizers. The earliest instrument that resembles a Synthesizer in the form in which it is familiar today is the monophonic 'electronic sackbut' built by Hugh Le Caine in Ottawa in the late 1940s (fig.7). Several of its features have become common on



7. Hugh Le Caine with the original version of his 'electronic sackbut', 1945

commercial synthesizers, including a touch-sensitive keyboard (a feature introduced in electronic instruments as long ago as the first model of the Telharmonium in 1900), a portamento glide strip (resembling the fingerboards introduced in the 1920s), modulation control for vibrato and timbre, and a limited application of VOLTAGE CONTROL, the most significant aspect of the synthesizer. In addition a glide between consecutive notes (a feature pioneered in the ondes martenot and later used in the Ondioline) could be produced by a sideways key movement; pitch 'bending' is used widely by rock and jazz keyboard performers, and has only rarely been available on electronic keyboard instruments other than the synthesizer.

The next steps were carried out by Harald Bode. The two-manual version of his Melochord (1953) could be linked to separate devices in an electronic music studio such as a reverberation unit, a white-noise generator and a ring modulator (some of which were incorporated in a custom-built version in 1954). After emigrating to the USA, Bode developed a modular sound processor (1959–60) which incorporated voltage-control elements, and this had some influence on Robert A. Moog, who in 1964 invented and began to manufacture the first commercial modular synthesizer. Starting in 1962, Donald Buchla devised a series of voltage-controlled electronic music modules for the San Francisco Tape Music Center; a complete system was installed there in 1963 and the first sales were in 1964. Also in the early 1960s, Paolo Ketoff, working in Rome, constructed the integrated studio Fonosynth (1962), on which the more compact non-modular Synket (1964) was based; this also incorporated elements of voltage control. In all of these instruments interconnections between the modules were achieved by patchcords, as in a telephone switchboard, the 'spaghetti' of crossing cords often obscuring the controls on the front panel. Although they were designed for electronic music studios, and mainly contained modules that were familiar to the users of such studios (except for the voltage-control features that become possible when all the modules are specially designed and are electrically standardized), these synthesizers had one or more optional monophonic keyboards and were soon being played in concert performances. In 1968 Korg marketed the first Japanese synthesizer, and in 1969 the Putney (VCS-3) and the first version of Michel Waisvisz's Kraakdoos appeared; the first ARP synthesizer, which had matrix switches instead of patchcords, was marketed in 1970. In the same year Le Caine developed the Polyphone, the first polyphonic synthesizer.

Voltage-controlled studio synthesizers are still manufactured, with updated modules; Buchla instruments continue to be made, and models were previously marketed under the marques Aries, ElectroComp, E-mu, EMS, Korg, PAIA, Polyfusion, Roland, Serge and Synton; a newcomer is Doepfer. Of these systems, all but the ElectroComp and those from EMS and Korg were fully modular, permitting any combination of modules selected from a substantial range to be configured in any desired permutation; the remaining systems allow no choice or rearrangement, but this restriction makes possible compact methods of patching, such as the 16 by 16 pin matrix-board adopted by EMS for the Putney, which brings together all the available interconnection points in one part of the console. (This also has disadvantages: in larger instruments such as the EMS Synthi 100, with its two 60 by 60 matrix-boards, errors can easily be made; and users have found that plotting functions on a board gives less of a sense of making a connection than does the linking of two points by a patchcord.)

The success of Walter (later known as Wendy) Carlos's recording *Switched-on Bach*, which was produced on a Moog in 1968, brought the synthesizer to the attention of many people for the first time, though it was not until its use became widespread in rock music in the late 1970s that the 'man in the street' began to have some idea of what the name implied. Many other multi-tracked synthesizer recordings rapidly followed, offering interpretations and arrangements of all styles of music; over 40 recordings using the Moog had been released by the summer of 1970, of which only four contained 'serious' original compositions. The instrument was included in at least two jazz groups, and the First Moog Quartet (four synthesizers) was formed in 1969 by Gershon Kingsley. This popular exposure stimulated the formation of new companies and thus competition, which after a modest start became increasingly intense in the late 1970s.

The first new approach in synthesizers was once again inaugurated by Moog, to satisfy requests for an instrument specifically designed for concert performance. The Minimoog (1970) was followed in 1971 by the model 2600 and the Odyssey, both from ARP, which quickly became Moog's closest rival. Still monophonic (the Odyssey is strictly speaking duophonic), these more portable synthesizers eliminated patchcords and matrix-boards altogether, replacing them by hard-wired, predetermined interconnections and limited changes, obtainable from switches mounted on the front panel. The more restricted options available to the performer in these instruments marked the first step in the move away from the extremely versatile studio instrument towards a keyboard instrument resembling an electronic organ. In the early 1970s other new companies came into existence – at least six in Italy (including Crumar and Davoli) most of which were short-lived, Roland, E-mu, Serge and Oberheim, and several companies that have specialized in small synthesizers designed at least in part for schools, such as the ElectroComp and the PAIA, and the non-commercial Gmebogosse. Serge, Buchla and, to a lesser extent, EMS have remained small companies, primarily concerned with systems that have less appeal for rock musicians; they have therefore avoided most of the compromises and commercial rivalry in which other companies, at the more competitive end of the market, have had to become involved. Synthesizer manufacture in eastern European countries began around 1980, including the Vermona (East Germany, late 1970s) and the Polivoks (USSR, *c*1982).

With the more commercial approach prevalent from the mid-1970s, most companies were forced to explore new possibilities in order to maintain their position; this meant not only exploiting the latest developments in electronic technology, but also catering for a wide range of musical tastes and requirements with a selection of different instruments. Besides studio and performance synthesizers in several sizes, some manufacturers added electronic or electric pianos, electronic organs and string synthesizers to their range. The string synthesizer (also known as a 'string ensemble') is more like an electronic organ than a synthesizer; it has a limited choice of 'stops'

that may provide brass, piano and organ timbres as well as string sounds. At this time the sequencer (pioneered by Buchla in the mid-1960s) began to be widely used to extend the capabilities of the synthesizer, and some instruments even incorporated one; the sequencer was an early form of programmable 'memory' that permitted the automatic repeat of sequences of pitches. The potential of the sequencer was soon exploited in the self-contained electronic percussion unit or electronic drum machine. More specialized, computer-based sequencer instruments include the series of polyphonic digital MicroComposers manufactured by Roland since 1977. (String synthesizers and drum machines are the latest in a line of electronic instruments, including the RCA Electronic Music Synthesizer, the Mellotron and synthesizers in general, to cause difficulties with musicians' unions, particularly in the USA and Britain.)

(iii) Digital synthesis. Digital electronics, first introduced around 1970 but not widespread until the late 1970s, brought about something of a revolution in electronic instruments. Electronic instruments now incorporate microprocessors (miniature computers contained on a single 'chip') which make possible the storage and playback of sounds and various types of sound processing. The digital synthesizer offered the composer a new and more intuitive method of computer synthesis than had been available to him previously. Computers were first used for synthesis in the mid-1950s, but because computer synthesis requires a knowledge of programming in the user and some understanding of the technicalities of the computing process, few composers found it congenial; moreover the time lag between the programming of a sound and hearing it was regarded by many as a serious drawback. The digital synthesizer, which supplies the computing power necessary for real-time synthesis without requiring an ability to programme, is closer to the concept of an 'instrument' held by most composers and has therefore provided a more acceptable and usable resource.

The first digital synthesizers were devised in the early 1970s; they included the Qasar (encouraged and supported by the composer Don Banks, who had played a similar role in the evolution of the Putney), the Dimi and the Dartmouth Digital Synthesizer. The first to be marketed was the Synclavier (1976) and by 1981 a number of others were available, including the PPG Wave Computer, DMX-1000, Fairlight CMI, General Development System, RMI Keyboard Computer KC-II, AlphaSyntauri and Soundchaser. Since each of these systems employed a microcomputer, either separately or integrally, and most had two linked computers to deal with different aspects of the workload, they were the most expensive of all synthesizers, but they were highly versatile and offered the composer the widest range of resources in real-time synthesis; the playback and modification of preprogrammed sounds could be carried out simultaneously with or independently of live performance. The outward appearance of early digital synthesizers differed little from that of a computer since they usually included the standard computer peripherals such as a visual display unit, disc drives and an alphanumeric keyboard. Today virtually all synthesizers are digital, and using computer elements has become second nature to many musicians. Studio systems combine sophisticated hardware and software, as in Symbolic Sound's Kyma (software) with the Capybara Sound Computation Engine, or, like Opcode's Max software, rely on external commercial synthesis systems.

Since digital electronic technology is very different from that employed in analogue systems, some of the companies that manufactured the first digital synthesizers were new to the synthesizer market. Casio's first musical product, the VL-Tone (1981), was basically a pocket calculator with the addition of a simple keyboard. In the same period the existing synthesizer manufacturers began to integrate digital electronics, which make some processes (such as arpeggiation and sequencing) very straightforward, into their new models. One of the first manifestations of the new approach was the trend towards the polyphonic synthesizer, using several oscillators or the frequency division methods familiar from electronic organs (see §I, 4). An early stage (1974–6) was Oberheim's multiplication of a basic 'Synthesizer Expander Module' to form the nucleus of instruments with two, four, six or eight voices (that is, the number of notes that can sound simultaneously); these had a keyboard and an optional sequencer and memory. In 1975 Buchla's Electric Music Box Series 300 featured digital oscillators. In 1976 Moog produced the first fully polyphonic commercial synthesizer, the Polymoog, using two oscillators with frequency division. The next digital step was that of programmability, introduced in the 12-voice RMI Keyboard Computer KC-I in 1974 and Yamaha's GX-1 in 1975 (an eight-voice polyphonic synthesizer with three manuals and pedalboard which resembled an electronic organ, and was categorized by Yamaha in its Electone range), the monophonic Oberheim OB-1 and Yamaha's eight-voice CS80 (1976), and thereafter included in the RMI Keyboard Computer KC-II and the fully polyphonic Korg PS-3200 (1977), the five-voice Prophet 5 and the ARP Quadra (1978), the Oberheim OB-X and EMS Polysynthi (1979), from around 1980 in the Buchla Touché, E-mu's Audity, Roland's Jupiter-8, the Korg Polysix, the first Casiotones (hybrids combining elements of the synthesizer and electronic organ; see fig.6), the Prophet 10 (fig.8) and the monophonic Proteus from PAIA, and around 1982–3 in the Synergy, Chroma, Memorymoog, Buchla 400, Aries, Prism, and Yamaha DX series.

The number of polyphonic voices on a synthesizer is partly determined by cost and the area of the market at which it is aimed by the manufacturer, and partly by the sound-generation system; thus the fully polyphonic Polymoog and, to a lesser extent, the Korg PS-3200 inevitably have certain resemblances to an electronic organ, while the ARP Quadra incorporates a string synthesizer. Prior to the introduction of the Musical Instrumental Digital Interface (MIDI) in 1983 there was comparatively little demand for synthesizers to be fully polyphonic, but with



8. Prophet 10 by Sequential Circuits, 1980

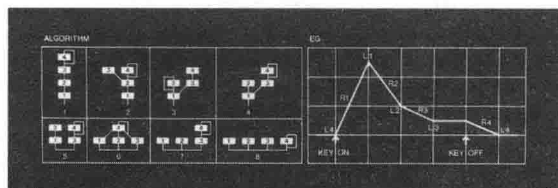
the availabitiy not only of increasingly substantial internal memory storage but also of the greater control by external devices that MIDI made possible, a maximum polyphony of a number of equivalent to all or most of a player's complement of fingers soon becomes insufficient, especially if multiple layers are to sound simultaneously. In a solo performance, for example, even 12- or 16-note polyphony can soon be exceeded if the notes in a rapid passage continue to sound for up to one second in duration. Even on currently available synthesizers and samplers – as well as on digital organs and pianos – the available polyphony is often less than the number of keys on the keyboard (normally 61, apart from the 88 keys on most electronic pianos); typically 16, 32 or 65, only reaching 128 in a handful of models at the very end of the 20th century, as the cost of computer memory continues to fall.

The programs used by these instruments mainly affect timbres ('sound files'); in some cases only those timbres supplied by the manufacturer can be used, in others the user is free to program a personal selection of sounds. As with a computer, while the synthesizer is switched on, sounds can be stored in and retrieved from its volatile memory (RAM – random access memory), but a permanent storage medium (ROM – read only memory) is required from which sounds can be loaded into RAM. A variety of storage systems have been adopted in different instruments. From 1976 Oberheim synthesizers included a facility for using a standard cassette tape recorder for storage (the same method was used in some Roland models, two Buchla ones, the RSF Polykobol and the Voyetra series), while a digital cassette unit (featured in the first PPG Wave) could be added to one version of the Roland MicroComposer and the Prophet 10. Punched cards like those used with some computers were introduced in the digital Allen organ in 1971, and similar cards were employed in the synthesizer-related ElectroComp Synkey, the RMI Keyboard Computer, two Buchla models, the Variophon wind-controlled synthesizer and the Deputy piano attachment, while a magnetized strip provided the storage medium in three Yamaha synthesizers and one miniature electronic 'organ' from the early 1980s. Many digital synthesizers use discs for storage: the $5\frac{1}{4}$″ (13·3 cm) diameter floppy disc was originally the most common, but hard (Winchester) discs, of the same size but far greater capacity, were used in the McLeyvier and Synclavier; the Fairlight had 8″ (20·3 cm) floppy discs, while the Buchla 400 began the trend for the more recent $3\frac{1}{2}$″ (8·9 cm) microfloppy discs – these are still frequently used in a high density version. Other storage systems have included plug-in cartridges and cards (anticipated in 1971 in the Prestopatch on the Putney), which were originally used in the Synergy, the DX range of Yamaha synthesizers (for both ROM and RAM) and the Elkasong feature in some Elka organs, and cards are still favoured by many companies; recent occasional use of CD-ROMs; and, in the early 1980s, the bar-code reader used briefly in models in the Casiotone range; the plug-in chips that provided the ROM (programmed by the manufacturer) in some synthesizers; and the magnetic bubble memory in Kinetic Sound's Prism synthesizer. Requirements for ever-greater storage capacity are often met by external devices that are connected via MIDI or the computer SCSI interface.

Around 1980 some other aspects of the early digital synthesizer also found their way into partially digital instruments. The computer's visual display screen has its equivalent in the small liquid-crystal display window. The knobs and switches on synthesizer consoles were often replaced by touch-pads (as in the Moog Source, and some Gulbransen organs), and the functions they control (indicated by labelling) also developed away from those introduced with the analogue instrument. There was a greater emphasis on the building and shaping of timbres, advanced by the invention of the frequency-modulation (FM) oscillator, which, by means of algorithmic structuring, can generate highly complex waveforms; oscillators of this type were used in the Yamaha DX synthesizers (fig.9), offering several 'operators' for each note, so that the user can assemble the timbre with great analytical care. Digital synthesis rapidly became sufficiently sophisticated to produce imitations of acoustic instruments, which, to the innocent listener, are indistinguishable from the instruments themselves.

Another possibility offered by digital electronics is the 'sampling' of acoustic (or electronic) sounds; any sound of up to a certain duration can be stored digitally, edited or modified, and played back by means of a keyboard or other controller at any pitch location (or many at once if the instrument is polyphonic). In the Allen organ (1971), which pioneered digital sampling in musical instruments, surprisingly authentic reproduction of pipe organ timbres was achieved with only 16 samples per second. This process (the digital equivalent of the tape-playback system in the Mellotron) was the only source of sounds in the Emulator (1981), 360 Systems' Digital Keyboard (1982) and Movement Computer Systems' monophonic Mimic (1983), as well as in several electronic percussion units from the early 1980s. It was also an element of the DMX-1000, Fairlight CMI, 4X, PPG Wave 2·2 and Synclavier II. Around 1982 the designers of the Fairlight were able to add a sampling facility for only some extra software programming, and a couple of years later the designers who had set up the new company Ensoniq with the intention of releasing a synthesizer as their first product, realized that their VLSI chip could form the basis of a sampler; thus their first product was the Mirage sampler (1985). Since the early 1980s sampling has increasingly become the predominant sound source in most electronic instruments.

Other synthesizers that were manufactured around 1980, some with a digital element, include the Wasp, several manufactured by Kawai (some under the name Teisco), single models produced by electronic organ companies such as Farfisa (Syntorchestra) and Elka (Synthex), RSF's Kobol and Polykobol, Synton's Syrinx and modular system, several marketed as kits by Powertran (including the Transcendent) and Octave-Plateau's Cat, Kitten and programmable Voyetra series. In the early 1980s many types of analogue synthesizer were controlled by small home computers in link-ups devised by the



9. Algorithm panel of the DX9 (one of the smallest in Yamaha's DX range), 1983

owners of the equipment or (in a few instances) by manufacturers.

The boom in sales of electronic instruments since the late 1970s, inspired partly by their widespread use in popular (particularly rock) music, also owes a great deal to the introduction of mass-production techniques, principally by Japanese companies. In 1976 Yamaha was the first musical instrument manufacturer to develop its own LSI (large-scale integration) microchips, each equivalent to millions of transistors and other components. From around 1978 many synthesizer manufacturers made use of the range of synthesizer chips designed by Curtis Electro Music. From the late 1980s digital signal processing (DSP) chips have increasingly been used. The only area in 20th century manufacturing in which prices were continually reduced was that of products based on electronic components, beginning with the replacement of valves by more compact transistors and diodes, then of transistors by integrated circuits, and continuing with the ever-increasing capacity that can be included on a single microchip – which will probably slow down when miniaturaization reaches the molecular level. All of these become cheaper year by year (while simultaneously computer memory and speed of operation increases substantially), and have made it inevitable that the sound generation methods and the mechanisms used in earlier electric and electronic instruments, however highly certain instruments are still regarded, can only be recreated with current technology that involves lower costs of labour and materials. By the mid-1980s the cost of designing and manufacturing custom microchips had fallen so substantially that even smaller companies could afford to do this, as with Ensoniq's VLSI chip. The availability in the early 1980s of a wider variety of microchips resulted in a rapid growth of cheap, portable keyboards, mostly battery-operated, some with narrower and/or shorter keys, but not necessarily toys. Already in 1982 the sales of such instruments totalled around 750,000.

By 1983 the larger Japanese manufacturers were beginning to introduce fully programmable digital synthesizers based on their own specialized microprocessors, with small visual displays and plug-in memory cards or floppy discs. Such production methods have appreciably reduced the cost of synthesizers, and Japanese companies have exploited their proven skill in the design of hardware and their willingness to engage external expertise in software programming when needed. Western manufacturers, by contrast – perhaps in response to the economy-consciousness of the 1980s – began to design hardware to last for a decade and to concentrate on the development and refinement of software.

A notable development in 1982–3 was the great increase in the use of home computers (from the smallest Sinclair to the Apple II – now long surpassed by more powerful machines) to control all types of synthesizers, both analogue and digital, including drum machines. Such an approach is now common among owners and users of synthesizers, at home and in the electronic music studio, many of whom understand the functioning of their instruments and have considerably expanded their capabilities by adding a computer to the system.

The agreement between several Japanese and American synthesizer manufacturers that led to the introduction of the Musical Instrument Digital Interface (MIDI) in 1983 – and its subsequent expansion as General MIDI (GM) in 1991 – has had far-reaching effects. The possibility of interconnecting instruments and devices from any two or more manufacturers, in a manner that was previously available only between the individual modules in an analogue modular synthesizer (and in a few instances between different devices from the same manufacturer) meant that the arrays of individual keyboard instruments that had recently proliferated in rock music were no longer necessary; most of the instruments could be accessed remotely, without cluttering up the stage, and did not need to have keyboards. Thus companies began to separate the CONTROLLER from the synthesis section, marketing the two sections separately: the synthesizer module (as introduced in Oberheim's synthesizer expander module, now in specialized forms such as synthesizer, digital piano and electronic organ modules and modular samplers), and the master keyboard. The latter has minimal additional MIDI controls, and is based on a weighted (usually wooden) 88-note keyboard with high quality action that gives a similar feel to that of an acoustic piano (rather than the organ keyboards used in most synthesizers), mostly with pressure and velocity (attack and release) sensitivity. Manufacturers of master keyboards include Akai, Casio, Cheetah, Deopfer, Elka, Fatar, Kawai, Korg, Kurzweil, Lync, Novation, Oberheim, Orla, Peavey, Quasimidi, Roland, Samick, Soundscape and Yamaha.

In addition to straightforward synthesizers, the so-called workstation was also introduced in the late 1980s, in which a polyphonic synthesizer is combined with a sequencer (basically a digital recorder) and substantial editing facilities. Multi-instrument keyboards (such as the 'string synthesizer' and polyphonic ensemble) were replaced by polyphonic synthesizers.

From the mid-1980s the parallel developments of microcomputers and programmable digital synthesizers (incorporating or linkable to a 'reader' of storage media such as floppy discs, plug-in microchips or data cartridges, CDs and CD-ROMs) not only permitted individual performers to create and save their own timbres instead of relying on the 'library' supplied by the manufacturer, but also opened up a new market for 'back bedroom' development of 'third-party' custom voices ('patches'). 'Patch librarians' and 'voicing software' were devised for computers that could control the parameters on a synthesizer via MIDI, showing on the screen more detailed numeric or graphic overviews than were possible on the small VDU windows of synthesizers and samplers of all the variable functions relating to a particular parameter or patch; indeed some details were otherwise inaccessible to the user. Such sample editing included substantial possibilities to 'zoom' in and out of a sampled sound, to cut, copy and paste selected sections, and to loop or reverse them, in addition to transposition. Musicians are also able to use a MIDI link from a keyboard to a computer so that any improvisation can not only be recorded and replayed but also printed out in conventional notation; performers such as the jazz pianist Oscar Peterson, although rarely if ever playing electronic instruments in public, have built up substantial studios for compositional purposes with expensive synthesizers such as the Synclavier.

Certain aspects of the contemporary development of digital techniques for modifying sounds have recapitulated those previously experienced with analogue techniques,

especially in live electronic music, where some younger composers in the late 1980s unwittingly duplicated with expensive computer systems the comparatively simple analogue transformation techniques that were available in the late 1960s and early 70s. Such parallels have also meant that the terminology adopted for certain digital features has proved to be useful in describing the equivalent analogue ones, as in the case of applying the term 'sampler' to earlier analogue instruments. Analogue equipment is designed to function in one particular manner, and anyone with relevant experience can deduce exactly what it can and cannot do. Digital equipment is the opposite, and can be called 'transparent': in many cases the hardware (the circuitry and mechanisms) could be used for radically different purposes, which are configured solely by the choice of software (computer program) that is applied.

With analogue electronic musical instruments it was always in the interests of manufacturers to supply the users and especially service engineers with complete circuit diagrams and descriptions of mechanisms; because a skilled engineer could often diagnose and replace a faulty component even without such assistance, a number of books were published from the late 1940s that consisted of abbreviated service manuals, with each chapter devoted to a single recent model from a major manufacturer. Subsequently, since digital instruments are usually based on custom-designed integrated circuit microchips containing the equivalent of thousands of individual electrical components, servicing by non-specialists is largely impossible and prevented by the deliberate unavailability of detailed internal information; as with most digital electronic equipment, with any purely electrical fault the tendency is to replace the offending circuit board rather than try to repair it. Another factor is that manufacturers wish to prevent their specialized designs from being copied by other companies (with minor changes to avoid patent infringements or legal problems), and, conversely, grandiose titles and acronyms sometimes conceal their own plagiarism of other approaches. Thus it is much harder to categorize digital sound-generating approaches other than in general terms, apart from the key aspects of sound synthesis and sound sampling.

In the musical field sales of several thousand instruments indicate a success: only 12,242 Minimoogs were manufactured, and the main Western synthesizers that have exceeded this are E-mu's Proteus (70,000) and Ensoniq's Mirage (30,000) and ESQ-1 (50,000); tens of thousands have rarely been achieved outside the major Japanese companies (Casio's sales include substantial numbers in department stores), and only the sales of the three most successful synthesizers have totalled around a quarter of a million (Korg M1, Roland D-50 and Yamaha DX7, with sales figures similar to those of the Hammond organ model B-3/C-3). By comparison, quantities of less than a thousand were achieved for some instruments that are considered to have been of major significance, many in a medium price range.

(iv) Control devices. In the preceding discussion little mention has been made of the means by which the sound-generating and -processing devices of synthesizers may be manipulated and controlled, though it will have been clear that many of the instruments referred to in §§(ii) and (iii) have music keyboards. Appropriate synthesizer controllers have been developed for performers who are not keyboard players, of which wind controllers (first proposed by Friedrich Trautwein in 1930, but not realized) are among the most successful. Following considerable interest around 1970 in devices such as octave dividers and multipliers, several wind synthesizer controllers were marketed, such as the Electronic Valve Instrument (EVI; developed from the 'blow tube trigger generator'), the Lyricon and the Variophon; the EVI was marketed by Akai in 1987 in both its original trumpet-like form and a saxophone-like derivative (known as the Electronic Wind Instrument, or EWI), while Yamaha's WX series (from 1987) was partly based on the Lyricon. Articulation of notes by means of a breath-operated control is provided in synthesizers and related instruments manufactured by Crumar and Yamaha, and in the Hohner Electra-Melodica. A number of electronic percussion instruments consist of an analogue or digital synthesizer triggered by means of special drums or drumpads. Similar, finger-operated touch-pads, in which the area of contact is itself a controlling element, were used by Hugh Le Caine in his 'printed circuit key' (1962) and in the Buchla synthesizer (from the mid-1960s), the Kraakdoos (1969), the Lambdoma (1976–7) of Dieter Trüstedt and the Buchla 400 (1982); more sophisticated touch-sensitive fingerplates, operating in three parameters simultaneously, constitute a controller manufactured in the early 1980s by Robert A. Moog's Big Briar company and the Touch-Sensitive Drum introduced in 1982 for the SSSP at the University of Toronto. More exotic control devices include the Snark (a tubular controller 1·5 metres long with buttons and switches), the Oestre (a small tubular controller using a laser beam) and the Laser Harp whose 'strings' consist of laser beams, all created in the early 1980s by the French synthesist and laser specialist Bernard Szajner; Jean-Michel Jarre has featured a similar instrument in his concerts. Interactive Light's Dimension Beam (1993) was subsequently taken up by Roland as the D Beam.

Given that most synthesizer users are rock musicians, and that electric guitarists quickly took to the various pedal-operated sound-modification devices introduced in the 1960s, it is surprising that the guitar controller has not been more popular. In the late 1960s Vox marketed the Organ Guitar, a guitar-like instrument operated by the left hand in which contact between the strings and metal inserts in the plastic frets triggered pitches generated by oscillators. In 1977 Hagström developed a similar instrument, the Patch 2000, as a synthesizer controller. David Vorhaus's Kaleidophon (1974), which resembles an electric bass guitar, has touch-sensitive flat plastic strips instead of strings; fingerboard controllers of this sort have also been used on a few synthesizers. The EMS Synthi Hi-Fli (*c*1973) consists of a small console containing various modification devices.

The first true guitar synthesizer that was both successful and reliable was introduced by Roland in around 1977. The company has produced several six-voice polyphonic instruments of this type; each consists of a specially designed guitar with switches and knobs mounted on the body (the original model had 15, one of which gives an 'infinite sustain') and a small synthesizer unit. The ARP Avatar (1978, an over-ambitious investment in which led to the company's demise) was monophonic: a special pickup unit was fitted to a normal electric guitar, and the synthesizer was controlled either by the strongest signal

received from it or by a single pre-selected string. 360 Systems' Slave-Driver (1976–8) was a monophonic pitch-to-voltage convertor, designed by Bob Easton (after a prototype from 1972) for interfacing with wind, string or other controllers; it was replaced in 1979 by the polyphonic Spectre guitar synthesizer. Another monophonic controller was marketed as part of the Korg range from around 1980. Zeta Systems have produced guitar synthesizers as well as a violin synthesizer. In the mid-1980s Octave-Plateau produced a MIDI guitar, and two computerized British systems were the SynthAxe (1985) and Stephen Randall's Stepp DG1 (1986); recent equivalents include the Ilio Digitar and the Starr Ztar.

Lightweight portable keyboard controllers, worn like a guitar, became popular with rock and jazz-rock keyboard performers around 1980, since they enabled the player to walk round the stage. Jan Hammer (who pioneered the use of the Minimoog as a 'lead' synthesizer) began around 1975 to play a rather cumbersome four-octave keyboard controller for an Oberheim synthesizer; named the Probe, it was specially designed and constructed by Jeremy Hill. Around 1979 the similar Clavitar was built for George Duke by Wayne Yentis. Other related controllers from around 1980 (with ranges between 32 notes and four octaves) include Performance Music Systems' Syntar, Electronic Dream Plant's Keytar and Sequential Circuits' Remote Prophet. The Moog Liberation, Roland SH-101 and Yamaha CS01 are self-contained small synthesizers (weighing respectively around 6·5 and 4·5 kg) that can be played on the move.

Some pedal controllers, resembling the pedal-board of an electronic organ, have been manufactured; they include the 13- and 18-note versions of the Taurus from Moog, one-octave pedal units from several companies and the two-octave Korg Synthe-Bass. Programmable machines similar to the 'walking bass' units on some home electronic organs have been marketed separately, such as the Roland Bass Line.

In recent years there has been considerable development of 'alternate' or 'alternative' MIDI controllers. These include not only the above-mentioned types that resemble certain traditional instruments but also fingerboards, which continue to be valued (as in Kurzweil's ExpressionMate, *c*1999), graphic tablets, arrays of switches, rotary faders, slide faders and photoelectric cells, as well as one-off units devised by or for individual musicians, including the Mathews-Boie Radio Drum, 'data gloves' – such as the elaborate strap-on control units of Michel Waisvisz's *De Handen* (1983), Tod Machover's Exos Dexterous Hand Master (*c*1989), Mark Trayle's adaptation of the Mattel Powerglove (1990) and Laetita Sonami's Lady's Glove (1991) – and 'space controllers' involving laser beams, ultrasonic and infra-red beams, video cameras, theremin-like capacitative fields and other types of sensor (*see* DRAWN SOUND, §3).

(v) Repertory and ensembles. Although the synthesizer came to prominence through recordings of arrangements of familiar works, the repertory also includes much original music. A number of musicians used the modular Moog live in concerts from the late 1960s, including Richard Teitelbaum, who played it as part of the ensemble Musica Elettronica Viva (which otherwise consisted of acoustic and amplified instruments), Keith Emerson and Paul Bley. Among the early performers on the popular Minimoog were Jan Hammer and Sun Ra, and the Polymoog was later used by Teitelbaum for solo playing. John Eaton specialized in live performance of his compositions for Synket, which include one of the few concerto-like works for solo synthesizer and orchestra, *Concert Piece* (1966); David Rosenboom and Bley both performed on the modular ARP 2500 and Emerson has used Korg synthesizers. Several musicians have produced multi-tracked gramophone records after the manner of Wendy Carlos, notably Isao Tomita (using a Moog), while Morton Subotnick (on a Buchla) pioneered the concept of electronic compositions designed for disc recording, sections of which were created in real time with the aid of several sequencers. Between 1972 and 1986 Dubravko Detoni included a synthesizer in 22 compositions featuring his ensemble Acezantez, mostly also with an electric organ. Recent synthesizer soloists have included Sergio Barroso and Thomas Lehn, who has continued to play an analogue instrument. Since the 1980s the synthesizer has become almost essential in the atmospheric recordings of 'New Age' music.

During the 1980s electronic keyboards, synthesizers and samplers began to appear increasingly regularly in new compositions for symphony orchestra, which often incorporated two such instruments. Composers who have featured electronic keyboards in several works include John Adams, Louis Andriessen, Gavin Bryars, Jonathan Harvey, York Höller, Michaël Lévinas and Michael Torke. Since the mid-1980s Stockhausen has included electronic keyboards in his 'modern orchestra' ensemble in many compositions. Samplers have been featured by Luciano Berio, Alexander Goehr, François-Bernard Mâche, Rolf Riehm, Manfred Stahnke, Michael Tippett, Mark-Anthony Turnage and others.

The first of several synthesizer festivals and workshops was held in Bonn in 1974. For several years from 1979 the Ars Electronica festival in Linz featured a competition for performers on synthesizers and related systems, which was won by, among others, Bruno Spoerri (Lyricon, 1979), Nyle Steiner (Electronic Valve Instrument, 1980) and Ivan Tcherepnin (Serge synthesizer with *santur*, 1982); non-commercial instruments were also entered in this competition.

Many synthesizer ensembles were formed in the 1970s and early 80s. They include Mother Mallard's Portable Masterpiece Co., Canadian Electronic Ensemble, Ensemble de Synthétiseurs de Vincennes, New Kitchen Sync., OdB and the New York Biofeedback Quartet. In groups such as Gentle Fire and Intermodulation, and in Stockhausen's composition *Sternklang* (1971) synthesizers have been used largely to process instrumental sounds and not as the principal focus. Two synthesizers, two electronic organs and two ondes martenots formed the kernel of the Ensemble d'Instruments Electroniques de l'Itinéraire. More recently (from around 1980) groups have been formed to play digital synthesizers, such as the New Computer Trio (David Behrman, George Lewis and Teitelbaum), Computer-Trio AIR (West Germany) and the First International Computer Orchestra (Linz). In California the members of the Hub pioneered interactive links between their individual computerized systems.

By 1973 the music for about 60% of broadcast commercials in the USA was produced electronically, largely with synthesizers (this application was pioneered by Raymond Scott, Eric Siday and Jean-Jacques Perrey with Gershon Kingsley); in Britain, by contrast, the

percentage of television advertisements using synthesized music was still little more than half that figure in 1983. The synthesizer has been increasingly used in film music (in the former Soviet Union and India, for example, as well as the West), and there have been isolated applications of more specialized instruments such as the Electronic Valve Instrument. In *2001* (1968) the voice of the computer Hal, singing as it is disconnected, was based on a demonstration produced with an IBM computer at the Bell Telephone Laboratories in New Jersey, while the first communication with the aliens in *Close Encounters of the Third Kind* (1977) was made through a five-note phrase played on an ARP synthesizer.

Quite other musical requirements are found in rock music, where the primary elements are high levels both of physical energy and of amplified sound, an often deliberate monotony of rhythm, and simple repetition. Neither musicians nor listeners are concerned about whether the sound of an electronic organ or piano resembles its acoustic equivalent: a desire for a wide range and variety of sound, and, not least, for visual impact, led around 1980 to players' surrounding themselves on three sides by a dozen or so instruments, stacked four or more high, which usually included an electric or acoustic piano (or both) and a Mellotron or electronic organ, as well as synthesizers, often giving over 60 octaves of keyboards. Multi-keyboard performers in rock and jazz-rock (several of whom have worked with Yes) included Rick Wakeman, Vangelis, Patrick Moraz, Chick Corea, Stevie Wonder, Herbie Hancock, Klaus Schulze, Jean-Michel Jarre, Joe Zawinul, Larry Fast (under the name Synergy) and George Duke; most of these musicians also produced at least one solo record based on multi-track tape techniques. The advent of MIDI meant that such multi-keyboard setups soon became outmoded, with additional keyboard or modular instruments no longer visible onstage. Other types of synthesizer, besides those with keyboards – for example the wind- and guitar-controlled instruments mentioned in §(iv) – found their chief application in rock music; electronic percussion units (or drum synthesizers), achieved phenomenal success in 1982, not long after they first became widely available, and subsequently formed the basis of many of the styles popular in the 1990s.

The first pop groups to lay particular emphasis on their use of synthesizers (which often made up the entire instrumentarium) began to appear in about 1977; they included the Yellow Magic Orchestra, Human League, Orchestral Manoeuvres in the Dark and Depeche Mode. A rather different approach was adopted by synthesizer groups such as Tangerine Dream, whose music is drawn out, enveloping and hypnotic, and Kraftwerk, whose performing style was intended to be mechanical, even robot-like. A similar restraint could be seen in the work of Brian Eno, who largely restricted himself to the use of a single instrument, the Putney. With the exception of Sun Ra, Paul Bley and Annette Peacock, jazz musicians came later to the synthesizer.

In the early 1980s the synthesizer began to be known in non-Western countries. It has found its way into the popular music of African countries such as Nigeria, and (as mentioned above) has been employed by the Indian film industry. Touring rock musicians have introduced it into countries where it was not otherwise available – Jean-Michel Jarre, for example, was the first Western musician to perform on synthesizers in China.

6. Newly invented instruments and sound systems. The majority of electronic instruments have been those that electrical engineers have invented and manufacturers have made and marketed. But composers, performers and musical instrument inventors have also devised their own electric and electronic instruments and sound-generating systems; they include (in the earlier period) Mager, Helberger, Martenot, Obukhov and Sala, and, later, inventors who have been primarily musicians (Percy Grainger, Raymond Scott, Nyle Steiner, Michel Waisvisz, Serge Tcherepnin, Salvatore Martirano and William Buxton) or have had substantial musical training or involvement (Hugh Le Caine, Robert A. Moog, Donald Buchla and Thomas Oberheim). In 1975 Gordon Mumma published a wide-ranging survey of these aspects of electronic music. The area of sound-generating systems overlaps to some extent with that of Sound sculpture.

(i) Electroacoustic and electromechanical techniques. During the 1930s there was considerable activity in the area of electroacoustic instruments, especially string instruments of every sort. But it was only after World War II that such activities began to include inventions that bore little or no resemblance to conventional instruments. From the late 1940s music on tape (electronic music and *musique concrète*) produced in a studio became the mainstream of experimental work in creative musical electronics, and it was not until the work of composers such as John Cage (from 1960) and Stockhausen (from 1964) that the subcategory of live electronic music created in 'real time' began to be identified. (At some point in the future it is likely that the two will be reversed, with studio-composed recorded music being reserved for certain procedures that will continue to be too time-consuming or require too much computer power for live performance to be practical.) Four areas can be identified, in each of which the majority of work features real time transformation (sometimes only the last of several stages of processing) of sound sources by means of electronic equipment: sounds played on traditional instruments; sounds played on specially modified or constructed acoustic or amplified instruments or other sound sources; electronically-generated sound sources including those of synthesizers, other electronic instruments and acoustic feedback; and sounds from sources external to the performance space, often pre-recorded. This article has so far been primarily concerned with the third of these areas; the present section concentrates on systems developed by composers and improvisers in the fourth area.

In the second area John Cage pioneered the amplification of unusual sound sources in his *Cartridge Music* (1960; amplified 'small sounds'), which has been followed by the use of electromagnetic and piezoelectric pickups to amplify acoustic sounds in many contexts. Between 1964 and 1969 Max Neuhaus amplified some of his solo percussion installations; similar applications include Walter de Maria's sculptural 'Instrument for La Monte Young' (1965), in which an aluminium ball is rolled very slowly to and fro inside an amplified aluminium trough, and the Artaudofoon sculptural metal percussion instrument constructed by Frans de Boer-Lichtveld for Peter Schat's *Electrocutie* (1966), which contained 40 contact microphones. Besides percussion instruments, Allan Bryant constructed a series of amplified instruments in which sounds are produced by rubber bands, steel springs and strings (1966–7). Similar applications of amplification to

invented string instruments have been carried out by Mauricio Kagel in his *Rahmenharfe* (1969) and by Dieter Trüstedt in the series of *ch'in* instruments (based on the Chinese *qin*) and wind harps constructed since 1975. Amplification is used in most of Hugh Davies's concert instruments (since 1968), the sound installations of Richard Lerman and the Terrain Instruments of Leif Brush (all three have explored sources that are acoustically virtually inaudible), some of the sound sculptures of Takis, and instruments built since the 1970s by Paul Lytton, Godfried-Willem Raes, Tom Nunn, Chris Brown, Mario Bertoncini, the Sonde group, Max Eastley, Peter Appleton, Adam Bohman and many others.

During the 1960s a number of composers began building live-electronic transformation equipment for use with conventional instruments and other acoustic sound sources. Mumma was especially active in this area: his 'cybersonic consoles' interact with the musicians in *Hornpipe* (1967) and other works, and he designed the Sound-Modifier Console that was used in the Pepsi-Cola pavilion at Expo '70 in Osaka; he also created works involving telemetry belts with accelerometers (sensitive pickups) and frequency-modulated VHF oscillators.

Although the fourth area of live electronic techniques, that involving sound sources pre-recorded on sound playback equipment, was initially the least common, it has in recent years taken on a similar importance to that of the third area. A number of musicians have devised instruments based on electromechanical sound playback equipment such as the tape recorder, gramophone and compact disc player; these techniques are in some cases related to those of drawn sound, applications of which to musical instruments are detailed in §I, 3(ii), above. A method of composing directly on to magnetic tape without the assistance of a tape recorder was developed in the late 1940s in New York by Abraham A. Frisch who invented special magnetic stencils for the purpose; like McLaren and other film makers, Frisch made a set of magnetic dies to enable him to record a wide range of sounds with great precision, using 35 mm sprocketed magnetic tape subdivided into five parallel tracks. Further creative uses of magnetic tape (the standard ¼″ width), in which a complete tape recorder is not required, include several applications that involve moving the tape past a fixed tape head, such as the 'tape bow violin' of Laurie Anderson and an early instrument built by Michel Waisvisz, in both of which the tape is moved manually. The Lateral Thinking Instrument made by Akio Suzuki consists of lengths of pre-recorded ¼″ magnetic tape, glued together to form a large rectangle over which tape heads are moved manually; the same principle was developed in MAP_1 and MAP_2 (1967–8) by the American composer Jon Hassell, but here the tape carries additional layers of sound pre-recorded over the tape square in different directions by means of a hand-held recording head.

Gramophone records have been manipulated in related ways: in Cage's *Imaginary Landscape* no.1 (1939) and no.3 (1942) 78 r.p.m. shellac discs are subjected to speed changes and the performer lifts and replaces the arm carrying the cartridge so that there are breaks in the sound; subsequent works by Cage that feature multiple turntables are *31/3* (1969) for audience participation and *Europeras 3 & 4* (1990), with six machines. From the early 1980s Christian Marclay specialized in performing on a dual 'disco' turntable unit, manipulating long-play vinyl discs that were deliberately warped, scratched or assembled as a collage from several different recordings; in 1991 Marclay devised the installation One Hundred Turntables. Other turntable specialists include David Shea, Martin Tétreault, Otomo Yoshihide, Merzbow (Masami Akita), Claus von Bebber, Rik Rue, Erik M, Frank Schulte, Philip Jeck (his *Vinyl Requiem*, 1993, requires up to 180 1950s record players), Pierre Basatien (*Musiques paralloïdres*, *c*1998) and Janek Schaefer (whose variable speed and reversible 'tri-phonic turntable' has three arms and pick-ups). Similar techniques were devised from the early 1970s by disc jockeys with two turntables in what became hip hop and rap, including SCRATCHING, in which a distinctive rhythm squeaking and whistling sound is prodcued when records are rotated backwards and forwards by hand (requiring a more flexible and robust stylus mounting). A favourite machine has been the Technics SL-1200 Mk.2 (1978), which features a slide potentiometer for varying the speed; other companies soon followed suit, sometimes in the form of a special disco unit containing twin turntables and a mixer, and since 1994 several equivalent CD machines have been available.

Such manipulations of sound recordings have not been limited to the medium of analogue discs; equivalent treatments are possible with the digital format of the compact disc. Since 1984 Yasunao Tone has 'prepared' compact discs by attaching to them thin strips of perforated tape that partially mask the reading of the encoded digits, thus affecting pitch and timbre (*Music for 2 CD Players*, 1985). Nicholas Collins, David Weinstein, Tim Spelios and Ikue Mori, in the group Impossible Music, have modified the functioning of compact disc players by software control, creating, for example, repeated loops of selected passages. A compact disc player with 'scratching' facility has been marketed, and similar features have been included in the 1990s in dance-oriented sampling keyboards from manufacturers such as Casio, Roland and Yamaha.

From the 1980s other musicians whose work was based on pre-recorded materials opted for several analogue cassette tape recorders (in many cases replaced during the early 1990s by digital DAT cassette machines) with a wide range of their own recordings that could be rapidly interchanged (an impossibility in the handful of earlier pieces that were based on material pre-recorded on reel-to-reel tapes). In the mid-1990s it became affordable for musicians to 'burn' their own recordings onto compact discs; these have often replaced cassette tapes or other recorded media for the introduction of external sounds into the performance space. Such musicians also often adopted samplers when they became increasingly affordable in the second half of the 1980s, often in combination with other sound processors (sometimes specially constructed or adapted) and/or commercial synthesizers, in some cases under computer control. Musicians who have worked with such combinations of 'black boxes' include David Tudor, Ron Kuivila, Richard Teitelbaum, Marek Chołoniewski, Voice Crack (Norbert Möslang and Andy Guhl), Rolf Julius, Michael Prime, Andres Bosshard, members of the Hub, Bob Ostertag, Arcane Device (David Myers), Otomo Yoshihide, Yamatsuke Eye, Sachiko M, Matt Wand, Mats Lindström, Matt Rogalsky, Richard Barrett, Rik Rue, Jérôme Noetinger, Lionel Marchetti, Gert-Jans Prins, and the sound poet Jörg Burkhard. In

some cases a specially designed or modified controller is used, mostly with MIDI, as with Michel Waisvisz (*De Handen*), Nicholas Collins ('trombone-propelled electronics', in which the trombone does not sound) and Peter Beyls (Oscar), as well as several musicians who employ 'space control' or 'data gloves' (see §5(iv) above); similar systems have been used in combination with traditional instruments, among others by Pauline Oliveros (the Expanded Instrument System, with an accordion tuned in just intonation), by Peter Cusack ('bouzouki-controlled samples'), by Pamela Z (BodySynth controller, primarily for processing her voice) and by several violinists: Jon Rose, Takehisa Kosugi, Philipp Wachsmann, Carlos Zingaro, Phil Durrant and Kaffe Matthews.

Another approach to using existing external sound is the live treatment of broadcast sounds 'from the air', for example, sounds captured from radio broadcasts in Collins's *Devil's Music* (1985), by Disinformation (Joe Banks) – often recorded in advance, from a variety of natural and man-made sources such as electrical storms and data transfer broadcasts – and by Scanner (Robin Rimbaud), based on mobile telephone conversations.

(ii) Acoustic feedback. The phenomenon of acoustic feedback (described in §I, 5(ii), above) has been widely exploited as a source of sounds and as a means of modifying sounds produced by other sources. A number of composers have devised different methods of altering the pitch of the feedback sound: in Mesías Maiguashca's *A Mouth Piece* (1970) microphones are moved around and their relationships with the loudspeaker are modified by means of cardboard tubes and the performers' mouth cavities, while in Hugh Davies's Quintet (1967–8) the connections between individual microphones and loudspeakers are permutated. The interaction of feedback and acoustic sound sources has been explored by David Behrman in *Wave Train* and *Players with Circuits* (both 1966), in which vibrating objects such as piano strings are used, Max Neuhaus in his realizations for percussion of Cage's *Fontana Mix* (from 1965), and Robert Ashley (*The Wolfman*, 1964) and Maiguashca who have combined feedback with singing. Alvin Lucier has mixed electronically generated sounds with feedback in *Bird and Person Dyning* (1975), and in David Tudor's *Microphone* (1973) a high degree of filtering is applied to feedback sounds. The phenomenon has also been exploited in Steve Reich's *Pendulum Music* (1968) by members of Composers Inside Electronics (particularly in the work of John Driscoll) and by Nicholas Collins and Paul Earls.

(iii) Electronic oscillators. Considerable use has been made of oscillators in concert performances. To begin with composers and performers utilized oscillators manufactured for non-musical purposes (as test equipment), but later they had them specially made for greater stability or took them from modular synthesizers. In some cases they are employed to produce static pedal points and drones, in others to create glissandos, sometimes very slowly; pulse oscillators generate periodic clicks which can be accelerated to produce sustained pitches. The earliest works to include electronic oscillators manipulated as instruments were the two by Cage mentioned above: in *Imaginary Landscape* no.1 the discs used have oscillator frequencies recorded on them for test purposes, and in no.3 they are combined with oscillators operated directly. Similar applications were made by Paul Boisselet in several works begun in the mid-1940s and completed between 1949 and 1964 (including *Symphonie rouge* and *Symphonie jaune*), and by the Turkish composer Bülent Arel who composed a work for string quartet and electronic oscillator in 1957.

Cage's close associate David Tudor began to use oscillators in 1964 in *Fluorescent Sound*, and from the late 1960s he constructed his own oscillator circuits for works such as the first of the 'Rainforest' series (1968). Between 1969 and 1977 he collaborated with the composer Lowell Cross and the physicist and sculptor Carson Jeffries on the 'Video/Laser' series of performances and sound environments, in which electronic sounds and laser images are controlled by the same circuitry; Cross continued this work with a team at the University of Iowa. Cross was also the designer of the photoelectric control circuitry built into a chessboard for *Reunion* (1968), in which moves executed on the board in the course of a game between Cage and Marcel Duchamp controlled the sounds of live-electronic and electroacoustic works by Behrman, Cross, Mumma and Tudor.

Alvin Lucier's work is largely concerned with acoustical phenomena and has frequently involved specially designed electronic oscillators for delineating and exploring specific sound environments; his first work of this kind was *Vespers* (1968), in which hand-held echolocation devices called Sondols ('sonar dolphins') produce short periodic pulses, the speed of which can be altered. The interference patterns formed by two or more sine waves, which set up standing waves, are explored in *Still and Moving Lines of Silence in Families of Hyperbolas* (1973–4), and similar patterns, caused by the diffractions of sine waves, are the basis of *Outlines of Persons and Things* (1975) and *Crossings* (1982–4), in which respectively physical objects and the sounds of an amplified orchestra create the interference; many subsequent works have explored the latter combination with either soloists or ensembles. An 'electronic bird' is the principal sound-source in *Bird and Person Dyning* (1975), a sine wave electromagnetically drives a long metal string in *Music on a Long Thin Wire* (1977) and two sine waves are combined in the body of a cello in *Directions of Sound from the Bridge* (1978). Two other works, *The Queen of the South* (1972), based on the visual (Chladni) patterns produced by different frequencies, and *Tyndall Orchestrations* (1976), which concentrates on the responses of gas flames to sounds, may use any sound-sources, but are particularly effective when oscillators are employed.

Other composers have made more occasional use of oscillators and of instruments based on them. Stockhausen's *Alphabet* (1972) pursues similar applications to those in the last two works by Lucier mentioned above: several oscillators create Chladni patterns, shatter panes of glass and affect gas flames and the movements of fish swimming in a tank of water. Hugh Davies has exploited difference tones between oscillators and other sound sources in Quintet (1967–8) and *Mobile with Differences* (1973). For *Organica I–IV* (early 1970s) David Johnson devised a set of hand-held tubes containing small oscillators.

Oscillators have found a number of applications in sound environments built since the 1960s. Systems controlled by photoelectric cells were designed by Toshi Ichiyanagi for Takamatsu City (1964) and a Tokyo department store (1966) using oscillators specially created by Jyunosuke Okuyama, and by James Seawright and

Howard Jones for sound sculptures in the mid- to late 1960s. Sustained and pulse oscillators have been incorporated in several environments constructed since 1967 by MAX NEUHAUS and since 1969 by Michael Brewster, and in open-air installations by Stuart Marshall; similar work has been carried out by Maryanne Amacher and Liz Phillips. From 1966 Takehisa Kosugi explored the fluctuations of audio and radio frequency oscillators and receivers when they are moved by currents of air, and since the early 1980s he has constructed quiet installations of banks of miniature pulse oscillators ('electronic crickets') that, especially in the *Interspersion* series, produce complex patterns of clicks; similar approaches are the installations of Rolf Julius and the electronic 'frogs' of Felix Hess. Also in 1966 La Monte Young began work on his environmental *Drift Studies* for two or more precisely tuned, custom-built sine-wave generators.

(iv) Synthesizers and other sound systems. A number of musicians have developed their own specialized electronic sound systems and synthesizers, of which the best-known are the Serge and Waisvisz's Kraakdoos family. In the mid-1960s the jazz saxophonist Gil Mellé constructed several small electronic instruments, which included the Electar (a simple form of string synthesizer), the Doomsday Machine (electronic cymbal sounds), the Effects Generator and Tome VI (a miniature synthesizer built inside a soprano saxophone), and subsequently (for science fiction film scores) the Percussotron III and the Tubo Continuum (a string instrument 9 metres in length) with a digital modulator. Modular synthesizers were built by Allan Bryant (around 1968) and David Rosenboom, whose Neurona (1969) was briefly manufactured. Self-playing synthesizers and other electronic systems were devised by Stanley Lunetta for sound sculptures and concerts from 1967, and two small synthesizers were constructed by Dieter Trüstedt in 1974 and 1976–7. Two unusual large-scale programmable instruments are Léo Küpper's GAME and Martirano's Sal-Mar Construction; in both of these prepared musical sequences are stored for immediate access for further processing in live performance. In 1989–92 Forrest Warthman constructed a unique 'neural-network synthesizer' for David Tudor.

During the 1970s musicians began to work with increasingly miniaturized circuitry and microcomputers. Since around 1972 Behrman has developed special modules, some of which are controlled by microcomputers, while Paul de Marinis's Pygmy Gamelan (1973) produces melodic patterns that are affected by changes in its environment. Microcomputer systems have been an area of particular interest to Californian musicians: the poet and musician Larry Wendt has built small modules for use in his performances and the members of the Microcomputer Network Band (including Jim Horton, John Bischoff and Rich Gold) have invented various devices. A percussion synthesizer was built in 1973–4 by Jim Gordon, and small synthesizers were devised in Australia by Carl Vine and in Belgium by Godfried-Willem Raes. 'Low-level' electronic systems have been assembled by Warren Burt and Ron Nagorka. A comparatively recent development is the activity of amateur musicians working at home for their own amusement, who have assembled synthesizers from commercial modules or entirely from basic components.

(v) Miscellaneous equipment. Some composers and instrument builders have been inventive in their use of electronic equipment not normally regarded as having musical applications. This approach was encouraged in the USA by the formation in the mid-1960s of Experiments in Art and Technology (EAT), which promoted projects in which creative artists and engineers cooperated on a one-to-one basis. In 1966 EAT presented a series called 'Nine Evenings: Theatre and Engineering' in New York, for which Tudor composed *Bandoneon!* and Cage his *Variations VII*; Cage's work uses electronic sounds derived from communications and monitoring equipment such as a radio receiver, a sonar device and a Geiger counter.

Since 1973 several members of the group Composers Inside Electronics have explored somewhat peripheral aspects of electronics and electromechanical systems: Ralph Jones has constructed circuits incorporating old and reject electronic components, and similar explorations have been carried out by Philip Edelstein and Bill Viola.

(vi) Control devices and techniques. The traditional relationship between performer and instrument – the physical manipulation by the player of the sound-generating device – has been extended by some composers and inventors who have exploited certain properties of the human body, such as its ability to supply capacitance and resistance in an electrical circuit, and the various functions of the nervous system. The theremin was the earliest instrument to make use of variable body capacitance, which was provided by movements of the performer's hand in front of the instrument's antenna; similar tactile control methods are employed in Eremeeff's Gnome, Hugh Le Caine's 'printed circuit key', the Kraakdoos, and the Sal-Mar Construction. Alpha rhythms (brain-waves), picked up by electrodes attached to the performer's head, have been used to control acoustic sound sources in Lucier's *Music for Solo Performer* (1965) and electronic devices in works by Manford Eaton, Richard Teitelbaum, David Rosenboom, and Pierre Henry in collaboration with Roger Lafosse. Control voltages derived in other ways from the state of the human body have been exploited by Ruth Anderson (*Centering*, 1979) and Gordon Mumma, and similar voltages taken from plants have been used in works by John Lifton and Jeremy Lord, in the Stereofernic Orchidstra of Ed Barnett, Norman Lederman and Gary Burke, and in Mamoru Fujieda's *Ecological Plantron* and *Plantron Mind*.

Other specially devised control systems have depended on more conventional electronic equipment. Robert A. Moog developed a set of proximity-sensing antennae for use in Cage's *Variations V* (1965), and in the mid-1970s Walter Stangl constructed the light-sensitive Moviophon for the K & K Experimentalstudio of Dieter Kaufmann and Gunda König for use in music-theatre works. Various 'musical stages', the movements of the performers on which trigger sound-generating equipment, have been constructed; they include Termen's Terpsitone (1932), the Pedaphonic Dansomat (1967) developed at the University of Hawaii, the Aanraker (1978) made by Michel Waisvisz to control a variant of his Kraakdoos, and the Soundstair (1977) devised by Robert Dezmelyk for Christopher Janney, who has developed this idea in various public spaces, such as a shopping mall, a subway station and an airport. Interruption of light and other beams has been used in a variety of systems, by composers such as Jacques Serrano, Qubais Reed Ghazala, Rolf

Gehlhaar and Godfried-Willem Raes (Holosound); some of these are described in DRAWN SOUND.

Ghazala has coined the term 'circuit-bending' to indicate electronic instruments that have been created by means of home-made modifications to either existing battery-powered electronic instruments or to other electronic apparatus that is intended to produce sound; in some cases this can be achieved with minimal electronic knowledge. The early electronic experiments of Termen, Martenot and Béthenod, dating from late World War I, were based on the fact that a radio receiver could be made to oscillate when someone's hand was placed in close proximity to its circuitry. In the 1950s Louis Barron devised self-destructive electronic circuits (as in the soundtrack for *Forbidden Planet*, 1956, composed in collaboration with Bebe Barron). Other 'creative mis-wiring' was an early speciality of Michel Waisvisz (starting with a VCS-3), Godfried-Willem Raes, Robin Whittle and Mats Lindström.

Electronic sound installations, often requiring many loudspeakers, have been devised by Max Neuhaus, Christina Kubisch, Maryanne Amacher, Robin Minard and Sabine Schäfer (*TopoPhonien*).

7. PROSPECTS. Two of the most significant aspects of the development of electronic technology have been the steady progress towards smaller and more complex components, and the substantial lowering of their prices once each new stage of miniaturization was established. At the end of the 20th century the miniaturization of electronic components had advanceed so far that a circuit equivalent to that of a large electronic organ of the 1930s, with a separate oscillator for each note, could be accommodated on a single very large-scale integration (VLSI) microchip; recent electronic organs, pianos and synthesizers can contain as many such circuits, lined up in rows, as an early electronic instrument had components.

Three approaches that were new to music were introduced and established in (or in association with) electronic music studios in the late 1940s and the 1950s: the use of individual devices for generating, shaping and processing sound signals (leading to the individual devices for generating, shaping and processing sound signals (leading to the synthesizer), the manipulation and storage of sounds on tape (leading to the digital sampling and storage of sounds) and computer synthesis (leading to digital sound synthesis); all three are now integrated in the digital synthesizer, which can replace nearly all the equipment in an electronic music studio. Historical precedent shows that a period of separate evolution of a new element is followed by its increasing fusion with the previous mainstream. This phenomenon previously manifested itself in the mutual influence of synthesizers and earlier electronic instruments based on the established acoustic instrumentarium, such as the electronic organ, electric piano and electric guitar; synthesizer designers, however, lacking an acoustic model to mimic, have not had the same motivation to reach any form of standardization, even within the range of models that are on the market at any one time.

Many of the most recent and likely future developments in electronic instruments can be seen as the ramifications of the end of what can be called the 'first digital era' in the late 1870s (see §II), and, following a century of analogue methods of producing and storing sound, the recent beginning of a second digital (or hybrid) era. The only method or recording sound that was available in the first digital era was that employed in mechanical musical instruments, primarily in the form of pinned barrels – a far cry from today's sophisticated methods made possible by the harnessing of electrical technology. A comparison between the capabilities of analogue sound recording and the subsequent digital methods shows substantial quantitative – especially as applied to samplers – and (at least potentially) qualitative improvements. It is often more effective to control a system indirectly, via an interface from a different framework. Thus although music is primarily analogue in nature, its individual parameters in both synthesis and sampling can be codified in numerical terms, which are more easily handled in a digital format. The digital future of electronic instruments will inevitably reflect computer developments.

Although music has long been seen as being closely related to mathematics, and its various parameters can easily be quantified numerically, the elements that contribute to expressivity and richness of timbre are, on what might be called a 'microsonic' level, mathematically highly complex. A solo violinist, for example, playing *mezzo forte* in a medium register can still be heard clearly against the main body of orchestral strings because the sound of a group of acoustic instruments playing in 'unison' has a blurred sheen to it that results from a combination of very slightly different versions of the same pitch, uncoordinated speeds of vibrato, varying dynamic levels and so on; the solo part itself contains similar irregularities in pitch, vibrato and dynamic. No instrumental sound is as 'perfect' as its electronic equivalent, and it is difficult to recreate these features accurately by means of electronic circuitry, requiring sophisticated methods of mimicking – in addition to the imperfections mentioned above – almost imperceptibly out-of-tune or even out-of-phase octaves and unisons, and minute delays to lower pitches. Samples of acoustic instruments go some way to remedying this, but few samplers or sample CD-ROMs to date offer sufficient samples to recreate every possible imperfection for every pitch within the range of a single instrument. If such subtleties of musical expression cannot yet be effectively recreated on digital electronic instruments, the failure to do so is temporary, being largely dependent on the amount of computer memory available and its speed of operation.

The analogue era enabled the application of electricity to music and many other areas of everyday use to expand rapidly from what had been achieved previously, and in doing so initiated major changes that profoundly affected the lives of every human being who was alive in the 20th century. An example of its effect on music can be seen in the field of home entertainment, where the cylinder phonograph and the disc gramophone, and especially the advent in the early 1920s of civilian radio broadcasting and electrical amplification, largely superseded domestic music making.

A more direct link with the changeovers between digital and analogue methods can be seen with the player piano. Improvements in its mechanism continued to be made in the early years of the 20th century, but, because as a keyboard instrument it is more digital than analogue in nature, progress petered out around the time that other, less taxing, forms of home entertainment became widely available. Between 1917 and 1930 a number of composers wrote music for player pianos and mechanical organs,

but subsequently attention became focused on the newer analogue resources of electronic instruments, hand-drawn film soundtracks and manipulation of gramophone records. Thus it comes as no surprise that in the second digital era, particularly from the mid-1980s, and in parallel with the development of the computer, a variety of sophisticated forms of the player piano have appeared, both for recording music and for playing it back; since in a piano the discrimination of individual pitches is far more straightforward than on monophonic instruments, being a purely mechanical function, designers have been able concentrate on methods of detecting miniscule variations in attack, key pressure, and so on. As far as the involvement of composers has been concerned, several isolated activities prior to the digital innovations of the 1980s are the exceptions that prove the rule: Conlon Nancarrow began to explore hitherto neglected possiblities of the player piano in around 1948, but a revival of interest in the instrument only came about in the 1980s after his music became better known, while the use of the barrel organ by Dutch composers from the late 1960s can be attributed partly to a museum's interest in generating new repertory for a newly acquired street organ and partly to the sociopolitical ideas that pertained in Holland at that time. The best-known recent form of player piano, Yamaha's Disklavier, has already attracted a range of composers.

A major difference between analogue and digital methods is that whereas a specialist can examine any item of analogue equipment and deduce everything that it is capable of (short of someone modifying its internal circuitry), all items of digital equipment consist of 'transparent' hardware that can be configured, through software programs, into any one of a wide variety of often unrelated simulations of analogue devices (such as mimicking a typewriter in a word-processing program). With electronic instruments, and especially the synthesizer (the major innovation in 20th century instruments), greater flexibility can be achieved, sometimes even providing access to options that the manufacturer decided not make available, when they are linked to separate microcomputers, and, when this link involves MIDI, their functioning can be affected by any changes carried out on an external device (or vice versa).

The rapid growth in digital technology at the end of the 20th century, as exemplified by the introduction of MIDI and the proliferation of ever more powerful microcomputers in all areas of work and recreation has seem some unusual realignments in the types of manufactured electronic musical instruments. Master keyboard controllers have been introduced, keyboardless sound modules have proliferated, synthesizers now often incorporate a sequencer, a sampler or a drum machine (occasionally even a vocoder), and in their basic funtions have partly replaced single-manual electronic organs; analogue tape recorders have largely given way to multi-track sequencers, electric pianos have been replaced by digital pianos with samples of the timbres of earlier electric pianos, and keyboard samplers have consigned the string machines of the 1970s to the scrapheap. More powerful computers and more sophisticated software are beginning to make practicable the software equivalent of earlier devices such as popular analogue synthesizers, and in future much more is likely to be achievable entirely in software.

Outside music, existing categories of electronic equipment have found strange bedfellows. In the early 21st century it is possible to view films on a home computer and to listen to tracks of popular music (in the MP3 music format) on a mobile telephone, in both cases 'downloaded' from the internet; some rock groups have begun to issue recordings on the internet rather than on CD, and this also provides opportunities for musicians who lack a recording contract to issue their music publicly. The extraordinarily rapid growth at the very end of the 20th century of the internet (the term is used here not only to cover its meaning as the interlinked global computer network, but also the World Wide Web, consisting of millions of cross-linked web sites, that first became possible with software written in 1990 by Tim Berners-Lee, and has potentially brough access to the internet to everyone on the planet) was initially achieved via existing copper-wire telephone cables, designed for use with a much earlier analogue system. These are beginning to be replaced with fibre-optic cables, that are suitable only for digital transmissions, and include two different new systems: Integrated Services Distributed Network (ISDN), which offers a much faster transmission of information over two parallel lines, and Asymmetrical Digital Subscriber Loop (ADSL), which is intended to provide a permanent internet connection for subscribers. European telephone tariffs for local calls are being restructured to approach more closely those in North America, where they are unmetered, thus making internet access more affordable. It is impossible to imagine how great the effect of the internet will be on the diffusion of recorded music and, to a lesser extent, the development of new electronic instruments and software.

In the long run it is unlikely that the range of different types of equipment will be reduced, either in music or in other contexts, even if most functions were to be available on stand-alone computers; apart from other considerations, completely independent applications would sometimes require simultaneous access to a single computer. In the near future the existing forms of computer, widespread at the end of the 20th century, which feature an alphanumeric keyboard and a screen (usually a bulky monitor that resembles a television set), are unlikely to become so cheap that an average household would invest in several such machines, which feature elements that are superfluous in certain contexts. A wider variety of more specialized 'dedicated' computers will be needed for very different purposes, with differently-sized consoles, screens (which will increasingly be flat liquid crystal displays (LCD), as in today's portable computers, or more expensive plasma screens), memory capacity and optional features such as controllers; apart from the existing desktop, laptop and palmtop consoles, some forms will be closer to the electronic organizer or Personal Digital Assistant (PDA), the electronic games console or the latest generation of mobile telephones with small screens and sometimes a miniature alphanumeric keyboard. Among other factors, this will be aided by the development of new, more economical chips (as in Transmeta's Crusoe microprocessor, introduced at the turn of the 21st century as an alternative to chips such as Intel's Pentium), and simpler and more flexible operating systems (like the somewhat earlier freely available Linux, originally devised by Linus Torvalds, which offers a completely different direction from that of the ever-more complex Windows

systems from Microsoft). Speech recognition software, becoming increasingly sophisticated at the end of the 20th century, will become standardized in many situations, and may make the alphanumeric keyboard largely redundant. The range of systems for music, for example, will include composition machines with larger screens to show scores in a double-page spread, while electronic organ enthusiasts will want large instruments with two manuals and a pedal-board, but comparatively simple computerized features (apart from the internal sound generation), such as a drum machine or a sequencer, just as some models in the 1970s incorporated a cassette machine.

From the mid-1980s it became possible for more and more of the functions available in analogue equipment to be executed in software, either on electronic instruments or, via MIDI, on microcomputers. A single page on a computer screen can show far more information about the settings used in various parameters than is possible on an electronic instrument's own screen, although there are inevitably too many details for most purposes; early software tended to show most of the information in tabular form, sometimes with several dozen numeric values, but without a method of highlighting the most important settings for each particular context. More appropriate graphic forms of presentation, often directly modelled on the layout of the equivalent piece of equipment, have largely resolved this problem.

Flat loudspeakers, an early dream that was first attempted in Quad's electrostatic loudspeaker in the 1950s, are likely to be perfected in the near future in the form of flat panels; an alternative possibility, at least in certain contexts, is the ability to create audible sound only within a small area at the intersection of two ultrasonic beams, one modulated, the other a carrier. A solution to another old problem, that of the tangle of wires found in most concert set-ups and recording studios, is currently a major area of research; it is more complex than the wireless element of radio broadcasts, walkie-talkies, mobile telephones, the ultra-high frequency transmission used with radio microphones, and the infra-red remote controls for televisions and other domestic equipment. Wireless connectivity for high-speed data transmission, based on Bluetooth radio communication standard, will become available early in the 21st century, initially with the most popular digital equipment (computers, mobile telephones, television sets and cameras). Developments are likely in methods of controlling synthesizers: apart from a growing range of unusual and flexible controllers, exploration of direct control by the brain has been carried out in medical research (the idea of such a man-machine interface is a familiar one in science fiction), with an interface fitted to the back of the head (or even by means of an implanted microchip). Features like this and speech communication with machines have been under investigation for over two decades, and in some cases early initiatives were overtaken by technological progress.

The last 20 years of the 20th century have seen research, leading to book publication, on several of the pioneers of electronic music (primarily analogue), including Thaddeus Cahill, Lev Termen, Maurice Martenot and Hugh Le Caine. Similar researches on the work of Jörg Mager, Friederich Trautwein, Benjamin F. Miessner and Harald Bode are still needed. Although many electric and earlier electronic instruments survive, and some are still in use, until the 1980s there were few systematic attempts to assemble collections of such instruments. The first was that of the privately owned Electronic Arts Foundation in Tampa, Florida, founded in 1972, which closed after a major fire. A more specialized collection was that held by the Hugh Le Caine Project in Toronto. A few electronic instruments are in public collections, such as the Smithsonian Institution in Washington, DC, and the Musikinstrumenten-Museum in Berlin. Since the mid-1980s several public and privately-owned museums devoted to electronic instruments have been established, mostly containing over 100 instruments (many second-hand dealers who specialise in this field often have an equivalent quantity of instruments in stock, not all of which are of similar interest); public museums include the Haags Gemeentemuseum, the Museum of Hammond Organs (Peninsula, OH), the New England Synthesizer Museum (Nashua, NH), the EMIS Synthesizer Museum (Bristol), the Museum of Synthesizer Technology (near Bishop's Stortford), the Audio Playground (Orlando, FL) and Das Keyboardmuseum (Austria). This interest has been shared by many rock musicians, some of whom have accumulated substantial quantities of 'vintage' instruments, considerably increasing the secondhand value of the more significant ones. In the long term, however, most of the existing supplies of essential spare parts will be exhausted; an alternative is the availability of the sounds of such instruments as samples on CD-ROMs. This nostalgia is similar to that regarding vinyl gramophone records now that they have been almost entirely superseded by compact discs.

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Electronic music. *See* ELECTRO-ACOUSTIC MUSIC.

Electronic organ. The term is used in this article to denote pipeless electronic keyboard instruments that have the following three features in common with pipe organs: the ability to sustain the tone indefinitely, the ability to play chords (unlike certain electronic keyboard instruments which are monophonic), and the ability to increase or decrease any sustained tone, a function comparable with that of the Swell box of the pipe organ. In addition, most electronic organs have a wide selection of timbres, similar to the stops and mixtures of the acoustic instrument. In a few instances selected registers (e.g. 16′ and 32′ bass ranks) on a pipe organ have been created electronically.

After Lee de Forest was granted an American patent on his vacuum tube in 1906, the way was paved for the possibility of generating and amplifying musical sounds. However, it was not until after World War I that the first electronic organs were produced. The Coupleux-Givelet organ, named after its two French inventors, was first constructed in 1928; it used electronic oscillators to imitate and replace a pipe organ and had two or three manuals and a full pedal-board. Several of these instruments were built in the next few years and installed in churches; one was used at the Poste Parisien broadcasting station. In 1931 Richard H. Ranger demonstrated his Rangertone organ, developed from the principle of an interrupted light source in conjunction with photo-electric cells. Laurens Hammond in Chicago began to develop an organ for commercial production in 1933; the Hammond organ first appeared in 1935 and rapidly established itself – by the end of 1937 the company had sold over 3000 instruments. In 1934 the Orgatron, invented by Frederick Albert Hoschke, was marketed by the Everett Piano Co.; this used vibrating reeds as its sound source, and is thus classified as an ELECTRIC ORGAN. It was taken over by the Wurlitzer Co. in 1946 and used as the basis of their electric organ until the mid-1960s.

The most significant differences between the various instruments lie in their manners of tone production. The electromechanical Hammond organ uses the principle of electromagnetic tone production with tone-wheels. For each frequency generated a profiled metal wheel rotates in close proximity to a coil-wound permanent magnet. As the wheel rotates it creates a disturbance in the magnetic field, inducing an alternating current in the coil. The number of projections passing the magnet per second gives the frequency; the waveshape is very close to a sine wave. Altogether 91 (later 96) such tone-wheels are used; all those producing pitches of the same pitch class rotate on the same shaft and all 12 shafts are driven by one synchronous motor. This ingeniously ensures that the instrument can never go out of tune within itself. The other characteristic principle of the Hammond organ is that of the drawbars (*see* HAMMOND ORGAN, illustration): these govern the timbre by selecting pitches close to those of the harmonic series to sound along with the fundamental. Since these are drawn from the tone-wheel system, they are not true harmonics, but rather lie within equal temperament. This method does, however, provide a very wide range of timbre synthesis, limited mainly by the fact that partials only up to the 8th (and omitting the 7th) are employed. Preselected timbre combinations, usually given the names of common organ stops, are available by pressing tabs.

An English instrument which received the greatest praise for its faithfulness to acoustic models was the electromechanical Compton Electrone invented by Leslie Bourn. Its success in imitating acoustic organs was largely attributable to the fact that it could create a large number of harmonics by means of waveforms engraved on an electrostatic disc; there were 12 such discs, one for each of the notes of the octave, the pitch of each being determined by the speed at which an associated scanning disc revolved.

For all of these organs the quality of the sound is ultimately dependent on the quality of the loudspeakers. In more sophisticated instruments a large loudspeaker cabinet is usually separate from the console of the instrument, and can be placed in any convenient or acoustically advantageous position. Since many instruments are designed for the home, manufacturers now

invariably incorporate some form of reverberation unit or electronic equivalent which can compensate for a very dry room acoustic. Often a special type of tremulant loudspeaker is incorporated or connected externally, particularly the LESLIE, which contains a rotating curved reflector that causes interesting phase-change relationships and a distinctive quality of sound.

Each of the principles of tone production so far discussed has relied upon some electro-acoustic or electromechanical device. By far the most common source used in electronic organs from the 1940s to the early 1980s, however, was that of the electronic oscillator, one per note in the more expensive instruments, otherwise a set of 12 oscillators, one for each pitch class, in conjunction with frequency dividers – electronic circuits that produce one cycle for every two at their input – or a single master oscillator with two sets of frequency dividers. Commonly the 12 source oscillators generate the frequencies of the top octave of the organ, while the frequency dividers are used to derive each lower octave. Although each set of octaves derived from a single source oscillator is perfectly in tune with the rest, there are disadvantages with this system: frequency dividers naturally generate the square wave-form, which, containing only odd harmonics, is suitable primarily for simulating stopped organ pipes. Sawtooth waves, which contain all harmonics, are necessary to simulate open organ pipes and these can only be approximated by mixing square waves of particular frequencies and amplitudes. With a harmonically rich waveform, however, the number of 'stops' available by means of switching in different formant filters is limited only by expense. Size is not so much a problem, since the valves used in electronic organs up to the 1960s were superseded first by solid-state transistors and then by integrated circuits; from the 1980s the sounds have been generated digitally (pioneered in the Allen organ from 1971), more recently based on sampled timbres. Most analogue electronic organs are fully polyphonic, with a separate oscillator or frequency divider for each note; digital organs have frequently had fewer up to the late 1990s often with only 16, at the end of the 20th century normally with 32 or 64 oscillators (most keyboards comprise 61 notes).

The question of the identity and function of the electronic organ is an interesting one. At one extreme it has nearly always been related to the church organ, to be compared with it, usually unfavourably, although special church models often offer a choice of completely different registrations, and Hammond church organs have omitted the 'out of tune' overtones. Expensive concert models have been produced by several companies, especially by Allen and Yamaha (Electones), and electronic instruments largely replaced pipe-based cinema organs. The electronic organ began to find a niche in popular music in the 1950s, especially with portable models suitable for small bands; in the 1960s 'combo' organs, such as the Farfisa Compact and Vox Continental, had considerable success. But it has found its greatest popularity as a home entertainment instrument; organs designed for this area of the market now often include a range of special effects and features, such as rhythm and 'walking bass' units, arpeggiators, memories and a choice of chord systems. In the late 1970s the development of the polyphonic synthesizer began to blur the differences between the two types of instrument; larger digital organs still retain their uniqueness, even though composers such as Stockhausen have chosen synthesizers instead of electronic organs in recent performances of their earlier works. (For further discussion of the development of the electronic organ since 1945, *see* ELECTRONIC INSTRUMENTS, §IV, 3.)

For instruments classifiable as electronic organs *see* ALLEN ORGAN; BALDWIN ORGAN; BODE, HARALD; HAMMOND ORGAN; KORG; LOWREY ORGAN; ROLAND; YAMAHA. Other significant electronic organ manufacturers or specific models (including 'organ modules') have included Ahlborn, AWB, Bradford Computing organ, Cellulophone, Conn, Copeman Hart, Dereux, Elka, Gulbransen, Johannus, KdF-Grosstonorgel, Kimball, Kinsman, Kristadin, Lichtton-Orgel, Magneton, Makin, Mastersonic, Midgley-Walker, Miller, Minshall, Norwich, Novachord, Organo, Philicorda, Rodgers, Syntronic organ, Thomas, Tuttivox, Vierling, Voce, Wyvern and Yunost'. Electronic organs are classified according to different methods of sound production in ELECTRONIC INSTRUMENTS, §I, 3(i) and 4.

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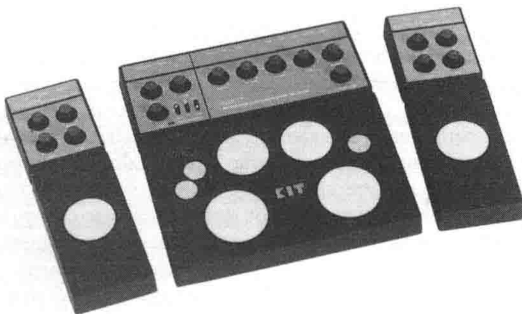
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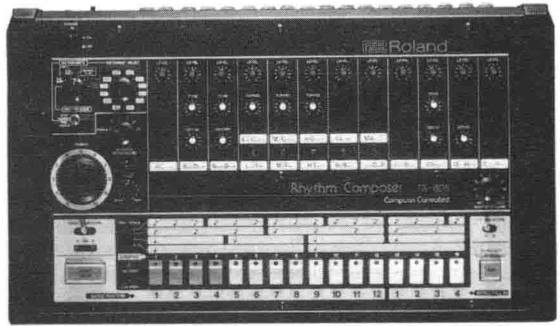
Electronic percussion [electronic drum, drum machine, rhythm machine] (Fr. *percussion électronique*, Ger. *elektronisches Schlagzeug*, It. *percussione elettronica*). An electronic instrument that synthesizes percussion sounds or stores and reproduces the sounds of percussion instruments; it is either played on controllers resembling conventional percussion instruments but equipped with a pickup or other sensor, or operated by an electronic drum machine or rhythm machine. The earliest electronic percussion instruments were the Rhythmicon by LEV SERGEYEVICH TERMEN (1931) and his oscillator-based 'keyboard electronic timpani' (1932). Around the same time Benjamin F. Miessner, with the collaboration of his

brother, independently produced his own similar Rhythmicon, and about 1935 the 'chromatic electronic timpani' with amplified strings. Electronic percussion was first developed consistently during the 1950s and 60s in the form of the 'rhythm box' (related to the electronic metronome) and as an addition to some models of home electronic organ; these produced rhythms electronically but the imitation of percussion timbre and attack was not very realistic. The earliest commercial electronic drum machine was Wurlitzer's Sideman (1959), which was soon followed by models from other organ manufacturers, such as Kinsman's Rhythm King, Korg's Doncamatic and MiniPops, Ace Electronics' Rhythm Ace (Ace Tone), Bentley's Rhythm Ace and units by Farfisa and Hammond; the incorporation of such devices into electronic entertainment organs recalls the inclusion of percussion sections in the 19th-century orchestrion and the cinema and theatre organs of the 1920s and 30s. Synthesizer companies entered the field in the 1970s, with PAIA's Programmable Drum Set (1975), Paice's drum synthesizer (1976) and the Ludwig 'Moog' drum, a drum controller for the Minimoog (early 1970s). Since 1986 finger-sized drum pads have been included on various electronic keyboards.

With the constantly increasing volume of rock music during the 1970s, even drum kits began to need amplification. Furthermore, problems arose in recording studios, where the recording of each percussion instrument from its own microphone was affected by substantial leakage from other instruments in the kit. The strong vibrations produced in the instruments necessitated the development of special contact microphones and other sensors. In the late 1970s a new generation of electronic percussion devices became possible through advances in electronic technology; they combine the sequencer with a microcomputer memory, and found widespread use in rock music. These updated versions of the rhythm box, in which everything is programmed by a combination of knobs and switches, are often controlled or triggered by special drums or drum-pads (touch-sensitive rubber or plastic-coated foam rubber surfaces resembling practice pads, usually incorporating piezoelectric crystal or other sensors which in some cases provide additional information about the position of impact). The sounds were originally synthesized electronically, as in the Kit (fig.1), Space drum, Synare, Synsonics drums and Syndrum, in Pearl Music's Syncussion (special drums), the Klone Kit and models (largely lacking any facility for real-time performance) made by the synthesizer and electronic organ



1. The Kit by MPC Electronics, 1982, with additional Tymp and Synkit consoles (giving respectively timpani and non-imitative percussion sounds)



2. Rhythm Composer (model TR808) by Roland, c1980, capable of storing programs on 12 tracks, each up to 64 bars long

manufacturers Cheetah, Elka, Godwin, Kawai, Korg, Lowrey, Multivox, Roland (over a dozen models; fig.2), Technics, Thomas, Wersi and Yamaha; the sounds of sampled percussion instruments were the basis of the E-mu Drumulator, LinnDrum, Movement Computer Systems' Percussion Computer (the only model to incorporate a VDU screen) and Digital Drum Kit (with one drum-pad), MXR's Drum Computer, Simmons electronic drums and two models made by Oberheim, and of most instruments since the early 1980s. The availability of MIDI since 1983 has meant that drum controllers such as Roland's Octapad, the drumKAT series, and models produced by Akai, Alesis, Aphex, Cheetah, Clavia (ddrum), Dynacord (Rhythm Stick), Korg, Kurzweil, Roland, Simmons, Yamaha, Zoom and others need no longer be limited to the manufacturer's own selection of timbres, which have occasionally included handclaps. In addition to electronic drums this approach has occasionally been applied to keyed percussion, as in Simmons' Silicon Mallet and the malletKAT.

Programmable drum machines have been common in rap music and some areas of reggae, usually to create unvarying repetitive rhythmic patterns. A few composers have integrated such inflexible devices into more experimental musical contexts, including Mauricio Kagel in the theatrical *Die Rhythmusmaschinen* (1978), the text-sound poet Charles Amirkhanian in several works around 1981 (such as *History of Collage*), and Vinko Globokar in *Ombre*(1989). Around 1990 Ikue Mori began performing with adapted drum machines controlling samplers.

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Electronic piano. An electronic keyboard instrument capable of producing electronically generated piano-like sounds. Many models also offer related timbres such as harpsichord, honky-tonk piano, vibraphone, clavichord and clavinet. Electronic pianos, based on electronic oscillators, were first manufactured from the 1970s, mainly in Italy; digital pianos were introduced in the early 1980s, originally based on digital synthesis, from around 1986 featuring sampled timbres. Around 1985 their increasingly realistic timbres and comparatively low cost led to the demise of the ELECTRIC PIANO, based on the

amplified vibrations of an electro-acoustic or electromechanical sound-source (common usage makes little or no distinction between the two approaches). Apart from a continuing Italian involvement (Farfisa, GEM, Orla and Viscount), recent digital pianos have been marketed (also in the form of 'piano modules' without keyboards) by Alesis, Baldwin (Pianovelle), E-mu, Ensonig, Kurzweil, Lowrey, Madison, Peavey, Rhodes, Rodgers, Samick, Voce, Wurlitzer and the Japanese companies Akai, Casio (Celviano), Kawai, Korg, Roland, Suzuki, Technics and Yamaha (including the Clavinova and GranTouch). They have a 'polyphony' of notes that can be sounded simultaneously from 12 to 128 voices (usually 24, 32 or 64), and are presented as uprights, grands or 'home keyboards', mostly with a weighted-hammer action resembling that of an acoustic piano and incorporating a sequencer or digital recorder.

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Electronic sackbut. A monophonic keyboard SYNTHESIZER (not a sackbut). It was developed by HUGH LE CAINE in consultation with Peter Jermyn (who advised on musical features) in Ottawa between 1945 and 1948; it was modified at the National Research Council of Canada in Ottawa in the late 1950s and in 1969–73. *See* ELECTRONIC INSTRUMENTS, §IV, 5(II) and fig.7.

Electronium. A monophonic electronic keyboard instrument. It was developed by René Seybold in 1948 and manufactured by HOHNER from around 1950. *See* ELECTRONIC INSTRUMENTS, §IV, 4(iii).

Electrophone [electronophone]. General term for instruments that produce vibrations that must be passed through a loudspeaker before they are heard as sound. It is applied to instruments in which vibrations are created by acoustic means but which require amplification to make them audible (incorporating pickups, special microphones or other transducers) and to instruments in which the sound-generating system is based on electro-mechanical or electronic oscillators. It is not applied to those instruments in which electricity is employed in an auxiliary capacity to power part of the action (as, for example, a pipe organ with electro-pneumatic action). Electrophones form a fifth class of instruments, in addition to the four (aerophones, chordophones, idiophones and membranophones) devised by Erich M. von Hornbostel and Curt Sachs in their system of classification (published in the *Zeitschrift für Ethnologie*, 1914; Eng. trans. in *GSJ*, xiv, 1961, pp.3–29; repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). By 1914 only a handful of electromechanical instruments had been devised, and, with one exception (William DuBois Duddell's 'singing arc'), none that was fully electronic, so that no term for such a group was included. By the end of the 20th century the classification system had still not been formally extended.

With the rapid development of electrophones from the late 1920s it was not long before organologists, musicologists and critics coined generic terms for them, in particular 'electrophonic' and 'electrotonic'. Sachs appears to have been the first to introduce the term 'electrophone' into the classification system; in *The History of Musical Instruments* (1940), he subdivided the group into 'electromechanical' and 'radioelectric' instruments. A more detailed and accurate subdivision of 'electrophonic' instruments, into three categories, was proposed by F.W. Galpin in *A Textbook of European Musical Instruments* (1937): 'autophonic' (a word derived in the same way as 'idiophonic' and applied to instruments that produce sound by means of electronic oscillators); 'electro-magnetic'; and 'electro-static'. Galpin modified this system in a lecture given to the Musical Association in the following year, in which he put forward 'autophonic', 'mechanical' (combining his earlier 'electro-magnetic' and 'electro-static', and adding 'photo-electric') and 'acoustical' categories.

Galpin's three categories of 1938 remain the most appropriate ones (though his names for them are no longer used), and they can be further subdivided to advantage. Since some of the basic principles of sound-generation were not employed, at least in commercially manufactured instruments, until the late 1930s, the first useful subdivisions of Galpin's categories were not proposed until after World War II (Dräger, 1948; Lewer, 1948; Douglas, 1949; and Meyer-Eppler, 1949).

(1) Electronic instruments may be subdivided according to the type of oscillator circuit they employ; or according to the waveforms produced by the oscillators; or according to the relationship between the frequency of the signal generated and that of the sound heard (the frequency of the sound heard may be the same as that of the signal generated; or it may be the difference between the frequencies produced by two VHF oscillators; or it may be the result of dividing the frequency produced by a VHF oscillator by means of one or more frequency dividers). It is also possible to base subcategories on combinations of these three basic factors.

(2) Electromechanical instruments produce sound by means of rotating 'tone-wheels' (either with a profiled rim or an inscribed face) or an equivalent device such as moving lengths of prerecorded tape or film, which themselves generate no acoustic sound but form part of an oscillator circuit. They may be subdivided according to whether the electrical circuit contains an electromagnetic, electrostatic or photoelectric component.

(3) Electroacoustic instruments are those in which vibrating strings, reeds, plates, rods, tuning-forks or other components function exactly as in an acoustic instrument, but the vibrations are converted into voltage variations in an electrical circuit. In these instruments the acoustic sound is normally deliberately reduced, for example by removing the energy-absorbing soundboard of string instruments (as in the electric guitar and electric piano), or by enclosing the sound source in a virtually soundproof chamber (as in some electric organs using reeds). Electroacoustic instruments may be subdivided according to whether the electrical circuit contains an electromagnetic, electrostatic, photoelectric or piezoelectric component.

In each of these categories further levels of subdivision can be introduced, just as with acoustic instruments, according to whether an instrument is monophonic, partially polyphonic or fully polyphonic, whether the pitch control is continuous (as with a string) or discrete

(as with a keyboard), how the sound is shaped and resonated, and so on.

In certain cases, especially in commercial instruments based on traditional models, there is such a close physical resemblance between an electroacoustic instrument and its acoustic ancestor that some have argued that these instruments could also be classified as a subcategory of the acoustic form (e.g. an electric guitar could be classified as a subcategory of CHORDOPHONE – necked lutes). This, however, ignores both the substantial reduction of the acoustic sound and the electrical components that have been integrally incorporated or are externally essential (such as an amplifier and loudspeaker). Since the pickups are an integral part of the instrument's design, their functioning cannot be considered as electronic processing of an acoustic sound source, the argument used in most objections to this category. Furthermore an instrument, such as a reed organ, furnished with electrostatic transducers (that are not true pickups) cannot be described as 'amplified'; the sounding objects – such as strings or reeds – actually carry a voltage (thus functioning as half of a variable capacitor) and their vibrations in the vicinity of small 'plates' create an electrical oscillation. Certain electroacoustic instruments are capable of producing additional variations in timbre or other parameters that would not be possible on an equivalent acoustic instrument, and this is more pronounced in those instruments which bear only a distant relationship to traditional instruments.

Two comparatively recent additions to the first category of electrophones are the computer-controlled digital oscillator, in which a continuous waveform is not generated directly but assembled by means of a 'sampling' technique that normally requires a rate of at least 20,000 samples per second, and digitally 'sampled' recordings of sounds from any source. In practice, both approaches have frequently been inseparably combined, as with a sampled attack added to a digitally-generated sound.

It is possible to consider the various methods of storing sound information (all of which may be creatively modified, and have been used as the basis for instruments) as special cases of the three main categories:

(1) Electronic: analogue and (particularly) digital oscillators can be controlled or programmed by a plug-in card, floppy disc, hard cartridge or other information storage device.

(2) Electromechanical: variations in an electromagnetic field, similar to that produced by a tone-wheel, are caused by playing back a pre-recorded magnetic tape disc; the photoelectric principle, now common in the compact disc, is paralleled in the 'optical' film soundtrack (*see* DRAWN SOUND).

(3) Electroacoustic: the playing back of a shellac or vinyl gramophone record produces acoustic vibrations which, in modern equipment, are nearly always electrically amplified; this is exemplified by the hand-manipulated 'scratching' of LP records by disc jockeys and others.

Ki Mantle Hood (1982) has proposed for 'electronophones' a set of organogram symbols for the various types of sound-generating, -processing and -diffusing devices found in electronic instruments; they are partly derived from the relevant electrical symbols. This appears to have had only limited application and influence, apart from the use of the term in the GAMES (Generators and Modifiers of Electronic Sound) system proposed by Bakan and others (1990), devised primarily by students of ethnomusicology, which contains inconsistencies and omissions in its subdivisions of the classification system as well as inaccuracies in the description of several earlier instruments and principles. The clarity and universality of a similar set of electrically-based symbols, adopted by some composers (notably Stockhausen) but still ignored by many others, has much to commend it in this context, since it can be applied with equal appropriateness to the items of equipment that are connected together in an electronic music studio or in a live electronic concert performance and to the elements or modules of a synthesizer or other electronic instrument. An aspect that has been comparatively neglected in existing classification systems is the complexity of even the simplest action of a performer, regarding the various combinations of the parameters of pitch, timbre, loudness and articulation, which in electrophones are frequently allocated separate controls; this is remedied in Hugh Davies's unpublished system, which combines elements of a flowchart and those of an electrical block diagram.

See also INSTRUMENTS, CLASSIFICATION OF, and ELECTRONIC INSTRUMENTS, esp. §I.

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HUGH DAVIES

Electrophonic instruments. *See* ELECTRONIC INSTRUMENTS.

Eleftheriadis, Emilios. *See* RIADIS, EMILIOS.

Elegy (Fr. *élégie*; Ger. *Elegie*). A setting of a poem, or an instrumental piece, lamenting the loss of someone deceased. The word is from the Greek *elegos*, a poem written in distichs of alternate dactylic hexameters and pentameters, and sung to the flute. Classical elegies embraced a wide variety of subject matter, but prominent among them were laments and commemorative songs; Echembrotus (*c*586 BCE) was specially noted for the gloomy

character of his flute-accompanied elegies. The music of such classical elegies has not survived, but elegiac distichs by Boethius and Ovid were set by Robert Gaguinus and Glarean and appear in the latter's *Dodecachordon* (1547). In his 20 *Elegies* John Donne used the term in its prosodic sense, and the poems are, like the elegies of Ovid and Catullus, mainly love-poems; but in modern usage the term has been increasingly reserved for verses lamenting the death of either a famous person or someone known intimately to the poet. Well-known English examples are Spenser's *Astrophel*, Milton's *Lycidas*, Shelley's *Adonais*, Arnold's *Thyrsis* and Tennyson's *In memoriam*, most of which have been set to music.

The earliest surviving type of musical elegy is the medieval PLANCTUS, whose history dates from at least the 7th century. From the 14th century to the 17th two parallel traditions existed for musical elegies: those commemorating patrons (e.g. Isaac's *Quis dabit pacem populo timenti?* for Lorenzo de' Medici, Coprario's collection *Funeral Teares for the Death of the Right Honorable the Earle of Devonshire*, 1606); and those mourning the deaths of colleagues and mentors (e.g. Josquin's *Nymphes des bois* for Ockeghem, Byrd's *Ye sacred muses* for Tallis, Purcell's *What hope for us remains* for Matthew Locke). Such compositions were given a wide variety of generic titles, including DÉPLORATION, NENIA and EPICEDIUM.

It is necessary to distinguish the elegy from the monodic LAMENTO widely cultivated during the Baroque period, particularly in Italy. The famous laments from operas such as Monteverdi's *Arianna* (1608) and Purcell's *Dido and Aeneas* (1689), and from oratorios such as Carissimi's *Jephte*, cannot properly be classed as elegies, since they are occasioned by the impending death of the character who is singing and not by the death of someone else. Among the finest examples of the elegiac cantata is Carissimi's *Lamento di Maria di Scozia* ('Ferma, lascia ch'io parli'), which is both a lament in the operatic sense and a true elegy, since the piece is a tribute to the memory of the character whom the singer is impersonating. The scenes in Handel's *Samson* (Act 3) and *Saul* (Act 3) lamenting the deaths of the respective protagonists are often called elegies, although, like the Italian lament, they mourn dramatic characters rather than real historical figures.

Elegiac sentiments are prominent in German Romantic poetry, and thence in the vocal works of Beethoven, Schubert, Schumann, Strauss and Wolf. 19th-century composers often regarded the elegy less as an epicedium for a departed friend or hero than as a vehicle for expressing personal feelings about death. For example, the preoccupation of Brahms and Mahler with elegiac texts reflects both composers' concern with death. Brahms's *Schicksalslied*, *Nänie* and *Vier ernste Gesänge* are not commemorative works, neither are Mahler's *Kindertotenlieder* and *Das Lied von der Erde*, yet they are all imbued with the kind of expression associated with the elegy. A great deal of late Romantic music might be described as elegiac, and it is no coincidence that the use of the word 'elegy' as a title for purely instrumental pieces is common from the late 19th century.

The instrumental elegy can, however, be traced back to the 17th century with such pieces as Froberger's *Lamento sopra la dolorosa perdità della Real Maestà di Ferdinando IV* (1656) and the various French pieces for lute or harpsichord known as *tombeaux* (*see* TOMBEAU and DUMP). Closely allied to these is the APOTHÉOSE, exemplified in François Couperin's *Le Parnasse, ou L'apothéose de Corelli* (1724) and his *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully* (1725). Such commemorative instrumental works began regularly to be called elegies only in the 19th century. Examples (all for keyboard) include Loewe's *Grande sonate élégiaque* op.32, Raff's 'Elegie in Sonatenform' (first movement of his Suite op.162), Stephen Heller's *Aux mânes de Frédéric Chopin: élégie et marche funèbre* op.71 and the elegies composed by Dussek (1806–7) and Liszt (1842) in memory of Prince Louis Ferdinand of Prussia (the latter using motifs from the prince's own compositions, in the manner of many Renaissance and Baroque elegies). It would not be difficult to mention several dozen other elegies (see *MGG2* for a list). Any comprehensive survey of the instrumental elegy, however, should include the numerous pieces that are elegies in all but name, like Berg's Violin Concerto (in memory of Manon Gropius) and Hindemith's *Trauermusik* (for the death of King George V). Of special interest are the elegiac works of Stravinsky, particularly those written during his last years in memory of distinguished friends (e.g. Raoul Dufy, Aldous Huxley, John F. Kennedy).

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MALCOLM BOYD

Elektronium. *See* ELECTRONIUM.

Eler, André-Frédéric [Heller, Andreas-Friedrich] (*b* Alsace, 1764; *d* Paris, 29 April 1821). French composer and teacher. In 1787 he went to Paris, where he probably changed his name to its French form. On 15 August 1789 his *Scène française* was sung at the Concert Spirituel by François Lays; this work was repeated later in the year, and a *scène avec choeur* was performed there in December. In 1794 he was a member of the selection committee for a competition established by the Institut National de Musique. When the Paris Conservatoire was formed from this institute in 1795 he served as its librarian (until 1797) and later as a teacher of accompaniment (1798–1800), solfège (1800–01, 1807–16), vocal training (1801–7) and counterpoint and fugue (1816–21). During this period he wrote numerous vocal works and pieces for wind ensembles which were performed by the students there. In his last years he collected examples of vocal music from the 16th and 17th centuries; seven volumes of this music, which were given to the Conservatoire library after his death, are in the Bibliothèque Nationale under the title Collection Eler.

Eler's music demonstrates a solid technique characterized by pure and 'correct' harmonies, derivative, some-

what Classical melodies, and an interest in counterpoint unusually great among his French contemporaries, which no doubt helped to bring about his final appointment at the Conservatoire. Though he was interested in opera, and wrote well-orchestrated stage works with a good sense of drama, he had little success in the genre; his *La forêt de Brama*, a lyric drama on an oriental theme which he felt to be his best and most polished work, was accepted by the Opéra but never performed. He also wrote much interesting chamber music, at a time when the genre was little cultivated in France, as well as orchestral pieces, vocal canons and a few works for the Revolutionary cause.

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GEORGES FAVRE/R

Eler [Elerus], **Franz** [Franciscus] (*b* Uelzen, shortly after 1500; *d* Hamburg, 22 Feb 1590). German music teacher and composer. He referred to himself as 'Ulisseus' (i.e. born in Uelzen). He joined the staff of the Johannes Gymnasium in Hamburg after 1529. The suggestion that he was Kantor there, however, and later director of music at Hamburg Cathedral has not been substantiated, although it is likely that he was at some time succentor of the Jakobikirche.

Eler's work, *Cantica sacra, partim ex sacris literis desumta, partim ab orthodoxis patribus, et piis ecclesiae doctoribus composita, et in usum ecclesiae et iuventutis scholasticae Hamburgensis collecta, atque ad duodecim modos ex doctrina Glareani accommodata et edita*, significant in the history of the liturgy and hymnology, was published in two parts at Hamburg in 1588; the second part has its own title: *Psalmi D. Martini Lutheri et aliorum eius seculi Psalmistarum, itidem modis applicati*. This and similar publications by Johann Spangenberg (1545), Lucas Lossius (1553), Johannes Keuchenthal (1573) and Mattäus Ludecus (1589) are the main sources for the predominantly monophonic repertory of the Lutheran liturgy in the 16th century.

Whereas the first part of Eler's work is devoted almost exclusively to Latin hymns, the second part, albeit in Low German dialect, forms the basis of the Lutheran vernacular hymn tradition. The collection contains very few polyphonic compositions. It is thought that the organist of the Jakobikirche, Hieronymus Praetorius, whose father and predecessor, Jacob Praetorius, had already prepared a similar collection in 1554, undoubtedly shared some responsibility in the production of the *Cantica sacra*, although it has so far not been possible to establish the exact circumstances of its publication: Eler made no mention of Praetorius in the work. Apart from its liturgical function, the work had an expressly didactic purpose, as the words of the title indicate: 'ad duodecim modos ex doctrina Glareani accommodata'.

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WALTER BLANKENBURG

Elevation. (1) The raising of the host and chalice in turn, after their consecration, by the celebrant at Mass. During the Middle Ages the custom arose of playing the organ or singing a motet during and after the consecration (as far as the *Pater noster*), except when this position was occupied by the Benedictus of a lengthy polyphonic Sanctus; such pieces were often identified by the use of the term 'Elevation'. References to the playing of the organ at the Sanctus of the Mass occur from the 13th century, and the practice is inherent in the provision of *alternatim* organ music for the Sanctus in the 15th and 16th centuries. In Italy the custom developed of playing only two short organ versets at the Sanctus and a long piece during and after the consecration (see Banchieri: *L'organo suonarino*, Venice, 1605). The most famous Elevation pieces of this kind are those of Frescobaldi: two long toccatas from his second book of toccatas and other pieces (1627) and three shorter ones from *Fiori musicali* (1635). Later examples are found in the works of Floriano Arresti and Pasquini, while two of Froberger's toccatas are intended for the Elevation.

In France, the Elevation normally occurred in the context of a longer *alternatim* scheme, replacing the Benedictus (e.g. in the organ masses of Couperin, 1690).

More recently single movements of this kind have been written by Berlioz, Reger and others, while the 'Consécration' was a normal feature of the 20th-century French organ-mass suite. The unique interlude between the Sanctus and Benedictus of Beethoven's *Missa solemnis* should also be mentioned.

Motets sung at the Elevation are first documented in Milan in the late 15th century in the context of the *motetti missales*, where compositions following the Sanctus are labelled 'ad elevationem' or 'post elevationem'. They are often on a eucharistic text, and as such would be indistinguishable from motets appropriate for Corpus Christi, except for their style, in block chords with fermatas. Otherwise the Benedictus, nearly always set as a separate section in polyphonic masses, would have coincided with the Elevation; Andrea Adami, in his *Osservazioni per ben regolare il coro dei cantori della Cappella pontificia* (Rome, 1711), states that the Benedictus should be delayed until the celebrant has genuflected after raising the chalice. The practice of singing motets at the Elevation is recorded in the papal chapel from the 16th century and in S Marco from the 17th, by which time it had become widespread. Papal legislation, while at first forbidding the use of texts not in the liturgy, by the mid-18th century allowed the performance of motets in honour of the Blessed Sacrament during the Elevation.

See also ORGAN MASS.

(2) A term used to denote particular ornaments; *see* ORNAMENTS, §6.

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JOHN CALDWELL, BONNIE J. BLACKBURN

Eleventh (Fr. *onzième*; Ger. *Undezime*; It. *undicesima*). The interval of a compound FOURTH, i.e. the sum of an octave and a 4th.

Elewyck, Xavier van. *See* VAN ELEWYCK, XAVIER.

Elfman, Danny (*b* ?Los Angeles, ?29 May 1953). American composer, rock singer, arranger and guitarist. With his brother Richard he formed the theatre company the Mystic Knights of the Oingo Boingo in the 1970s, which in 1979 became Oingo Boingo, an eight-piece, new wave band led by Elfman as vocalist and songwriter. During the 1980s the band developed a distinctive synthesizer and horn-based sound; occasionally its songs were featured in youth-market films, such as for the title song of *Weird Science* (1985), but its ten or so albums had limited commercial success and it formally broke up in 1995.

Beginning in 1985 Elfman also began scoring films, becoming especially well known for his association with the director Tim Burton; after *Batman* (1989), he became one of Hollywood's most sought after younger composers. He has worked on all but one of Burton's films, creating colourful, rhythmically driving and knowingly referential scores, well matched to Burton's surreal style. Elfman has also worked for many television shows, notably *The Simpsons*. Objecting to the overbearing use of sound effects in such action-driven films as *Batman* and *Batman Returns* (1992), he has sought out projects that give greater prominence to music. His lyrical gifts are evident in *Edward Scissorhands* (1990; one of several scores in which he included a wordless choir) and *Black Beauty* (1994). More recent films, especially *Dolores Claiborne* (1995), *Good Will Hunting* (1997) and *A Civil Action* (1998), show increasing subtlety and inventiveness, particularly in blending synthesized timbres with both standard and exotic instruments.

Elfman has acknowledged the influence of such film composers as Rota, Herrmann and Korngold, as well as of classical works such as Stravinsky's *Histoire du soldat* (to which he wittily alluded in *Beetle Juice*, 1988). He has defended himself, somewhat abrasively, against criticism for his lack of formal training and seeming dependency on orchestrators and conductors, particularly Steve Bartek (a member of Oingo Boingo) and Shirley Walker: such claims have been well-refuted.

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(*selective list*)

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MARTIN MARKS

Elford, Richard (*b* Lincoln, bap. 3 Jan 1677; *d* London, 29 Oct 1714). English tenor-countertenor and composer. He was a boy chorister at Lincoln Cathedral from October 1684 and a singing-man at Durham Cathedral from 1695. In February 1699 he drew two quarters' salary in advance and apparently went to London; he was admonished and then dismissed for 'neglecting ye Quire, & Singing in ye Playhouse'. Thomas Tudway related that he was unsuccessful on stage because of his awkward manner. Over a dozen of his songs, some specifically for the theatre, were published singly and in musical periodicals and collections from November 1699. He entered the Chapel Royal choir in August 1702 and quickly became the foremost London church singer, being also in the choirs of Westminster Abbey and St Paul's Cathedral. Burney and Hawkins referred to him as a countertenor, but his name is in a tenor partbook at Durham, and Eccles, Blow, Clarke, Weldon and Croft wrote for him in the high tenor range, as did Handel, whose 1713 *Ode for the Birthday of*

Queen Anne had important solos for 'Mr Eilfurt'. An elegy on Elford's death by Henry Carey, set by Croft, refers to Anne as Elford's patron. Weldon's *Divine Harmony* (London, 1716) consists of six solo anthems 'Performd by the late Famous Mr. Richard Elford', and in his preface to *Musica sacra*(London, 1724) Croft singled out Elford for high praise, especially for giving 'such a due Energy and proper Emphasis to the Words of his Musick'.

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OLIVE BALDWIN, THELMA WILSON

Elgar, Sir **Edward (William)** (*b* Broadheath, nr Worcester, 2 June 1857; *d* Worcester, 23 Feb 1934). English composer. His abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal.

1. Early years. 2. The 1890s. 3. Fame. 4. Hereford and London. 5. Last years. 6. Works to 1899. 7. Works 1899–1907. 8. Works after 1907.

1. Early years. Elgar's father, William Henry Elgar (1821–1906), a Dover man, was apprenticed to a London music firm, and then in 1841 settled in Worcester, establishing a piano-tuning round and in 1863 opening a music shop. Among his early clients was the dowager queen Adelaide, and through this appointment W.H. Elgar came to tune the instruments of the local county families. Though a Protestant, he was engaged in 1846 as organist of St George's Roman Catholic Church, Worcester, and, a handy violinist and pianist as well, quickly became an influence in the city's musical life. In 1848 he married Ann Greening (1822–1902), a country woman from the nearby village of Claines, with a taste and inclination for the arts.

Edward, the fourth of their seven (possibly eight) children, was born in the country cottage where the Elgars briefly lived (1856–9), and his formative years were spent in Worcester, from 1863 over the shop, Elgar Bros., at 10 High Street. But he was sent back to Broadheath for holidays at a farm, and the hamlet – its beauty, isolation, and view of the Malvern Hills – took hold of his imagination. That he alone of the Elgars' children was born there must early have set him apart. At about the age of ten he composed music for a family play on which he later drew for the *Wand of Youth* suites (1907, 1908) and *The Starlight Express* (1915).

His schooling was local and Catholic, first at a dame school, then just outside Worcester at Spetchley Park and (from 1868) at Littleton House. At 15 he had to earn his living, and worked in a solicitor's office (1872–3). He won praise as a child for his piano improvisations, but he had no formal training in music beyond violin lessons from a Worcester teacher and, in 1877 and 1878, from Adolf Pollitzer on brief visits to London. He absorbed what he could, in his father's shop and organ loft, in the cathedral services and in the city's music societies. Plans for studying at the Leipzig Conservatory foundered for lack of means. At 16 he left business and became, for the rest of his life, a freelance musician, never again holding a regular secure post.

There was plenty of local work. He became assistant, then successor (1885–9), to his father as organist of St George's. As a violinist his name appeared regularly from 1873. He was leader of the Worcester Amateur Instrumental Society (1877) and the Worcester Philharmonic (1879), accompanied then conducted (1879) the Glee Club, played the bassoon in a wind quintet (with two flutes and no horn), and became 'composer in ordinary' to the County Lunatic Asylum at Powick, coaching and conducting the staff (1879–84). He also established a violin-teaching practice. There was more music-making in Worcester than in many a comparable English city, for with Hereford and Gloucester it was host once every three years to the Three Choirs Festival, which involved the townspeople as well as the Anglican cathedral choirs. Elgar played in the violins for the Worcester festivals of 1878 (in the seconds), 1881 (in the firsts) and 1884 (under Dvořák), and in subsequent festivals until 1893. He became conductor of the Worcester Amateur Instrumental Society (1882–9) and in 1882 took his first regular job outside his city as a violinist in W.C. Stockley's orchestra at Birmingham. There, on 13 December 1883, Stockley performed Elgar's *Intermezzo: Sérénade moresque*. On 1 May 1884 the Worcester Philharmonic Society under William Done, the cathedral organist, gave his *Sevillana*; Elgar had shown the score to Pollitzer, who brought about a London performance under August Manns at the Crystal Palace on 12 May 1884. From the late 1870s Elgar made regular day-trips from Worcester to London: in 1883 he was at Manns's memorial concert for Wagner; in 1884 he heard Richter conduct Schumann's and Brahms's third symphonies; and in 1886 he attended an all-Liszt concert, in Liszt's presence.

Such all-round activity would have satisfied and supported many a young musician. But Elgar, who had relinquished the idea of becoming a concert violinist, had been composing all the time, in moments snatched between travelling, or at the end of a day's teaching – and he was not robust. Original music exists for choir, orchestra, wind quintet, and string ensembles, and also arrangements and exercises. His school was the sharp one of performance; if he lacked guidance, he suffered no false influence; and he acquired craft and speed. Though some of the early music is personal, none is exceptional, and Elgar must have been sustained at this time by an inward sense of power. In his private life he had suffered rebuffs. Helen Weaver, the daughter of a tradesman in his own street, was studying music in Leipzig, where Elgar joined her and her friend Edith Groveham for a fortnight's holiday, packed with concert-going, early in 1883. That summer they were engaged; but it came to nothing – unless some of Elgar's later music enshrined his love. He may have met with other refusals. In 1889 he found a partner to share his belief in himself. He had extended his teaching to Malvern, and there in 1886 Caroline Alice Roberts came to him as a piano pupil. She was a person of some consequence, the daughter of Major-General Sir Henry Gee Roberts, KCB. She had been born in India (on 9 October 1848) and, when she met Elgar, was living

with her widowed mother at Redmarley d'Abitot. She had accomplishments a little beyond those of the traditional daughter-at-home: she had published a novel, had a facility for verse, knew German, and sang in a choir. In Elgar she saw a slight, dark, youngish man, whose aloof manner could not hide his nervous sensibility and his dissatisfaction with his manner of life. She was prepared to take instruction in the Catholic faith – Elgar was born a Catholic, his mother having in 1852 entered the Church her husband served as organist. Edward and Alice were married quietly, in a side-chapel at Brompton Oratory, London, on 8 May 1889 (fig.1).

2. THE 1890S. Resigning most of his Midlands appointments, Elgar moved to London, first to a rented house, then to a borrowed house in Norwood, close by the Crystal Palace, where he was able to hear the enterprising programmes August Manns conducted there. Elgar is reckoned of provincial origin, but Alice gave him the independence to absorb the most recent music the capital could offer. In March 1890 they moved to 51 Avonmore Road, West Kensington, and in August their only child, Carice, was born. Elgar strove to establish himself. Some small pieces were in print, and he sold more, including *Salut d'amour* – for years his most frequently played piece – for only a few guineas (though later his publisher Schott paid him a fair royalty). Manns conducted the orchestral version on 11 November 1889, and the Suite in D the following February. Elgar secured no further London performances, and no pupils came. His disappointment was acute. But he composed there his first major work, the assured and uninhibited *Froissart*, in response to an invitation from the Three Choirs Festival, and conducted it in the Worcester Public Hall on 10 September 1890. London did not take it up, and after a cold, hard winter the Elgars retreated; in June 1891 they took a house, Forli, in Malvern, and Elgar resumed his old activities.



1. Edward Elgar and his wife, Alice, c1891

It was, to his mind, defeat: some humiliation was bound to be felt by a composer who had made a bid for London and had had to fall back on Kapellmeisterish jobs in the provinces. But Elgar had other reasons to feel an outsider. He was a Catholic in a staunchly Protestant community. Though from early days he had cherished the Romantic belief that the artist was a visionary and a man apart, his neighbours knew him as a shopkeeper's son; and to be in trade, according to the rigid class structure of the time, was to be unacceptable. He had made his position the more equivocal by marrying above him, taking a wife conscious of niceties of convention which meant little to him. He disliked any work other than composing – teaching, he once said, was in general like turning a grindstone with a dislocated shoulder – yet few composers have been able to live without uncongenial supplementary work. Elgar felt his divided position keenly. By temperament volatile, proud and shy, he developed during these years a tendency to severe and exaggerated depressions, masked by a manner sometimes jocular, sometimes touchy. At the time of Queen Victoria's Diamond Jubilee in 1897, when he was a national figure, he sent a card on the morning of a formal luncheon party which he had previously accepted: 'You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife'.

That was an extreme moment. His happier nature, and the trust and tenderness between him and his wife, are revealed at the centre of his existence, on his autograph scores and sketches. There is a skeleton draft of *The Black Knight* signed 'Alice and E. Elgar, Aug: 29, 1889', three months after their marriage; and 'Braut' (as he had called Helen Weaver, and now called Alice) occurs in many such jottings as 'Braut helped a great deal to make these little tunes' or 'Mrs Edward Elgar begs to say that these pens are infinitely too good for a wicked Braut'.

During the 1890s his achievement and reputation in the provinces grew steadily. The overture *Froissart* had been accepted by the London publishers Novello, who specialized in the cantatas then popular at provincial festivals. Elgar now turned his attention to that market. *The Black Knight* was completed, and produced on 18 April 1893 by the Worcester Festival Choral Society. 1896 saw the first performances of his oratorio *The Light of Life (Lux Christi)* at the Worcester Three Choirs Festival on 18 September, and of *Scenes from the Saga of King Olaf* during the North Staffordshire Festival at Hanley on 30 October. The acclaim won by *Olaf* was such that the work was repeated at the Crystal Palace on 3 April 1897; and Elgar's *Imperial March*, composed for the Jubilee, was performed there on 19 April 1897; Queen Victoria accepted the dedication of a commission for the Leeds Festival, the large-scale cantata *Caractacus*, which Elgar conducted on 5 October 1898. From the start he was involved in the production of his music, and performances increasingly took him to London and to the regional centres. In 1897 the Worcestershire Philharmonic Society was formed, as recognition of his growing status (though he was still teaching), and this he conducted until 1904, introducing works by composers he was now meeting professionally, such as Bantock, Cowen, Walford Davies, Mackenzie, Parry, Stanford and Sullivan, as well

as playing the classics and much contemporary French and German music.

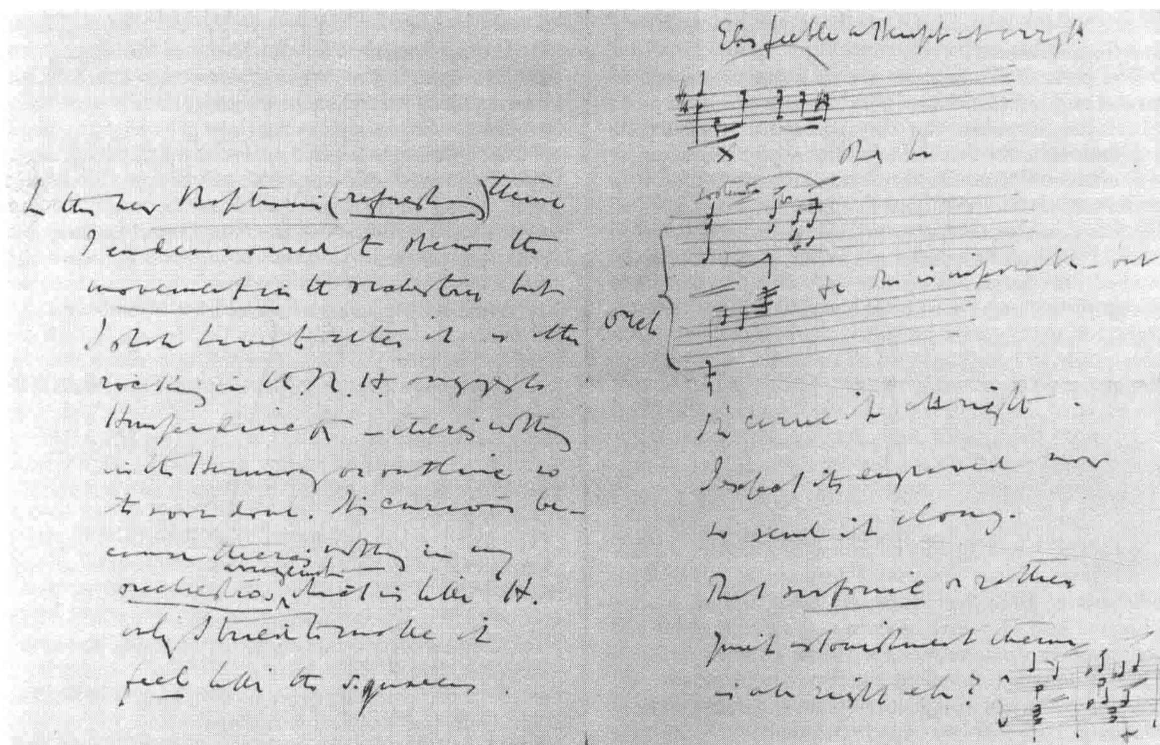
The plots of the cantatas are historical romances, at several removes from Elgar's life (though each has a point of self-identification). But they show clearly that, if he was looking to the British festival for their promotion, he was also looking across the channel for matters of style and vocabulary. In 1892 a friend took the Elgars to Germany, where they returned five times for holidays until 1902; there he heard much Wagner, and at home he studied and performed other composers' scores, from Weber to Gounod. When, after Elgar's death, the cantatas went for many years unheard, there was speculation about how he had developed so suddenly as to produce *Enigma* and *Gerontius*. It was not sudden at all. Some of his music of the 1890s is trite or overblown, a good deal is no more than picturesque, but the proximity of the masterpieces is to be heard at every other turn. Released from words altogether into an orchestral variation set, or disciplined by fine words on a subject both personal and universal, he found the freedom and the pressure he needed.

3. FAME. The Variations on an Original Theme ('Enigma') op.36 were begun 'in a spirit of humour and continued in deep seriousness', Elgar recalled in 1911. They acquired a threefold interest. Quite simply, the music is the most distinguished British orchestral work to that date. Then there was the entertainment of identifying the friend 'pictured within' each variation: the genesis of the work had been Elgar's improvising at the piano on one theme in the manner of a dozen friends, all met during the preceding weeks. Their identities quickly became known and were found to include G.R. Sinclair (the organist of Hereford Cathedral); 'Nimrod' (A.J. Jaeger, publishing office manager at Novello); Worcestershire friends, some of them amateur musicians, some not (an author, a country squire, an architect); Alice Elgar (the first variation) and Elgar himself (the last). But this was still not the solution of the 'enigma' which has teased musicians ever since. Elgar wrote: 'The Enigma I will not explain – its "dark saying" must be left unguessed . . . further, through and over the whole set another and larger theme "goes", but is not played'. (The second tune, which may or may not exist, has often been sought, but never convincingly found.) His wife and Jaeger are thought to have been the only people who knew the secret. In the early years Elgar seemed to want it guessed, but later he avoided the subject. In letters of the time he spoke always of 'my Variations', and, though the work is now known as the *Enigma Variations*, 'enigma' applies to the theme only, and was added in pencil in Jaeger's hand to the autograph. At the end of the score Elgar set words adapted from Tasso: 'Bramo assai, poco spero, nulla chieggio' ('I long for much, I hope for little, I ask for nothing'), and in *The Music Makers* (1912) he quoted the music of the theme to symbolize the loneliness of the creative artist.

The Variations brought him to national prominence on their first performance by Hans Richter at St James's Hall, London, on 19 June 1899. That autumn Clara Butt introduced his orchestral song cycle *Sea Pictures* at the Norwich Festival. By then he was considering a commission, offered on the strength of *Caractacus*, for the major choral work for the Birmingham Triennial Festival of 1900. As if to emphasize and fully to face one element in his isolation, he chose as his text the greater part of the outstanding English Catholic poem of the day, John Henry Newman's *The Dream of Gerontius* (1866). It had meant so much to him that, even before their engagement, he and Alice had marked in their copies passages that had sustained General Gordon during the Khartoum siege. Elgar began work early in 1900. His progress is vividly, searingly told in the letters exchanged between him and Jaeger (1860–1909), who since 1897 had become his champion, confidant and, on occasion, critic. (It was he who persuaded Elgar to lengthen the finale of the Variations, and to compose music for the moment when the Soul sees God in *Gerontius*.) In letters full of the hilarious 'enharmonic' puns and phonetic misspellings he loved, decorated with lively pen-and-ink drawings, Elgar poured out in an unselfconscious torrent his practical directions for the printing of his music (fig.2), his teasing warmth to his friend, his joy in creation, in his own powers, in matching himself to his great subject; and his humility to his God.

The first performance of *The Dream of Gerontius* on 3 October 1900 fell short of the work. There were several reasons: the chorus master had died during the preparation; the complexity and strangeness of the idiom had been underestimated; there was only one full score, the autograph, which Hans Richter first saw only ten days before the performance; Elgar's overwrought tactlessness at the combined rehearsal caused resentment; Richter was unable to prevent the chorus from sounding apprehensive and losing pitch; and the soloists, Edward Lloyd, Plunket Greene and Marie Brema, were not ideally cast. Though many musicians grasped the work's stature, to most of the audience it was a comparative failure. Elgar's bitter disappointment burst out: 'I always said God was against art . . . I have allowed my heart to open once – it is now shut against every religious feeling and every soft, gentle impulse for ever'. But quickly he was disclaiming the depths of his feeling, attributing his depression to other causes, protesting his interest in golf: adopting a defensive mask.

Cockaigne (In London Town), the 'healthy, humorous' overture first performed under him on 20 June 1901 in London, and dedicated to 'my many friends, the Members of British Orchestras', showed every sign of cheerfulness. But Elgar's autographs often reveal more than his printed scores, and that of *Cockaigne* bears a quotation from Langland's *Piers Plowman*: 'Meteless & moneless on Malverne hilles'. Elgar confided to Jaeger in December 1898 that he needed £300 a year, and that year had earned only £200. As a reward for *Gerontius* the Elgars had to go without fires. Novello were not markedly generous, and Elgar held it against them that in the 1890s they printed only vocal, not full scores, which did not encourage performances: orchestral scores of *King Olaf* and *Caractacus* were not published until 1905. For a short time in 1899 he changed to Boosey & Co. (fig.3). That year the Elgars had moved to a slightly larger house, Craeg Lea (E.A.C. Elgar in anagram), at Malvern Wells, and between 1898 and 1904 they rented a summer cottage, Birchwood Lodge, in thick woods on the north slopes of the Malvern Hills, which gave Elgar the informal life he so much needed. (His love of the country was down-to-earth and intense.) But in autumn 1900 he was talking, with perhaps not much exaggeration, of having to take up a trade, and in 1904 even of teaching the violin



2. Part of an autograph letter (dated 7 July 1906) from Elgar to Jaeger, referring to the reduction to vocal score of a passage ('The Sign of Healing') from 'The Kingdom' (Elgar Birthplace, Lower Broadheath)

again. He had since 1898 been wanting to compose a symphony inspired by General Gordon's heroism and religious zeal; he had even offered it for the 1899 Three Choirs Festival, but then he withdrew it. By 1904, asking where the money would come from while he composed such symphonies and chamber music, he was showing some cynicism – unless, again, he was masking a deeper unease.

Yet by now he was famous. In recognition of the Variations the University of Cambridge conferred an honorary doctorate on him in November 1900, the first of many such British and foreign honours. At Jaeger's persuasion, prominent German musicians had attended the première of *Gerontius* and had been so impressed that performances followed under Julius Buths at Düsseldorf in December 1901 and again at the Lower Rhine Festival, in May 1902 (when Muriel Foster sang the Angel's role). Elgar, present and much lauded, was hailed by Richard Strauss as the 'first English progressivist'. On the continent Weingartner, Steinbach, Busoni and Colonne, among others, began to show interest. However the second English performance (without the difficult Demons' Chorus) was given by Elgar's own Worcestershire Philharmonic Society on 9 May 1901. After it, Elgar particularly asked that the *Musical Times* report should record favourably the first performance in the same concert of a piece by John Austin, the orchestra's leader; if he was touchy about his own feelings, he was also alive to those of others. Performances of *Gerontius* at the 1902 Worcester Three Choirs Festival, and in Sheffield, Manchester, Hanley, Chicago and New York, came before the first in London, in the Catholic Westminster Cathedral (as yet unconsecrated) on 6 June 1903. The first two *Pomp and Circumstance* marches had carried a broader appeal, and the trio melody from no.1, re-used in the *Coronation Ode* of 1902 for Edward VII, began to gain worldwide celebrity to A.C. Benson's words as 'Land of Hope and Glory'.

4. Hereford and London. As a boy Elgar had been struck by his schoolmaster's comment that Christ's apostles, before their calling, had been unremarkable men, and he planned a sequence of three oratorios illustrating their training and the work of the early church. Sustained effort on the first, *The Apostles*, which he conducted at Birmingham on 14 October 1903, exhausted him, and, though this time the performance was a complete success, the ailments of stress that he succumbed to for most of his life – eye weakness, indigestion, throat trouble – became overwhelming. The Elgars wintered in 1903–4 in Italy, which then became, as Bavaria had been in the 1890s, their favoured holiday place (they made further visits in early 1907, 1907–8, 1909 and 1913). It seems that this most English of composers was at his most relaxed abroad. The hoped-for symphony, however, eluded him, and it was his third concert overture, *In the South (Alassio)*, that became the new work at the three-day Elgar Festival, devoted entirely to his music, held at the Royal Opera House, Covent Garden, on 14–16 March 1904. Such an honour had never been accorded a living English composer.

After his wife's death in 1920 Elgar must have read through the diaries she meticulously kept throughout their marriage, for he began a précis of the most significant dates. Her first lesson with him, 6 October 1886, is there. And there are two pages of jottings for 1904: the command



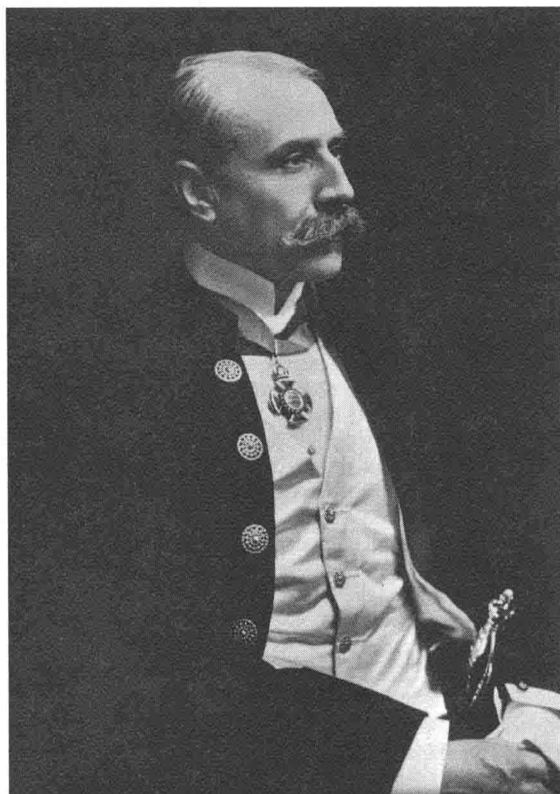
3. Title-page of Elgar's 'Cockaigne (In London Town)' (London: Boosey & Co., 1901)

to dine with the king, the levée, the Festival, Elgar's election to the Athenaeum club, his knighthood, the invitation to become Peyton Professor at Birmingham, the move to a substantial house, Plas Gwyn at Hereford, and even the installation of a telephone.

Richard Peyton, a business man, endowed a chair of music at Birmingham University on the condition that Elgar should become the first professor. Reluctant in some respects, Elgar was in others gratified, for in this way he joined the academics from outside their ranks. He delivered eight lectures between March 1905 and November 1906, largely on the state of British music at the time. (They were published in 1968.) All his life he detested the world of musical commerce and held a low opinion of the taste of the British public. He allowed these feelings to show in his lectures, and he commented on the general want of fire in compositions and performances of the time. He advocated building up the University library, better training, subsidized music, and a national opera, but spoke with more common sense and courage than tact, and his remarks were given wide and controversial publicity. When, talking of Brahms's Third Symphony, he championed absolute music, Ernest Newman demanded to know why Elgar had composed so much descriptive music. Elgar was thankful merely to recommend speakers for the next series of lectures and in 1908 to relinquish the chair to Granville Bantock. The *Introduction and Allegro* (London, 8 March 1905), the sequel to *The Apostles* called *The Kingdom* (Birmingham, 3 October 1906), and the First Symphony (conducted by Richter, Manchester, 3 December 1908) constituted his real work in his first years at Plas Gwyn. The symphony in particular was acclaimed; there were over 80 performances in its first year, in cities as far apart as Vienna, St Petersburg, Leipzig and New York.

The *Introduction and Allegro* was dedicated to S.S. Sanford, professor at Yale University. Elgar visited America in 1905, to accept a Yale doctorate, and to conduct his music in 1906, 1907 and 1911. Elgar's dedications merit attention: they include 'the greater glory of God' (the prime religious works), Hans Richter (First Symphony), the memory of Edward VII (Second Symphony), the music critic Ernest Newman (the Piano Quintet); colleagues such as Landon Ronald (*Falstaff*);

cultivated men of substance who delighted in furthering his career, such as Alfred Rodewald in Liverpool, Nicholas Kilburn in Bishop Auckland, Edward Speyer and Frank Schuster near London; and later in life men of letters, Sir Sidney Colvin (Cello Concerto) and George Bernard Shaw (*Severn Suite*). The Violin Concerto is dedicated to Kreisler, who gave its first performance in London on 10 November 1910. The man closely involved in the violin technicalities of its composition, however, was W.H. Reed, a member of the LSO and its leader from 1912, whose kindly, admiring memoir of Elgar (B1936) is an important source of first-hand memories, joining those which cover the earlier Malvern days by 'Dorabella' (Powell, B1937), the tenth 'Enigma' variation, and Rosa Burley (B1972), headmistress of the Malvern school where Elgar taught. Each book tells much about its author as well as about its subject who, as he passed into his 50s, presented an increasingly complex face. Soon after the première of *Pomp and Circumstance* no.1, Ernest Newman perceived Elgar as a 'self-divided and secretly unhappy man'. The pressure of completing *The Kingdom* taxed his faith and his resilience: he repeatedly spoke of ending his life. Honestly rejoicing in the Order of Merit bestowed on him in 1911 (fig.4), he was to the public gaze a figure of military bearing with something of the bluff country squire. Yet in his creative self-examination he needed to re-enter his childhood (the *Wand of Youth* suites), in his letters he could exult in the 'emotionalism' of his music on the one hand, and on the other curse the providence that gave him gifts; and, while defending his right to privacy, he invited speculation by publishing 'enigmas'.



4. Elgar wearing the insignia of the Order of Merit, 1911

The Violin Concerto of 1910 bears a quotation, with five dots instead of the final name, 'Aquí está encerrada el alma de .....' from the preface of Le Sage's novel *Gil Blas*. The 'soul enshrined' in this intimate, regretful music could be that of Helen Weaver; of an American friend, Julia Worthington; of an English friend, Alice Stuart Wortley; of the violin; or of Elgar himself. As with all Elgar's riddles, the answer may be allegorical, and yield most when it is pressed least. His music draws deeply on private sources and allusions, and in that sense, as in others, is as romantic as any composed. 'Music is in the air', he said in the 1890s, 'you simply take as much as you require!'; and in 1908 he described his First Symphony as 'a composer's outlook on life'. In retirement he refused to write his autobiography; in a way, he had already written it through his music.

Around the time of the Violin Concerto it seems probable that his attachment to Alice Stuart Wortley deepened into romance. He called tender themes in the concerto by his private name for her, 'Windflower', and for some years she was his musical confidante, receiving sketches as they were composed. Five years younger than he, she was a woman of grace and sensibility, a daughter of the painter Millais, and a talented amateur pianist. Her husband was Conservative MP for a Sheffield constituency and was made a peer in 1916. All four people concerned were loyal and circumspect, and if indeed there was a flame between the composer and his other Alice, its fire was surely creative. After the deaths of her husband and his wife, there remained between them a warm bond of affection. Most of her letters to him, and some of his to her, were destroyed.

The last major work composed in Hereford was the Second Symphony, first performed under Elgar in London on 24 May 1911. By 1912 the Elgars were living in London; this time, their move to the capital was to the imposing Severn House, in Hampstead, built by Norman Shaw. There they entertained (Lady Elgar's autograph book reads like the offspring of *Grove* and *Debrett*), and could indulge their delight in theatre-going. There Elgar composed *The Music Makers* (Birmingham, 1 October 1912) and *Falstaff* (Leeds, 1 October 1913); both are strangely autobiographical, the ode with self-quotations from earlier works, the symphonic study – for all Elgar's learned literary essay printed at the time – less Shakespearean than Elgarian. Only two London years passed before war came. 'Land of Hope and Glory' swept through the nation, and Elgar, who had reacted to the outbreak of war with a near-hysterical cry of fear for what might happen in battle to horses, let alone the men, begged for new, less swaggering words to his tune; but he quickly realized that the public was in no mood to want them. Musically, the war took Elgar further (after *The Crown of India* of 1912) into theatrical ground with *Carillon* and other dramatic recitations, incidental music (*The Starlight Express*) and ballet (*The Sanguine Fan*). Elgar loved the theatre, plays and opera, and was a frequent visitor to Covent Garden. In 1902–3 he went some way towards composing a ballet on the subject of Rabelais – a project enthusiastically accepted by the Grand Opera Syndicate – but then he dropped the idea. Had he really wanted to compose an opera, it would surely have been welcomed after his 1904 Covent Garden Festival. Hardy's *The Dynasts* and *The Pilgrim's Progress* were among the many suggestions made to him, but he complained in

1919 that the librettos offered him were nothing but 'blood and lust'. It was not until too late that he found a subject for himself.

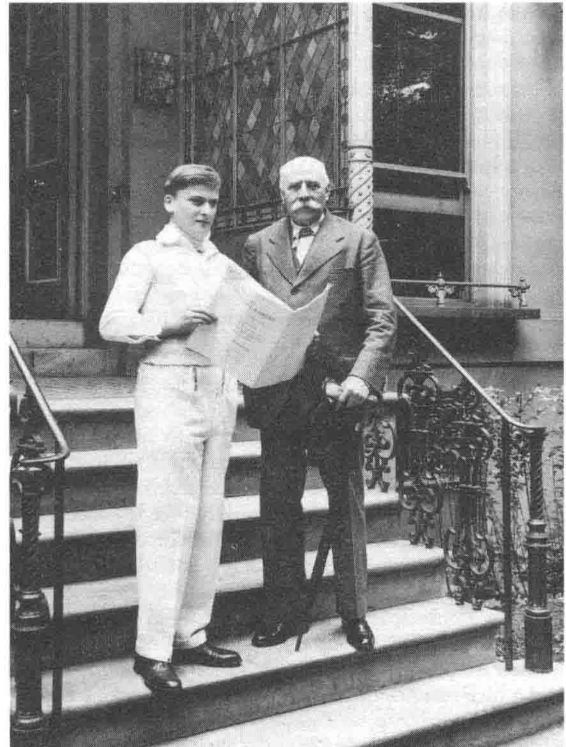
His most enduring war music is *The Spirit of England*, three choral settings in temper far removed from the romantic patriotism of his earlier years. It has come to seem as though his 'war requiem' is the Cello Concerto, composed, with the chamber music, under the stimulus of Brinkwells (1917–21), an isolated Sussex cottage in the woods, the Birchwood of his later composing days. The String Quartet and Piano Quintet had their first public performance at the Wigmore Hall, London, on 21 May 1919, and Felix Salmond introduced the Cello Concerto (though Beatrice Harrison soon became more closely associated with it) at the Queen's Hall on 27 October 1919. It was the last first performance that Lady Elgar attended.

It was in fact the last first performance of any major Elgar work. Alice Elgar, who had been failing for some months, died on 7 April 1920, and with her died a part of Elgar's creativity. In an attempt to understand this, one might consider what had first drawn the young struggling music teacher, of high aspiration, to propose to a tiny lady of gentle manners, strong in will and spirit: his pupil in music, his teacher in ways of the world, and some eight years older than him. The piety and idealism of Elgar's mother had bred in him a distrust of 'modern young women' (his phrase to Jaeger in 1898), and in Alice he found someone to cherish and revere. As the years passed and his stature grew, the nature of their bond might have changed, and it is hard to know with quite what feelings of grief, abandonment, guilt, and defensiveness he may have reacted to her death. So he went out into the world alone once more – 'only I am disillusioned and old'.

5. Last years. With the help of his daughter, Carice, Elgar set about selling Severn House, and in 1921 he moved into a London flat. In 1923 he surprised everyone by taking a cruise up the Amazon, returning excited by the opera houses he had seen. Then that year he went back to his roots, taking houses near Worcester and in Stratford-upon-Avon until in 1929 he moved into his final home, Marl Bank, in Worcester. His interest in horse-racing, in his dogs, in the good life, had now taken the place of such pastimes as golf, kite-flying, chemistry and heraldry, in which he had before found recreation and which may have been useful for staving off untimely inquiries. Some could discern neither the poet nor the dreamer in this courtly man, his hair and moustache now white, his high nose more pronounced – a Master of the King's Music (1924) who brushed aside talk of music, affecting ignorance of it. Others, recognizing that the musical and moral values of his world had given way to newer, sharper attitudes, understood his reluctance to commit himself to composition, and his haunting fear that the day of his music was done.

In 1930 E.J. Dent's article on modern English music in Adler's *Handbuch der Musikgeschichte* provoked controversy. (The article appeared in the first edition of 1924, but attracted notice in England only after the 1930 edition.) Dent wrote dismissively that 'for English ears Elgar's music is too emotional and not quite free from vulgarity'. Peter Warlock gathered senior musicians, together with Augustus John and George Bernard Shaw, to write to leading English and German newspapers in Elgar's defence. Though the young BBC consistently broadcast his music, it was true that in British concert halls and on the Continent Elgar was less played than before the war. He found comfort and companionship with his Worcester relations and with such lifelong colleagues as the cathedral organist Ivor Atkins, whose son Wulstan's account of that friendship (A1984) is a valuable supplement to the earlier first-hand memoirs. And as late as 1931 Elgar formed a touching attachment with a young woman violinist, Vera Hockman, who found in him 'a gorgeous medley of Michelangelesque grand faults and virtues' and who briefly became for the aging composer 'my mother, my child, my lover and my friend'.

Some theatre music, suites and arrangements date from his retirement, but possibly his most valuable work lay in the recording studio. Fred Gaisberg of the Gramophone Company had the foresight to engage Elgar in conducting the bulk of his instrumental music. From the acoustic records of 1914 to the last electric records of 1933, Elgar wholeheartedly cooperated, and the result is a superb series, unrivalled in documentary significance, of early composer-conductor recordings (all eventually reissued). After the Worcestershire Philharmonic days and an LSO engagement for the 1911–12 season, Elgar only occasionally conducted other composers' music; in his own he was unmatched for eloquence, vitality and justness of proportion. With the 16-year-old Menuhin he recorded the Violin Concerto in 1932 (fig.5), and the following year they performed it together in Paris; Elgar visited Delius at Grez-sur-Loing, and the two elderly composers talked of music, books and gardens. In 1931 Elgar was created 1st Baronet of Broadheath. A brief film was made that year of him conducting (see the vivid series of stills, Moore,



5. Elgar with Yehudi Menuhin, with whom he recorded the Violin Concerto in 1932

A1974; and the television programmes *Hope and Glory*, 1984, and *Elgar: Masterworks*, 1999), and this includes his speaking a few sentences; his voice was also recorded during a rehearsal, and he can be heard playing the piano in five 'improvisations' (1929). Neither the bust by P. Hedley in the National Portrait Gallery nor the portrait by Philip Burne-Jones in Worcester Guildhall is thought to do him justice, but, besides many occasional snapshots, there exist fine studio photographs (see Moore, A1972). In 1901, the year after *Gerontius*, he measured 5' 9½" and weighed 10 stone 6 lb.

Elgar in his seventies was still being urged to complete the oratorio trilogy, but whether because of his deflection after 1906 to symphonic literature or because of spiritual disillusion, *The Last Judgement* was not to be. Bernard Shaw had a part in what appeared at last to be a resurgence of power. Their sparkling friendship revived Elgar's interest in opera, and Sir Barry Jackson, the director of the Malvern Festival, was drawn into helping him extract a libretto for *The Spanish Lady* from Ben Jonson's *The Devil is an Ass*. Then in 1932 the BBC, prompted by Shaw and others, commissioned a Third Symphony. Elgar's frequent grumbles that his music was unwanted had led people to suppose that it was part written. Work on both opera and symphony progressed fast, and sketches accumulated, but in autumn 1933 an operation revealed that the sciatic pain from which he suffered was caused by a malignant tumour. In November Elgar appeared to be sinking. Carice sent for Reed, who gave Elgar the assurance he pleaded for that no-one should 'tinker' with the incomplete symphony. He rallied enough to return home, to listen in his last weeks to his own records, even to supervise by post office circuit a final recording session in London. His thoughts returned longingly to his early days beside his beloved river Teme, where he had wished to be buried. He died, after being given the last sacrament, on 23 February 1934.

He was laid beside his wife in the place she had chosen, St Wulstan's Church, Little Malvern, and is commemorated by a window based on *The Dream of Gerontius* in Worcester Cathedral (1935) and a tablet in Westminster Abbey (1972). From their earliest days Elgar's wife preserved letters, press cuttings, manuscript sketches and autographs: the Elgar archives are among the richest of any composer. In 1938 the cottage at Broadheath where he was born was opened as a museum (and expanded during the 1990s) to illustrate his home, his fame and his work.

6. Works to 1899. Elgar began composing before he understood notation, and his phrase 'music is in the air' takes literal and imaginative force with his attempt to write down the singing of the reeds by the river. As a youth he invented copiously, and he returned all his life for themes and inspiration to his early sketchbooks. They hold, for an untrained boy of his period, some adventurous fragments. The suave, devotional style of his early church pieces may be partly derived from the music of the Catholic Emancipation movement familiar to him in his own church. Violin and piano romances, written for himself as composer-performer, have grace and fluency and a nice balance of sentiment and display – one reason for the popularity of *Salut d'amour*, apart from its endearing tune, may be that it is easier than most of his pieces to play. The wind quintet music (1878–81) is remarkable for his thorough and stylish investigation of classical sonata forms along the lines of Haydn, Schubert and Mendelssohn, and for the young man's relish for his craft. The Powick Asylum orchestra music often shows the Elgarian turn of phrase. *Sevillana* (1884), too, reveals Elgar's personal sonority, and his love of sliding in a new counter-melody under a repeat; he often mined a colourful Spanish vein though he never visited that country. In *Ecce sacerdos magnus* (1888) his grand processional note first sounds.

At the age of 32, Elgar had composed nothing of sustained originality, and his self-trust in moving to London is the more astonishing. If he had little to offer the capital, he had much to gather. In July 1889 he went three times to *Die Meistersinger* at Covent Garden. From October 1889 to March 1890 he attended the Crystal Palace concerts, day after day, hearing Weber overtures, Meyerbeer selections, Gounod and Massenet, Mendelssohn, Schumann and Brahms, Liszt (*Les préludes*), Berlioz (*Benvenuto Cellini* overture) and Wagner (excerpts, from *Rienzi* to *Die Walküre*). On 6 April 1890 he began composing his concert overture *Froissart*, and though there are plainly responses to what he had heard, his intensive course of self-education had released his own personality. 'When Chivalry lifted up her lance on high' from Keats is quoted on the score; Elgar's lance was lifted too. The brilliant opening gesture, the generous cut of the melodies, the long, dying string cadence before the tender clarinet tune, the romantic-bravura atmosphere are as much of Elgar as moments in the development are of *Fingal's Cave* and *Der fliegende Holländer*.

The Serenade for strings, composed in 1892 but probably worked from the lost 1888 pieces, is slighter, but its slow movement is the first of Elgar's many with a commandingly sculptured melody held in a diatonic but tense harmonic relationship. A similar tune forms *Sursum corda*, though this relies more weakly on rhythmic sequences, more strongly on the aural imagination of timpani rolls and brass calling through a rich texture; the climax has a feverish, *Gerontius*-like quality. In happy contrast are the *Spanish Serenade* and the six choral songs *Scenes from the Bavarian Highlands*. It may have been an advantage of Elgar's provincial surroundings that he could write music as simple, pretty, and melodious as this. It was a gift he kept all his life.

The main works of the 1890s are the substantial choral and orchestral *The Black Knight*, *The Light of Life*, *King Olaf* and *Caractacus*. Elgar's reading was wide and deep, as well as quirky, but here he chose texts which are sometimes muddled dramatically and often commonplace in style. It seems that he could ignore these liabilities if he found the emotional stimulus he needed. He certainly found strong, picturesque situations. *The Black Knight* and *King Olaf* are mainly by Longfellow, a poet he was brought up on as a child, and *Caractacus* is set on his own Malvern Hills. A further personal element may have significance: in each story there is an outsider. The Black Knight attacks the established court and castle, King Olaf takes Christianity by force to a pagan land, and the Blind Man (*Light of Life*) and the Bard (*Caractacus*) are cast out by their companions when they gain vision. Possibly without realizing it, Elgar, rejected by the metropolis, identified with these situations. That may not make the cantatas better or worse, but it does make their strengths and weaknesses more easily understood.

In performance the want of niceties in the words is only just noticeable, for on the whole the pace is strong and swift. More damaging is the curious form: a dramatic cantata that half cries out for staging but in which 'on-stage' murders, for example, have to be narrated. Elgar's talent does at points seem operatic; there is a love duet and a lover's curse in *King Olaf*, a 'resolution' trio and a thanksgiving quartet in *Caractacus*, where the voices expand and bloom. Had he been born in a continental town, he might have developed into an opera composer. But he wanted to describe *The Black Knight*, which has no soloists, as a symphony founded on the poem, and there is little doubt that his heart all this time was with the orchestra. No wonder he resented Novello's failure to print the full scores of these works: the vocal scores give scant account of both their colour and their complexity. The orchestral writing is lavish, and there is a skilful use of solo strings, of registers, of tremolo and other effects, and of expressive percussion (as in the awe-inspiring rolled cymbal in *Caractacus*).

In all four works Elgar used leitmotifs, most freely and imaginatively in *King Olaf* (1896), most intricately in *Caractacus* (1898). He claimed to have learnt the technique from Mendelssohn's *Elijah*, but in 1892 he heard *Parsifal*, *Tristan* and *Die Meistersinger* at Bayreuth, and in 1893 the complete *Ring* in Munich. He knew the difference all right between the reminiscence motif and (as he wrote in a Worcester programme note of 1898) Wagner's way of 'illustrating characters and ideas . . . in poetic and suggestive touches'. There are passages in the works from the 1890s of real 'Wagner sound', and of harmonic resources expanded by chromatic and augmented progressions. There are other influences, as wide apart as Gounod and Schumann, and though Elgar's personality is strong enough not to be subdued, in sum the works are uneven. At times the mood turns mawkish or aggressive, when the interaction of melody, harmony and rhythm can seem facile. There is some dull invention (mostly in *The Light of Life*), and some trivial (for example, the choric measure in *Caractacus*). But the best of *The Black Knight* is direct, the best of *The Light of Life* intense. Ironbeard's death in *King Olaf*, and Caractacus's 'O my warriors', reveal an Elgar capable of sombre introspection. The first five scenes of *King Olaf* are all memorable, with a young man's athletic vigour; there are grand, rolling passages anticipating the symphonies: both choral ballads go with a swing. *Caractacus*, though more ambitious, is stiffer, but the control of pace over certain spans – the long diminuendo of hope dying into the Lament, for instance – is Elgar at his best. The organ sonata of 1895 shares the harmonic and melodic world of the choral works; demanding but rewarding to play, it is important in the English romantic organ repertory, and significant in Elgar's output as his first quasi-symphonic piece. The 1890s works can still be heard with enjoyment; if the inspiration in them is fitful, their energy and eloquent melodies are irresistible.

7. WORKS 1899–1907. Whatever the 'enigma' of the Variations on an Original Theme (1899), one puzzle is how Elgar should in the year 1898–9 have so shrewdly diagnosed his need, after the loosely narrative choral works, for the discipline of variations. (The work was not commissioned, and does not seem to have been prompted by Parry's Symphonic Variations of 1897 or by Brahms's Variations on a Theme by Haydn which he heard in September 1898.) Concentration on short, separate pieces, on drawing variety from a single source, defined Elgar's style and enlarged his powers. The work was his self-discovery: after trying on 13 personalities over his theme, in the 14th variation he 'came to himself'. Each is a delicious character-piece capturing Elgar's feelings about 'C.A.E.', 'Nimrod', 'Dorabella', 'B.G.N.' and the other friends. His sureness of voice matches his technical skill. The variations are motivic, and do not necessarily retrace the theme's harmonic ground-plan. The work is also impressive as an absolute structure. The G minor–major–minor theme's ending on a major chord implies more contrast of tonality than in fact there is, though variations 5–7 move to C major-minor, and 'Nimrod', the Adagio core of the work, drops with serious, intimate effect from a single sustained G to the key of E♭. 'Nimrod' is among Elgar's most impassioned utterances, a great-hearted melody, the 7ths built by characteristic sequences into a magnificent long crescendo, the end suddenly deflating from *ff* to *pp* in a bar and a half – a moment of heart-catching humility. There are 'dark sayings' at points in the Variations, but in sum it is the lightly-worn skill, the spontaneity of the theme's transformations, and the natural thinking in orchestral terms that give the work its lustre.

Elgar's scoring is so much a part of his composition that invention and colour seem indivisible: the thought is in the sound. At times the brilliance of his flamboyant moods has been found almost suspect. As essential, however, are his melancholy chording for clarinets, bassoons and horns; his string textures which sometimes allow a tune to take wing, and sometimes simply hold it in tranced stillness; and his sombre brass calls. His repeats are often intensified, with a new thread of melody (Larghetto, Symphony no.2), or a fresh illumination ('C.A.E.', *Enigma*) or withdrawal ('R.P.A.', *Enigma*). His pages look fuller than they sound, for, although his orchestra is generally large, his doubling is selective; he gives the doubling instruments only a chosen note or two, not the complete melody. That has the effect of making even his most assured tunes sound not wholly self-confident, presented as they are through shifting sonorities. Sometimes he reinforces the rhythm (opening of *In the South*); or adds delicate points of colour (Symphony no.1, figure 66); or doubles just the highest notes of a phrase (*Enigma* theme). Elgar in fact phrased with his whole orchestra. He probably learnt this colouring and clarifying technique from French composers – Chabrier, Saint-Saëns, Delibes – whose music he chose to conduct at Worcester (on a trip to Paris in 1880 he heard Saint-Saëns at the Madeleine, and bought a piano score of Delibes' *Sylvia*).

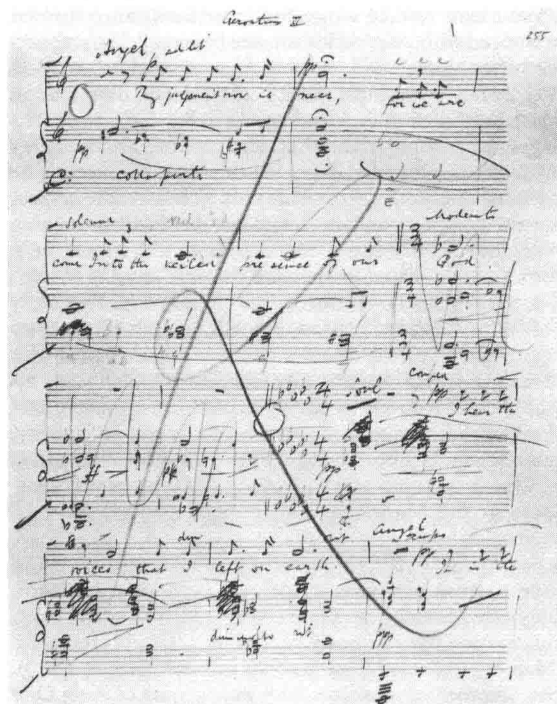
Sea Pictures (1899), an orchestral cycle of five songs, have a sense of commitment and expanding horizons. 'Sabbath Morning at Sea' is very nearly a great song, anticipating the solemnity of Mahler's 'Um Mitternacht' (Mahler conducted Elgar's songs in New York in 1910). 'Sea Slumber Song' shares with the opening of *King Olaf* and the *Enigma* 'Romanza' an atmosphere of distance and wonder. The final song, 'The Swimmer', though awkwardly strenuous, carries great excitement.

In *The Dream of Gerontius* (1900), widely considered one of his three or four finest works, Elgar found a subject of private but universal significance. The death of an old man and his rebirth in the next world can be taken as

Christian doctrine, or as an allegory. Gerontius's predicament touched Elgar's own anxieties. His need of faith was the more urgent because of his outwardly exuberant temperament, his late self-discovery, and his near-acceptance of the materially prosperous world around him. *Gerontius* is an affirmation, yet the note of doubt and despair in Part 1 rings as true as the vision of eternity in Part 2.

Newman's poem stood for the Catholic Church's authority and for the value of revelation in an age in which questioning intellectuals were turning towards free-thinking rationalism. So for Elgar to set it was an act of courage, almost of defiance. Many of the words and phrases must have recalled the spiritual memories of childhood and of his organist days: the intercessions, the quotations from the Offices, and from Psalm xc. In coming to grips with a subject of such magnitude – treated from a viewpoint which involved his personal life and forced him to turn into an artistic asset that which had been a social drawback – Elgar created his most intense, fervent and individual score (fig.6).

Elgar stressed that Gerontius was 'a man like us and not a priest or a saint'. So this is the death of an Everyman, *l'homme moyen sensual*, about whose earthly life we learn only what is implied by the style of the music given him. The role is both taxing and grateful to sing, wide-compassed, lyrical but at times needing a Verdian drive. Elgar developed further the fluent vocal line of Olaf's Return, which moves easily between speech-rhythms and lyrical expansion. In 'Firmly I believe and truly' he casts the regular trochaic rhyming verse in triple time, skilfully playing the verbal and musical stresses against each other (sketches show how assiduously he worked at this). The bass's 'Go forth in the name' is one of Elgar's most majestic melodies; and the contralto's 'Softly and gently' one of his most compassionate. The point of extreme dissonance is reached in the solo of intercession as the Angel of The Agony recalls Christ's own death.



6. Intermediate stage in the composition of Elgar's 'The Dream of Gerontius', composed 1899–1900 (GB-Lbl Add.47902, f.255r); this page was copied in pencil and ink from an earlier sketch, with the change of octave in bars 8–10 written in red ink; the deleted passage in bars 5–7 is the 'Novissima hora est' motif, and the placing of the Soul's entry over the 'Proficiscere' chords was later modified; the large K (in red crayon) stands for 'Koppied'

Gerontius is through-composed with a break only between the two parts. During the whole of part 1, however often the moods and tempos change, the concentration and the architectural grasp never slacken. Many of the leitmotifs, set out in the Prelude, modulate inside their own length (partly because they are sequential), ending in ways which could lead off in different harmonic directions. This flexibility and the fluid chromaticism mirror every shudder and pang of Newman's poem. The score is the first in English choral music to raise the orchestra to equal expressive partner with the voices; but the choral writing is almost as much of an advance (though the work's weaker moments occur in the Demons' Choruses and in 'Praise to the Holiest'). Soloists, chorus, and orchestra are integrated, dovetailed in complicated and subtle ways – one reason why early performers found the work so hard.

Elgar was more artist than theologian and a few early reactions against *Gerontius* were largely against the Catholic text. But the stress on human sin, shame and guilt, and the idea of Purgatory, where the soul 'lies motionless and happy' in pain, are bound to be alien to some people, who may also find the music so intense as to be oppressive. Not only in *Gerontius*, but in many of Elgar's major works there are passages so exposed and vulnerable that while most listeners find them a welcome education in sensibility, a few flinch, as they might from elements in Franck, Liszt, Tchaikovsky and Messiaen, or from *Parsifal*.

Act 1 of *Parsifal* and Part 1 of *Gerontius* have strikingly in common their anguished chromaticism, the distant unaccompanied semi-choruses, the evocation of the liturgy in the Dresden Amen and the 'Noe' litany, and the closing ritual marches – ostinatos in *Parsifal*, pedal points in *Gerontius*. However, *Gerontius* moves more swiftly than *Parsifal*: the words are uttered faster, and Elgar's rate of harmonic change, compared with Wagner's, is lively, even restless. Many of Elgar's motifs are longer, more lyrical and self-sufficient than Wagner's. One reason for their length may be the greater part the chorus has in the concert work. *Gerontius* must also be set in the context of works like Schumann's, Liszt's, Berlioz's and Busoni's Faust music; Mahler's Second and Eighth symphonies; and, orchestrally, Strauss's *Tod und Verklärung*. The singularity of *Gerontius* lies in how surely Elgar took what he wanted from his own past and from his predecessors to form a work conditioned by his country's festival demands at the moment when his religious and his romantic fervour were perfectly matched. A fine performance is at once a lacerating and an uplifting experience. At the end of the autograph (now in the Oratory at Birmingham) he quoted from Ruskin: 'This is the best of me'; more colloquial, no less illuminating, is his comment to Jaeger: 'I've written it out of my insidest inside'.

The two linked oratorios, *The Apostles* (1903) and *The Kingdom* (1906), were begun as a single work, then

planned as the first two in a trilogy (Elgar's earliest scheme), which was to expound the schooling of the early church, the result on earth, then in the next world. Elgar compiled his own text from the Scriptures: he used the Acts of the Apostles as a synopsis, then selected words from the Old and New Testaments and the Apocrypha (Powell, E1948) to comment and allow for lyrical expansion within the narrative. In this way he hoped to achieve a non-sectarian text with authority and consistency of language. Wagner's writing of his librettos must have encouraged Elgar in this: the planned trilogy has been seen as his *Ring* – 'oratorio reviewed in the light of Wagnerian music-drama'. However, Elgar had not settled his design before he began composing: libretto and music grew together, as, working against time, he staved off his publisher's inquiries. Some have seen in this the cause of the oratorios being episodic, while others claim that Elgar deliberately wished to create a series of frescoes. The lack of an overall plan may have contributed to his failure to complete the trilogy. All the same, he designed the oratorios with some didactic thought, choosing Mary Magdalene as a sinner who repents, Judas as one who despairs. Judas is seen as a misguided zealot who attempts to force Christ into a display of supernatural power; he dominates Part 2 of *The Apostles* and his gripping monologue on the transience and hopelessness of life is ironically set against a background psalm. Elgar employs other such theatrical devices for Mary Magdalene, who becomes a spectator of Christ's walking on the water and has a flashback of her past life; in this he followed Longfellow's *Divine Tragedy*.

The Apostles and *The Kingdom* share motifs which Jaeger scrupulously docketed; whether listeners know them by name matters less than that the motifs act on the musical memory, and make allusions beyond the power of words alone. The oratorios gain greatly by being performed in sequence, as Elgar intended. More elaborate and ambitious even than *Gerontius*, they contain sublime stretches – the finest pages are ardent and mystical – but others that depend on the sanctity of the words to carry less distinguished music. *The Apostles* touches extremes of self-abasement in Mary Magdalene's music and of glory in the final chorus, when the 'ascended Lord is received by the hierarchy of heaven'. The oratorio is as progressive as anything Elgar composed: the parallel triads, whole-tone progressions and false relations, and the exoticism of the Morning Psalm, are unmatched elsewhere in his music. But there are also in both works conservative elements: the two Marys sing sensuous lines that recall Massenet, and it is easy to visualize them as pre-Raphaelite figures. For the unfinished third oratorio Elgar had composed music for Simon Magus, which at the end of his life he intended to use in his opera for another subversive character, Meercraft.

The concert overtures *Cockaigne* (1901) and *In the South* (1904), with their physical delight in energy and frank tunefulness, are to some extent programmatic – the brass bands in the earlier work, the pugnacious Roman passage in the later – and easily bear comparison with Richard Strauss, whose music Elgar did not hear until 1902. *In the South*, lasting some 18 minutes, is sunny and ebullient (the opening theme is one of several composed earlier as a 'mood' of Dan, G.R. Sinclair's bulldog; the moods are listed in Young, B1955). Elgar said he learnt to write for strings from Handel; his tribute is the *Introduction and Allegro*, for string quartet and string orchestra (1905), in which the concerto grosso is realized in Romantic terms and finally resolved in song. This intricate piece is rich and free in invention, grand and haunting in resonance. Elgar relished two and three-part counterpoint, the interplay of independent parts, and the variety of textures they afford. The fugue, which at first seems new material, is shown to be connected with the Introduction when a phrase from the bass in bars 7–8 sings out over it. Elgar's contrapuntal thinking is not a consequence of harmonic emancipation, as it was in late Mahler or early Schoenberg, but in his free Romantic polyphony he linked apparently unrelated themes in a poetic and individual manner.

Of the five military marches for symphony orchestra called *Pomp and Circumstance* (what an ear for a quotation Elgar had!), no.1, with the popularity of its big tune, has outshone the others. All are stirring, but nos.2 and 3 are in minor keys: the opening of no.2 is tonally ambiguous, of no.3 oddly suppressed, and in each horn calls rip through the Allegro. These are not unthinking celebrations of military might. Elgar's unaffected love of English ceremonial, however, and of the grand moments in Meyerbeer and Verdi, prompted him to compose marches all his life: independent pieces like these, or marches for particular occasions (*Imperial March*, 1897; *Coronation March*, 1911; *Empire March*, 1924), or as parts of longer works (*Caractacus*, *The Crown of India*). Mostly they are magnificient display pieces, apt for their time, and still of worth, if they can be listened to without nostalgia or guilt for an imperial past. The 'heroic melancholy' that Yeats found in the funeral march from *Grania and Diarmid* is that of the symphonic slow movements. Elgar's march style causes embarrassment only where it sits uneasily, as in the finales of some early choral works, or as an occasional bluster in symphonic contexts. Part of his strength, his appeal to a wide public, lies in that simplicity which enabled him to gather an open, honest emotion and cast it into a tune which has entered the national consciousness. When 'Land of Hope and Glory' is bellowed out heedlessly, it should be remembered that Elgar introduced the tune *dolce* and *pianissimo* into the *Coronation Ode* played by the orchestra alone, the voices picking up the second phrase, 'all that hearts can pray'.

As he approached 50, and the challenge of a symphony could no longer be evaded, Elgar returned to his childhood sketchbooks. The two *Wand of Youth* suites (1907 and 1908), like *Enigma*, concentrated his instrumental thinking and reached deep into the earliest stirrings of his imagination. It is this that touches off such tenderness in, say, 'Slumber scene', such fun and brightness in the scherzandos – their deft execution is a match for Bizet or Tchaikovsky. Elgar's comment in 1921 that 'as a child . . . no single person was ever kind to me' is a shocking example of how he could colour one experience with the resentment of another. In this music he knew better. He wrote very little for children to perform, but his withdrawals into the adult's world of childhood (*Dream Children*, 1902; *The Starlight Express*, 1915; the *Nursery Suite*, 1931; also often in larger works) are ravishingly beautiful, the music of a loving nature. Elgar's nostalgia, his obsession with youth and dreams, is understandable in one whose mature years were so removed from his childhood. For a sensitive man, ambition may be achieved

at the cost of continuity, so that memory, not actuality, becomes life's link.

8. Works after 1907. The two symphonies, in A♭ (1908) and E♭ (1911), rank high not only in Elgar's output but in English musical history. Both are long and powerful, without published programmes, only hints and quotations to indicate some inward drama from which they derive their vitality and eloquence. Both are based on classical form but differ from it to the extent that, compared with Brahms (then an accepted model in England), they were considered prolix and slackly constructed by some critics. Certainly the invention in them is copious; each symphony would need several dozen music examples to chart its progress.

The search for extra-musical 'meanings' should not obscure the symphonies' strengths as musical structures, as adventures in tonality, and as explorations in motivic, thematic relationships. In all Elgar's larger works, as in the *Introduction and Allegro*, themes are subtly interrelated, internal references fleetingly revealed, sometimes as late as the restatement. This kind of allusiveness, by glancing cross-references, even by a texture or a colour, is more poetic than classically symphonic. A rare example of Elgar's showing an allusion as it comes about is the metamorphosis of the theme common to the two middle movements of the First Symphony; here the likeness is candid, the transformation itself magical. The symphonic works literally need the passage of musical time, for some themes are recalled as if to uncover the significance of the past by looking back through more recent experience. Elgar's nervous instability of harmony, his sequential writing, mobile basses, avoidance of root positions and fluctuations from active to withdrawn tonal planes all propose key relationships that need time and space for their resolution. Often it is more accurate to say that a passage is in a tonal region rather than in a key. Indeed, Meikle (see Monk, C1993) argues that the first movement Allegro of the First Symphony is not, as long accepted, in D minor but in A minor – either key is startling in a Symphony in A♭. Moreover, subsequent movements begin in F♯ minor, D major and D minor. Only the fact that the motto theme is so solidly diatonic in A♭ major grounds the work tonally; even that calm, processional theme is formed by asymmetric phrase lengths, giving the 'nobilmente e semplice' less than total security.

Though Elgar has none of Bruckner's monumental patience and little of Mahler's self-parody, public familiarity with their lengthy symphonies helped to raise critical opinion – which had begun to drop in the 1920s – of Elgar's. Both in Mahler and in Elgar an emotional narrative is held together by the force and sensibility of the composer's musicianship. Elgar called his Second Symphony 'the passionate pilgrimage of a soul' as well as heading it with the Shelley quotation 'Rarely, rarely comest thou, Spirit of Delight'; vaunting themes strive to exult, but from time to time energy ebbs away, and there are unnerving glimpses of wraiths and anxieties. These assume nightmare strengths when a weird theme from the first movement batters its way into the third; the seeds of that horror are found in a passing progression in the symphony's opening phrases. The slow movement is a great elegy, not for Edward VII (though the work was dedicated to his memory) but for personal as well as ceremonial grief. The last movement opens positively, its main theme made from one repeated rhythm, an Elgarian trait found all through his music (*Falstaff*, the Cello Concerto). The symphony's final pages unforgettably mingle delight, regret and acceptance. Here is the apotheosis of Elgar's expressive appoggiaturas and suspensions; their alternate flexing and relaxing propel his great themes, and form emotional crises from the king's anguish in *The Black Knight* (1893) to the cadenza of the Cello Concerto (1919).

In both symphonies the mettlesome spirit, the soar and plunge of the melodies, the steep dynamics, give untold energy. Occasionally Elgar takes a refined idea and subjects it to so much violence that it seems raw. Such inflation is common to many Romantic composers; in Elgar, a latecomer, it was intensified by a sophisticated technique at the service of a complex but unsophisticated man. At its most characteristic his music does not aspire to pure expression, but to a complex of emotions – rich, ambivalent, often conflicting – that is truly Romantic. If the symphonies are to some extent autobiographical, admitting frailties and doubts as well as strengths and visions, then their occasional overworkings, rhythmic monotony and inferior ideas can be accepted as part of a comprehensive and adult perception of his world.

The Concerto in B minor (1910) for violin, Elgar's own instrument, has for all its virtuosity the nature of a confessional. The impulse partly to reveal, partly to conceal, lies at the heart of this music. (Berg's Violin Concerto is comparable in this respect.) Classical in design, Elgar's Concerto is in three contrasted movements, the first with traditional orchestral exposition. But Elgar begins it tonally off-centre, on a dominant chord with a flattened leading note. Not once in the exposition is there a tonic in the bass on a strong beat; so everything is ambiguous. Not until the soloist enters does the harmony settle onto a tonic pedal, giving a sense of expectancy satisfied. The soloist rhapsodizes ardently and freely, but the bravura is seldom just decorative: almost every twist and turn is organic and poetic. Elgar knew well that a single voice can be more flexible, more wayward, than a group (the principle defines the *Introduction and Allegro*). All his music, and this Concerto particularly, asks for rubato, the subtle lingerings and hastenings, only partly derived from his liberal expression marks, that a fine performer makes sound spontaneous. This rubato is one secret of his performing style; played without it, or with too much, his music lacks flow. His own recorded performances are never indulgent; he pounces onto the crux of a phrase and draws a keen, supple line. The opening of the Violin Concerto is a group subject of four shortish phrases, an example of his composing method sometimes criticized as short-winded; but his own performance (or indeed any fine one) sweeps them into a single paragraph. The third movement brings resolute high spirits until the cadenza, accompanied by thrummed pizzicato tremolando. Most cadenzas thrust the soloist into the spotlight; Elgar withdraws his into the twilight, where, in his words, 'the music sings of memories and hopes'.

Falstaff (1913), Elgar's most explicit programme music, is a ripe and genial study of a big-spirited man. It is his largest instrumental movement, masterly in having so many strong themes which can be treated in witty fugal devices or run together contrapuntally to illustrate the action. Elgar's attitude to Falstaff was protective, his view partial, drawn only from Shakespeare's *Henry IV* and

Henry V, and in his analysis he credits Morgann's essay of 1777. Flatterer, braggart, charmer and law-breaker he may be, but this Falstaff is above all a gentleman. The tavern scene is mild, neither bawdy nor erotic. Though Elgar could compose a passionate apotheosis, there is scarcely a trace of eroticism in his music. Bearing in mind the voluptuous sounds of such contemporaries as Rachmaninoff, Strauss or Puccini, it would seem that Elgar's chaste instincts were fostered by the Victorian world in which he grew up. Chaste is a word few would use about Falstaff, yet it describes the interludes, both of innocence regained, first in a dream of youth, then in a country orchard. Falstaff's final 'rejection' by the new king and his death are so heart-rending that one sees in them Elgar's own fears – he was not deaf to the changes of taste in 1913 – that he too might be rejected by the new musical regime.

Elgar's solo songs range from conventional drawing-room ballads to intimate utterances of great charm. The most poignant are the three from the op.59 cycle, with, like *Sea Pictures*, orchestral accompaniment. More important are his choral songs. Prompted by the competition festivals, he composed a skilful set from the *Greek Anthology* for unaccompanied male voices, and for mixed voices grand and elaborate pieces such as *Go, song of mine*, *There is sweet music* and *Love's Tempest*. While they are very singable, they are scored almost instrumentally. Of Elgar's music for the Anglican rite the most festive is the Te Deum and Benedictus, full of sequences and insistent rhythms, more effective in its orchestral dress. The most personal is *O hearken Thou*, for the 1911 coronation. The tiny late carol *I sing the birth* is simple and austere enough to suggest Holst.

Elgar's secular testament is *The Music Makers* (1912). His chosen poet, O'Shaughnessy, affirms that the artist, set apart from the world, yet shapes its destiny. In a wish to identify with that sentiment, Elgar used apt quotations from his earlier works (listed in Kennedy, B1968). A knowledge of his life and music is needed for their appreciation, and their use has been questioned; but the quotations fall movingly into place. It is some of the new invention that seems less strongly motivated, apart from the promising opening and the soloist's disturbing harmonies at 'Great hail! we cry to the comers from the dazzling unknown shore'.

The Spirit of England (1915–17), Elgar's last choral work, is the finest of his patriotic and wartime music. The first of the three movements, 'The Fourth of August', begins with a sequential upward-leaping melody, his signature for an elevated, aspiring mood, constant from the early String Serenade through the great symphonic movements. The broad choral writing has something of Parry in it. 'For the Fallen' opens as a dead march; later, at 'They went with songs to the battle', comes a quick march tune, rangy and awkward as the scarecrow army in *Falstaff*, a direct and bitter Mahlerian irony rare in Elgar. (Britten described it as 'an agony of distortion'.) Following that, among twisting, sliding harmonies there is an isolated diatonic chord, to stress 'we will re*mem*ber them'. This harmonic side-slip is characteristic of Elgar, a moment's withdrawal into a private world.

Some works from the London years contain worthwhile music but are dependent on their original circumstances. Elgar approved suites drawn from *The Crown of India* (1912), a spectacular masque to celebrate the Delhi Durbar, and *The Starlight Express* (1915), a play for 'children of all ages'. Reaction in the 1940s and 1950s against sentiments thought to be imperialist or whimsical kept the music unknown. Some of *The Crown of India* is trumpery in a colourful and dashing manner, but some equals *The Wand of Youth*; and the Interlude is as rapt a self-communion as 'The Sun goeth down' in *The Kingdom*. *The Starlight Express* is a different case. Blackwood's novel *A Prisoner in Fairyland*, though long and rambling, is a sensitive allegory on the clear-sighted sympathy shared by children and artists. Elgar's music put back the poetry partly lost in the stage version, but much of it was to be played behind speech so is not independent. The songs are only part of a long score that is a captivating blend of Edwardian light music and Elgar's more thoughtful tones. He quoted and developed themes from *The Wand of Youth*, and the complete score is more fluent than might be expected. (A radio broadcast, as in 1965, proves an ideal medium.)

The Sanguine Fan (1917) is his only completed ballet score, some 20 minutes of floating, continuous music, reminiscent of the lyricism in his symphonic as well as in his light style. The scenario was an 18th-century pastoral, based on a fan design drawn in sanguine by Conder. *The Fringes of the Fleet*, *Carillon* and two other recitations with music, and *Polonia* depended more for their success on the mood of wartime audiences. Attractive in its various ways as all this music is, it does suggest that Elgar's ideas were less significant than those that concerned him during the first decade of the century. Oversimplifying, it could be said that he turned towards either propaganda or fantasy, and, viewing his career at 1917, it is not his virtual stop to composing after 1920 that is unexpected, but his suddenly being engaged on four abstract instrumental works in 1917–19.

As a group, the three chamber works are conservative, both for their own date, and if compared with Elgar's earlier big works. Possibly, recognizing in himself a reluctance to absorb recent idioms, he turned his affections to the music he had played during his youth. The noble Adagio of the Piano Quintet and the first movement of the Violin Sonata are markedly Brahmsian. Both outer movements of the sonata are unusual for Elgar in how exactly they fulfil the promise of their opening bars – no less, but no more. In the central Romance he returned to clichés of his early salon and Spanish styles, but now they are 'used' – if not quite stylized, then compressed elliptically into fantasy. The String Quartet has most of the old nervous energy, but with some difference. The first movement shares with the *Introduction and Allegro* and the Cello Concerto a questioning, speculative mood, but without the zest of the earlier work or the open heartache of the later. The mood is wry, the rhythmic gestures are at odds with the hollow, irresolute harmonies: a possible third-period style may be discerned, an experienced but undogmatic voice. The Piano Quintet is larger, and the implications of conflict in the opening (which caused Shaw to declare it the 'finest thing of its kind' since *Coriolan*) lie behind it all and come up to trouble the surface in the last movement; but, grand though it is, it has occasionally an improvisatory air.

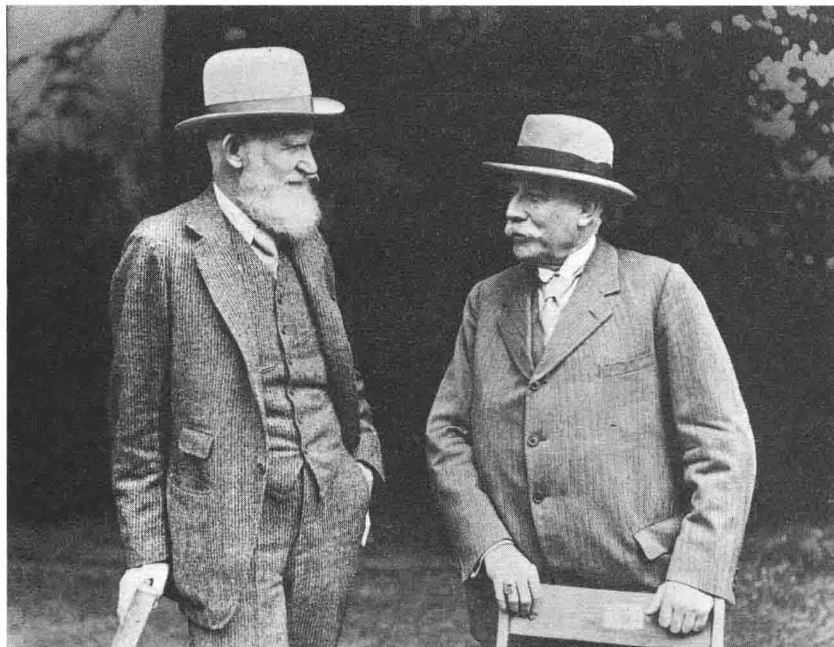
It was to a virtuoso form that Elgar confided his most private thoughts. So much is made of the poignancy of the Cello Concerto that its daring can be overlooked. There is consummate technical confidence in opening a

concerto with a solo recitative of such panache, allowing it to die to nothing, and then presenting so gentle and unobtrusive a main theme for violas alone. In the tension between the risks taken by the craftsman and the shyness of the aging man, Elgar turned his disillusion to positive account. The concerto is in simple lyrical and rondo forms. The scherzo is a shadowy, fantastic *moto perpetuo*, the Adagio a passionate lament. The Falstaffian last movement runs a humorous course before the stricken cadenza, in which soloist and orchestra sing the pain and poetry of Elgar's most searching visions, reaching stillness in a phrase from the Adagio. Elgar cut resolutely into this with the formal recitative of the opening; and the end is abrupt. The Concerto is the more harrowing for its constraints.

After that, Elgar published nothing of real consequence. He took refuge behind other music, in the exuberant transcriptions for full orchestra of Bach (1921–2), Handel (1923) and (less interestingly) Chopin (1932), and in motets for specific Three Choirs Festival programmes. He could easily produce a piece for a carillon (1923), music for the Wembley British Empire Exhibition (1924), a civic fanfare (1927). The theatre still attracted him, and his music for Binyon's play *Arthur* (1923) contains passages he re-used in his Third Symphony and opera. In the *Severn Suite* (1932), commissioned for the National Brass Brand Contest, the similarity between two fugatos for two great riverside cathedrals is a pleasant reminder that Elgar admired Schumann's symphonies. The *Nursery Suite* (1930) has the charm of the earlier children's music and of the Serenade, and two pieces have rather more: under its pictorialism 'The Wagon passes' offers the fears and apprehensions, and 'Dreaming' the sweetness, of Elgar's truest nature.

The works he left unfinished, in particular the opera and the Third Symphony, cannot be completed as he would have completed them. His method of composing has been described by Reed (B1936) and Maine (E1945), who observed it, and by Kent (A1978, E1982), Moore (B1984) and Anderson (A1990), who have studied it. Elgar would amass cogent material, some old, some new; some mere pencil scraps, some fully scored. Then he worked at the piano until, as he told Sanford Terry in 1911, 'in every movement its form and above all its climax were very clearly in his mind . . .. But withal there was a great mass of fluctuating material which might fit into the work as it developed in his mind to finality'. 'In his mind' is the crux: Elgar did not lay out a continuous short score on paper: his sketches were on loose sheets, to be arranged and rearranged. He often cut, added and re-shaped until late in a composition (the 'Brahmsian' second subject of the First Symphony finale was added in manuscript full score). Though he has been criticized for using up old material in his unfinished symphony, this he habitually did throughout his life: it was not necessarily a mark of failing invention. In both the completed symphonies he used music once intended for earlier works; the first Dream Interlude in *Falstaff* uses a theme discarded from the *Coronation March*. Music did exist for *The Spanish Lady* and the Third Symphony; Percy Young for the opera and Anthony Payne for the symphony have brought that music to life. To the symphony's 'elaboration from the sketches' there was opposition, because of Elgar's ban. Scholars over the years had agreed it should not, could not, be attempted. It needed a composer, and one of Payne's audacity, intuition, and commitment, to reveal, in an Elgarian phrase, 'what might have been'. The success of Payne's elaboration has been extraordinary: the work received performances in 15 countries in the two years following its première. Both Young and Payne, in their reconstructions, showed fidelity to the composer, who himself – had he had time – might have sorted out some muddles in the opera and excised some repetitions in the symphony.

Elgar's voice is individual, instantly recognizable. Melody, harmony and sonority are equally striking and combine into a musical character that provokes strong reactions. Coming to maturity at the zenith of British



7. Elgar and George Bernard Shaw, 1929

imperialism, he was bound to share that age's vigour, and his music glows with colour and opulence. Reaction against the period's excesses made for reaction against Elgar himself. The first years of the 20th century, the decade of his highest achievement, have acquired some dubious shadows as they recede, but it would be as limiting to deny the element of celebration in Elgar's music as to overrate that of nostalgia. The pull between outward certainty and inward despondence is what makes his mature music rich and humane. Much of Elgar's music is idealistic. His riverside, his orchards, his romantic aspirations, his regal *nobilmente*, his land of Cockaigne, his spirit of England, his dream of 'strange refreshment' – all were created in his imagination and ever threatened by his vulnerability. But in his music he gave permanence to his visions.

Elgar worked mostly in traditional forms, but inside the boundaries of development and recapitulation he allowed himself poetic and allusive discursiveness. Although some of his most moving passages are diatonic, he stretched chromatic implications to their limits without departing from fundamental tonality. Unlike Vaughan Williams, he was not interested in the revivals of Tudor music or folksong, and his Englishness can more easily be felt than defined. For a time his countrymen adopted a proprietorial air towards him; this changed in the 1960s when his music came to be more widely performed by international interpreters. Less radical than Holst, less hermetic than Delius, he was more complex than either. It took a man of high courage and receptivity to embrace all that he did. He was not an innovator; he had no composition pupils; his work remains a great English summation of the European tradition.

WORKS

for additional unpublished juvenilia and unfinished works see Kent (A1993)

Edition: *The Elgar Complete Edition*, 43 vols., ed. R. Anderson (London, 1981–) [E]

DRAMATIC

op.

— Music for the proposed Elgar children's play, 1869 or 1871, unpubd; used in orch suites The Wand of Youth

42 Grania and Diarmid (G. Moore), 1901: Incid Music, Funeral March, There are seven that pull the thread (W.B. Yeats), song; Dublin, Gaiety, 21 Oct 1901

— ballet (after Rabelais), 1902–3, inc., sketches used elsewhere

66 The Crown of India (imperial masque, H. Hamilton), A, T, chorus, orch, 1912 [using part of In Smyrna and sketches from 1902 onwards]: 1a Introduction, 1b Sacred Measure, 2 Dance of Nautch Girls, 2a India greets her Cities, 3 Song: Hail, Immemorial Ind!, 3a Entrance of Calcutta, 3b Entrance of Delhi, 4a Introduction, 4b March of the Mogul Emperors, 5 Entrance of John Company, 5a Entrance of St George, 6 Song: The Rule of England, 7 Interlude, 8a Introduction, 8b Warriors' Dance, 9 The Cities of Ind, 10 March: The Crown of India, 10a The Homage of Ind, 11 The Crowning of Delhi, 12 Ave Imperator!; M. Beeley, H. Dearth, cond. Elgar, London, Coliseum, 11 March 1912; see also ORCHESTRAL [Suite from The Crown of India]

75 Carillon (E. Cammaerts), spkr, orch, 1914; T. Brand Cammaerts, cond. Elgar, London, Queen's Hall, 7 Dec 1914; new text by L. Binyon, 1942

77 Une voix dans le désert (Cammaerts), spkr, orch, 1915, incl. song Quand nos bourgeons se rouvriront, S, orch; C. Liten, O. Lynn, cond. Elgar, London, Shaftesbury Theatre, 29 Jan 1916

78 The Starlight Express (V. Pearn, after A. Blackwood: A Prisoner in Fairyland), incid music, melodrama and songs, S, Bar, orch [incl. music from The Wand of Youth], 1915, unpubd; songs: 1 To the Children, 2 The Blue-Eyes Fairy, 3 Curfew Song (Orion), 4 Laugh a little ev'ry day, 5 I'm everywhere, 6 Night Winds, 7 Oh stars shine brightly, 8 We shall meet the morning spiders, 9 My Old Tunes, 10 Dandelions, Daffodils, 11 They're all soft-shiny now, 12 Oh, think beauty, 13 Hearts must be soft-shiny dressed, duet; C. Hine, C. Mott, cond. J. Harrison, London, Kingsway Theatre, 29 Dec 1915; nos.1, 2 and 9 pubd (1916); suite, pf (1916)

79 Le drapeau belge (Cammaerts), spkr, orch, 1916; C. Liten, cond. H. Harty, London, Queen's Hall, 14 April 1917

81 The Sanguine Fan (ballet, I. Lowther), 1917, unpubd; cond. Elgar, London, Chelsea Palace, 20 March 1917; Echo's Dance, arr. pf (1917)

— The Fringes of the Fleet (R. Kipling), 4 Bar, orch, 1917: 1 The Lowestoft Boat, 2 Fate's Discourtesy, 3 Submarines, 4 The Sweepers; C. Mott, H. Barratt, F. Henry, F. Stewart, cond. Elgar, London, Coliseum, 11 June 1917; Inside the Bar (G. Parker), 4 Bar unacc., added 25 June 1917

— Arthur (incid music, L. Binyon), unpubd: cond. Elgar, London, Old Vic, 12 March 1923; suite ed. A. Barlow, 1973

— The Pageant of Empire (A. Noyes) 1v/SATB, orch: 1 Shakespeare's Kingdom, 2 The Islands, 3 The Blue Mountains, 4 The Heart of Canada, 5 Sailing Westward, 6 Merchant Adventurers, 7 The Immortal Legions, 8 A Song of Union; Empire March; cond. H. Jaxon, Wembley Stadium, 21 July 1924

— Beau Brummel (incid music, B. Matthews), unpubd; cond. Elgar, Birmingham, Royal, 5 Nov 1928

89 The Spanish Lady (op, 2, Elgar, B. Jackson after B. Jonson: The Devil is an Ass), inc. 1929–33 [using music from Beau Brummel, and sketches for other works from 1878 onwards]; reconstructed by P. Young for concert perf, singers of Guildhall School of Music, City University Symphony Orchestra, cond Cem Mansur, St John's Smith Square, London, 15 May 1986; staged by Cambridge University Opera Society, cond Will Lacey, West Road Concert Hall, Cambridge, 24 Nov 1994

— 2 songs (1955), suite for str orch (1956) and vs (1994) ed. P.M. Young; E xli

CHORAL ORCHESTRAL

23 Spanish Serenade (Stars of the Summer Night) (H.W. Longfellow), SATB, small orch, 1892 [arr. of partsong]; cond. Rev. J. Hampton, Hereford, 7 April 1893

25 The Black Knight (J.L. Uhland, trans. H.W. Longfellow), sym. for chorus and orch, 1889–93, rev. 1898; Worcester Festival Choral Society, cond. Elgar, Worcester, 18 April 1893

26 The Snow; Fly, Singing Bird (C.A. Elgar), SSA, orch, 1903 [arr. of partsongs with chamber acc.]; London, Queen's Hall, 12 March 1904

27 Scenes from the Bavarian Highlands (C.A. Elgar, after Bavarian trad.), chorus, orch, 1896 [arr. of songs for chorus, pf]: 1 The Dance, 2 False Love, 3 Lullaby, 4 Aspiration, 5 On the Alm, 6 The Marksman

29 The Light of Life (Lux Christi) (E. Capel-Cure, after Bible), short orat, S, A, T, B, chorus, orch, 1896, rev. 1899; A. Williams, J. King, E. Lloyd, W. Mills, cond. Elgar, Worcester, 8 Sept 1896; E iii

30 Scenes from the Saga of King Olaf (Longfellow, H.A. Acworth), cant., S, T, B, chorus, orch, 1894–6; M. Henson, E. Lloyd, D. Ffrangcon-Davies, cond. Elgar, Hanley, Staffs., 30 Oct 1896

33 The Banner of St George (S. Wensley [H.S. Bunce]) ballad, 1896–7, St Cuthbert's Hall Choral Society, cond. C. Miller, London, 18 May 1897

34 Te Deum, Benedictus, chorus, org, orch, 1897; cond. G.R. Sinclair, Hereford Cathedral, 12 Sept 1897; also version with org alone

35 Caractacus (Acworth), cant., S, T, Bar, B, chorus, orch, 1898, some 1887 sketches; M. Henson, E. Lloyd, A. Black, J. Browning, C. Knowles, cond. Elgar, Leeds, 5 Oct 1898; E v

38 The Dream of Gerontius (J.H. Newman), orat, Mez, T, B, chorus, orch, 1900; M. Brema, E. Lloyd, H. Plunket

Greene, cond. H. Richter, Birmingham Town Hall, 3 Oct 1900; E vi

44 Coronation Ode (A.C. Benson), S, A, T, B, chorus, orch, 1902; 1 Crown the King with Life, 2 Daughter of Ancient Kings [True Queen of British Homes substituted in 1911], 3 Britain, ask of thyself, 4 Hark, upon the hallowed air, 5 Only let the heart be pure, 6 Peace, gentle peace, 7 Land of Hope and Glory [using trio tune of Pomp and Circumstance no.1]; A. Nicholls, M. Foster, J. Coates, D. Ffrangcon-Davies, cond. Elgar, Sheffield, 2 Oct 1902

49 The Apostles (Elgar, after Bible), orat, S, A, T, 3 B, chorus, orch, 1902–3; E. Albani, M. Foster, J. Coates, R. Kennerly Rumford, A. Black, D. Ffrangcon-Davies, cond. Elgar, Birmingham Town Hall, 14 Oct 1903; E viii

51 The Kingdom (Elgar, after Bible), orat, S, A, T, B, chorus, orch, 1901–3, 1905–6; A. Nicholls, M. Foster, J. Coates, W. Higley, cond. Elgar, Birmingham Town Hall, 3 Oct 1906; E ix

— The Last Judgement [projected title], orat, 1906–33, inc., material used in Symphony no.3 and Piano Concerto sketches

64 O hearken Thou (Intende voci orationis meae), off, chorus, orch, org; cond. F. Bridge, London, Westminster Abbey, 22 June 1911; also version with org alone

67 Great is the Lord, anthem, B, mixed chorus, orch, 1913 [arr. of 1912 work for B, SSAATB, org]

69 The Music Makers (A. O'Shaughnessy), ode, A, chorus, orch, 1912, sketches from 1902; M. Foster, cond. Elgar, Birmingham, 1 Oct 1912; E x, see also E xxxviii

74 Give unto the Lord, anthem, B, mixed chorus, org, orch, 1914; London, St Paul's Cathedral, 30 April 1914; also version with org alone

80 The Spirit of England (L. Binyon), S/T, chorus, orch:

1 The Fourth of August, 1915–17; R. Buckman, cond. A. Matthews, Birmingham, 4 Oct 1917

2 To Women, 1915–16; J. Booth, Leeds Choral Union, cond. Elgar, 3 May 1916

3 For the Fallen, 1915; A. Nicholls, Leeds Choral Union, cond. Elgar, 3 May 1916

complete: R. Buckman, cond. A. Matthews, Birmingham, 4 Oct 1917; E x; With proud thanksgiving, chorus, brass/military band/orch, 1920–21 [reworking of op.80/3]; Royal Choral Society, cond. Elgar, London, Royal Albert Hall, 7 May 1921; E x

ORCHESTRAL

— Humoreske (a tune from Broadheath), *c*1867, unpubd; reproduced in Moore (B1984), 33

— early works, unpubd: Menuetto (Scherzo), 1878, re-copied 1930, unpubd; Minuet, g, 1878; Introductory Overture, inc. and song arrs. for the Christy Minstrels, 1878; Symphony movt [after Mozart: Sym. no.40], 1878, inc.; Intonation no.2, 1878; Minuet (Grazioso), 1879, lost

— Air de ballet, 1881; cond. A.J. Caldicott, Worcester Amateur Instrumental Society, 17 May 1881; arr. pf as Pastourelle (1903)

— Pas redoublé no.2, orch, 1881; cond. A.J. Caldicott, Worcester, Guildhall, 20 Feb 1882

— Intermezzo moresque, 1883; cond. W.C. Stockley, Birmingham, 13 Dec 1883

— Suite, D: 1 Mazurka, 2 Intermezzo – Sérénade mauresque (1883), 3 Fantasia gavotte, 4 March – pas redoublé (1882) [rev. as op.10]; cond. Elgar, Birmingham, 23 Feb 1888

— Dances for Worcester City and County Pauper Lunatic Asylum, Powick: sets of 5 quadrilles, La Brunette, Die junge Kokette, L'Assom[m]oir [re-used in Wand of Youth Suite no.2], all 1879; 5 quadrilles, Paris, 1880; 5 lancers, The Valentine, 1880; polkas: Maud, 1880; Nelly, 1881; La Blonde, 1882; Helcia, 1883; Blumine, 1884; first complete modern performance, cond. B. Collett, Powick Hospital, Sept 1988

1 The Wand of Youth Suites nos.1–2 [incl. rev. of Broadheath Humoreske and childhood play music]: no.1, op.1a, 1907, 1 Overture, 2 Serenade, 3 Minuet, 4 Sun Dance, 5 Fairy Pipers, 6 Slumber Scene, 7 Fairies and Giants, cond. H.J. Wood, London, Queen's Hall, 14 Dec 1907; no.2, op.1b, 1907–8, 1 March, 2 The Little Bells, 3 Moths and Butterflies, 4 Fountain Dance, 5 The Tame Bear, 6 The Wild Bears [arr. of Powick L'Assom[m]oir], cond. Elgar, Worcester Festival, 9 Sept 1908

3 Cantique, small orch, 1912 [rev. of 1879 Andante arioso from Harmony Music 6]; London, cond. L. Ronald, Royal Albert Hall, 15 Dec 1912; also version for solo org and solo pf

— The Lakes, ov., 1883, frags. unpubd

7 Sevillana, 1884, rev. 1889; cond. W. Done, Worcester, 1 May 1884

— Scottish Overture, 1884–5, frags. unpubd

— Three Pieces, str: 1 Spring Song (Allegro), 2 Elegy (Adagio), 3 Finale (Presto); unpubd, lost; ?rev as op.20; cond. E. Vine Hall, Worcester, 7 May 1888

— Violin Concerto, ?1890, inc., destroyed [possible frag. of slow movt]

10 Three Characteristic Pieces [rev. of Suite, D], 1899: 1 Mazurka, 2 Sérénade mauresque, 3 Contrasts: The Gavotte AD1700 and 1900; cond. Elgar, New Brighton, 16 July 1899

11 Sursum corda (Elévation), brass, org, str, timp, 1894 [incorporates material from 1887 vn sonata sketch]; cond. H. Blair, Worcester Cathedral, 8 April 1894

12 Salut d'amour (Liebesgrüss), 1889 [arr. of 1888 piece for vn, pf]; cond. A. Manns, London, Crystal Palace, 11 Nov 1889

15 1 Chanson de nuit, 2 Chanson de matin, small orch, 1899 [arrs. of pieces for vn, pf]; cond. Wood, Queen's Hall, 14 Sept 1901

19 Froissart, ov., 1890, rev. 1901; cond. Elgar, Worcester, Public Hall, 10 Sept 1890

20 Serenade, e, str, 1892 [?rev. of 1888 str pieces]; Worcester Ladies' Orchestral Class, cond. Elgar, 1892; Antwerp, 23 July 1896

21 Minuet, small orch, 1897 [arr. of 1897 pf piece]; cond. Elgar, New Brighton, 16 July 1899

— Three Bavarian Dances, 1896 [arr. of nos.1, 3 and 6 of Scenes from the Bavarian Highlands, SATB, pf]; cond. Manns, Crystal Palace, 23 Oct 1897

32 Imperial March, 1897; cond. Manns, Crystal Palace, 19 April 1897

36 Variations on an Original Theme ('Enigma'), 1898–9; cond. H. Richter, London, St James's Hall, 19 June 1899; with extended finale, cond. Elgar, Worcester Festival, 13 Sept 1899; E xxvii

— Sérénade lyrique, small orch, 1899; St James's Hall, Ivan Caryll Orch, 27 Nov 1900; also version for solo pf

39 Military Marches ('Pomp and Circumstance') nos.1–5: 1, D, 1901 [see also CHORAL ORCHESTRAL: Coronation Ode and SOLO VOCAL (with orch): Land of Hope and Glory] and 2, a, 1901, cond. A.E. Rodewald, Liverpool, 19 Oct 1901; 3, c, 1904, cond. Elgar, Queen's Hall, 8 March 1905; 4, G, 1907, cond. H. Wood, Queen's Hall, 24 Aug 1907 [see also SOLO VOCAL (with pf): The King's Way]; 5, C, 1929–30, cond. Elgar, London, Kingsway Hall [HMV recording session], 18 Sept 1930; no.6, frag. *c*1930

40 Cockaigne (In London Town), ov., 1900–01; cond. Elgar, Queen's Hall, 20 June 1901

— May Song, 1901; cond. Elgar, Worcester, 10 May 1902; also versions for solo pf and vn, pf

42/2 Funeral March, from Grania and Diarmid (1901); cond. Wood, Queen's Hall, 18 Jan 1902

43 Enfants d'un rêve [Dream Children], 2 pieces after C. Lamb, small orch, 1902; cond. A.W. Payne, Queen's Hall, 4 Sept 1902; also version for solo pf

47 Introduction and Allegro, str qt, str orch, 1905, sketches from 1901; cond. Elgar, Queen's Hall, 8 March 1905

50 In the South (Alassio), ov., 1904, sketches from 1899 and 1902, cond. Elgar, London, Covent Garden, 16 March 1904; extract for small orch, cond. G.R. Sinclair, Hereford, 22 Nov 1904; see also SOLO VOCAL (with pf) [In Moonlight]

55 Symphony no.1, A♭, 1904, 1907–8; Hallé Orch, cond. H. Richter, Manchester, Free Trade Hall, 3 Dec 1908; E xxx, see also E xxxviii

58 Elegy, str, 1909; London, Mansion House, 13 July 1909

61 Violin Concerto, b, 1905, 1909–10; F. Kreisler, cond. Elgar, Queen's Hall, 10 Nov 1910; E xxxii

62 Romance, bn, orch, 1910; E. James, cond. Elgar, Hereford, 16 Feb 1911
63 Symphony no.2, E♭, 1909–11, sketches from 1905; cond. Elgar, Queen's Hall, 24 May 1911; E xxxi
65 Coronation March, 1911 [incorporating sketches from 1903 Rabelais ballet]; cond. F. Bridge, Westminster Abbey, 22 June 1911
66 Suite, from The Crown of India [from imperial masque: nos.1a, 1b, 2, 5, 8b, 7, 4]; cond. Elgar, Hereford Festival, 11 Sept 1912
68 Falstaff, c, sym. study with two interludes, 1913, sketches from 1902–3; cond. Elgar, Leeds, Town Hall, 1 Oct 1913; E xxxiii
— Carissima, small orch, 1913; cond. Elgar, Hayes, Middlesex [HMV recording session], 21 Jan 1914; also version for solo pf
70 Sospiri, str, harp, org, 1913–14; cond. Wood, Queen's Hall, 15 Aug 1914
— Rosemary [rev. of 1882 pf piece, Douce Pensée, also 1882 pf trio], 1915
76 Polonia, sym. prelude; cond. Elgar, Queen's Hall, 6 July 1915; E xxxiii
85 Cello Concerto, e, 1918–19; F. Salmond, cond. Elgar, Queen's Hall, 27 Oct 1919; arr. as va conc. by L. Tertis, 1929; Tertis, cond. Elgar, Queen's Hall, 21 March 1930; E xxxii
— Empire March, 1924 [from dramatic work The Pageant of Empire]; cond. H. Jaxon, Wembley Stadium, 21 July 1924
— Civic Fanfare, 1927; cond. Elgar, Hereford, 4 Sept 1927; rev. 1933 (1991)
— Minuet (1929) [from incid music Beau Brummel]
87 Severn Suite, brass band, 1930, incl. sketches also of 1903; 1 Introduction (Worcester Castle), 2 Toccata (Tournament), 3 Fugue (Cathedral) [after Fugue, c, 1923 for kbd], 4 Minuet (Commandery) [after Promenade no.5, Wind qnt, 1878, and Harmony Music no.5, wind qnt, 1879], 5 Coda, pubd as scored by H. Geehl; test piece for Brass Band Championship, Crystal Palace, 27 Sept 1930; arr. for orch, 1930, cond. Elgar, London, Abbey Road [HMV recording session], 14 April 1932; arr. I. Atkins as Organ Sonata no.2, op.87a
— Nursery Suite, 1930: 1 Aubade [incl. hymn tune of 1878, Drake's Broughton], 2 The Serious Doll, 3 Busy-ness, 4 The Sad Doll, 5 The Wagon Passes, 6 The Merry Doll, 7 Dreaming-Envoy; cond. Elgar, London, Kingsway Hall [HMV recording session], 23 May 1931
— Soliloquy, ob, orch, *c*1930–31 [from projected suite, orchd G. Jacob]; L. Goossens, cond. N. Gron, BBC TV, 11 June 1967 (1996)
— Mina, small orch, 1932, orchd 1933; cond. J.A. Murray, EMI recording studio, 8 Feb 1934
88 Symphony no.3, 1932–3, inc., unpubd [some sketches pubd in Reed, 1936; sketches incl. material from other inc. works: The Last Judgement, Callicles, Arthur and Piano Concerto]; sketches elaborated A. Payne, 1993–7, cond. A. Davis, London, Royal Festival Hall, 15 Feb 1998; (1998)
90 Piano Concerto, sketches 1913–33, inc., unpubd [material used in The Spanish Lady]; Poco andante completed and scored for pf, str, by P.M. Young (1950)

CHORAL

sacred

— early works, unpubd: Credo, SATB, org, 1873 [on themes from Beethoven: Syms. nos.5, 7 and 9]; Salve regina, SATB, org, 1876; Tantum ergo, SATB, org, 1876; Credo in e, 1877; hymn tunes in C, G, and F, 1878 [in F pubd 1898 as Drake's Broughton, re-used in Nursery Suite], in E♭, 1880; Brother, for Thee he died, anthem, 1879, inc.; Domine salvam fac, motet, SATB, org, 1879; Gloria, SATB, org, 1880 [arr. of Mozart: Violin Sonata, F, K547: Allegro]; O salutaris hostia: F, SATB, org, 1880 (1898); E♭, SATB, org, 1880 (1899); A, 1v, org, 1882 [reproduced Buckley (B1904)]; Benedictus sit deus pater, SATB, str, org, 1882, inc.; Chant for Stabat mater, 1886; litanies etc.
— Four Litanies for the Blessed Virgin Mary, SATB, 1886
2 1 Ave, verum corpus (Jesu, word of God incarnate) [orig. Pie Jesu], 1886–7, rev. 1902; 2 Ave Maria [Jesu, Lord of Life and Glory), *c*1887, rev. 1907; 3 Ave maris stella (Jesu, meek and lowly), *c*1887, rev. 1907
— Ecce sacerdos magnus, chorus, org, 1888; Worcester, St George's, 9 Oct 1888; orchd 1893, unpubd
34 Te Deum, Benedictus, chorus, org, 1897; also orch version
— Lo! Christ the Lord is born (S. Wensley, [H.S. Bunce]), carol, SATB (1908) [after Grete Malvern on a Rock, private Christmas card, 1897]
— O Mightiest of the Mighty (S. Childs Clarke), hymn, 1902; cond. Frederick Bridge, London, Westminster Abbey, 9 Aug 1902
— Two single chants for the Venite, D, G, 1907
— Two double chants for Psalms lxviii and lxxv, D, 1907 (2 further chants unpubd)
52 A Christmas Greeting (C.A. Elgar), carol, 2 S, male chorus ad lib, 2 vn, pf, 1907; cond. G.R. Sinclair, Hereford Cathedral, 1 Jan 1908
— They are at rest (J.H. Newman), SATB, 1909; Windsor, Frogmore [Royal Mausoleum], 22 Jan 1910
64 O hearken Thou (Intende voci orationis meae), off, chorus, org, 1911; also version with orch
67 Great is the Lord (Ps xlviii), anthem, B, SSAATB, org, 1910–12; cond. Frederick Bridge, Westminster Abbey, 16 July 1912; with orch, 1913
— Fear not, O Land (Bible: Joel ii), anthem, SATB, org, 1914
74 Give unto the Lord, anthem, B, mixed chorus, org, 1914; also version with orch
— I sing the birth (B. Jonson), carol, SATB; cond. M. Sargent, London, Royal Albert Hall, 10 Dec 1928
— Goodmorrow (G. Gascoigne), carol, SATB [early hymn tune]; cond. Elgar, Windsor, St George's Chapel, 9 Dec 1929

secular

5 A Soldier's Song (C. Flavell Hayward), male chorus, pf, 1884; Worcester Glee Club, 17 March 1884; repubd 1903 as A War Song; Royal Albert Hall, 1 Oct 1903
18 1 O happy eyes (C.A. Elgar), SATB, 1889, rev. 1893, 2 Love (A. Maquarie), SATB, 1907, 3 My love dwelt in a northern land (A. Lang), SATB, 1889–90; no.3 cond. J. Hampton, Tenbury Musical Society, 13 Nov 1890
23 Spanish Serenade (Stars of the Summer Night) (H.W. Longfellow), SS, 2 vn, pf, 1892; orchd 1893
26 The Snow; Fly, Singing Bird (C.A. Elgar), SSA, 2 vn, pf, 1894; orchd 1903
27 Scenes from the Bavarian Highlands, chorus, pf, 1895; cond. Elgar, Worcester, 21 April 1896; orchd 1896
— To her beneath whose steadfast star (F.W.H. Myers), SATB, 1899; cond. Elgar, Windsor Castle, 24 May 1899
— Weary wind of the west (T.E. Brown), SATB, 1902; Morecambe Festival, 2 May 1903
45 Five Partsongs from the Greek Anthology, TTBB, 1902: 1 Yea, cast me from the heights (anon., trans. A. Strettell), 2 Whether I find thee (anon., trans. A. Lang), 3 After many a dusty mile (anon., trans. E. Gosse), 4 It's oh! to be a wild wind (anon., trans. W.M. Hardinge), 5 Feasting I watch (Marcus Argentarius, trans. R. Garnett); London Choral Society, cond. A. Fagge, Royal Albert Hall, 25 April 1904
— Evening Scene (C. Patmore), SATB, 1905; Morecambe Festival, 12 May 1906
— How calmly the evening (T. Lynch), SATB, 1907
53 Four Choral Songs, SSAATTBB, 1907–8: 1 There is sweet music (A. Tennyson), 2 Deep in my soul (Byron), 3 O wild west wind (P.B. Shelley), 4 Owls, an Epitaph (Elgar)
54 The Reveille (B. Harte), TTBB, 1907; Blackpool Festival, 17 Oct 1908
— Marching Song (Capt. de Courcy Stretton), SATB, 1908, Royal Albert Hall, 24 May 1908; arr. as Follow the Colours, 1v, male chorus ad lib, Royal Albert Hall, 10 Oct 1914
56 Angelus (Tuscan, adapted Elgar), SATB, 1909; Royal Albert Hall, 8 Dec 1910
57 Go, song of mine (Cavalcanti, trans. D.G. Rossetti), SSAATTB, 1909; cond. Elgar, Hereford, 9 Sept 1909
— The Birthright (G.A. Stocks), 1914; boys' chorus, bugles, drums
71 Two Choral Songs (H. Vaughan), SATB, 1914: The Shower, The Fountain

72 Death on the Hills (A.N. Maykov, trans. R. Newmarch), SATB, 1914
73 Two Choral Songs, SATB, 1914: Love's Tempest (Maykov, trans. Newmarch), Serenade (N.M. Minsky, trans. Newmarch)
— Song of the Bull (F.S. Hamilton), male vv, pf, 1914, unpubd
— The Windlass (W. Allingham), SATB, *c*1914
— Big Steamers (R. Kipling), unison vv, 1918
— The Wanderer (Elgar, after *Wit and Drollery*, 1661), TTBB, 1923, De Reszke Singers, London, Wigmore Hall, 13 Nov 1923
— Zut! Zut! Zut! (Richard Mardon [Elgar]), TTBB, 1923; De Reszke Singers, Wigmore Hall, 13 Nov 1923
— The Herald (A. Smith), TTBB, 1925
— The Prince of Sleep (W. de la Mare), SATB, 1925
— Queen Alexandra Memorial Ode: So many true princesses who have gone (J. Masefield), chorus, military band, 1932; cond. Elgar, London, Marlborough House, 9 June 1932
— The Rapid Stream (C. Mackay), children's song, unison vv, 1932
— When Swallows Fly, The Woodland Stream (Mackay), children's songs, unison vv, 1933; Worcester Schools Festival, 18 May 1933

SOLO VOCAL

with orchestra

37 Sea Pictures, A, orch, 1899 [except no.2, which is rev. of song with pf, Love alone will stay, 1897]: 1 Sea Slumber Song (R. Noel), 2 In Haven (Capri) (C.A. Elgar), 3 Sabbath Morning at Sea (E.B. Browning), 4 Where corals lie (R. Garnett), 5 The Swimmer (A.L. Gordon); C. Butt, cond. Elgar, Norwich, 5 Oct 1899
42/3 There are seven that pull the thread (W.B. Yeats), 1v, small orch, 1901 [see DRAMATIC: Grania and Diarmid]
— Land of Hope and Glory (A.C. Benson), A, chorus, orch, 1902 [arr. from 'Pomp and Circumstance' march no.1 and Coronation Ode]; C. Butt, London, Royal Albert Hall, 21 June 1902; carillon obbl ad lib, 1927
48 Pleading (A.L. Salmon), 1v, small orch, 1908 [arr. of song with pf]
59 Song Cycle (G. Parker), 1v, orch, 1909–10: 3 Oh, soft was the song, 5 Was it some golden star?, 6 Twilight [1, 2, and 4 inc.]; M. Foster, cond. Elgar, London, Queen's Hall, 24 Jan 1910
60 1 The Torch, 2 The River, 1v, orch, 1912 [arr. of op.60 songs with pf]; M. Foster, cond. G.R. Sinclair, Hereford Festival, 11 Sept 1912

See also: DRAMATIC: The Starlight Express, The Crown of India, The Pageant of Empire

with piano

— The Language of Flowers (J.G. Percival), 1872, unpubd
— The Self Banished (E. Waller), *c*1875, unpubd
— If she love me (R.C.G.), 1878, inc., unpubd
— A Phylactery (J. Hay), *c*1885
— Is she not passing fair? (C. d'Orléans, trans. L.S. Costello), 1886 (1908)
— As I laye a-thynkynge ('Thomas Ingoldsby' [R.H. Barham]), 1887
— The Wind at Dawn (C.A. Roberts), 1888; orchd 1912
— Queen Mary's Song (Tennyson), 1887, rev. 1889
— A Spear, A Sword (C.A. Elgar), 1892, lost
— Loose, loose the Sails (C.A. Elgar), 1892; Miss Simpson, Elgar, Malvern, Aug 1892, lost
— Two Mill-Wheel Songs (C.A. Elgar), 1892, unpubd [?absorbed in King Olaf]
— Like to the damask rose (S. Wastell), ?1892; C. Phillips, St James's Hall, 25 Feb 1897
— The Poet's Life (E. Bourroughs [S. Jewett]), 1892
— A Song of Autumn (A.L. Gordon), ?1892
16 1 Shepherd's Song (B. Pain), 1892, 2 Through the long days (J. Hay), 1885, 3 Rondel (Longfellow, from Froissart), 1894; no.2, C. Phillips, London, St James's Hall, 25 Feb 1897; no.3, St James's Hall, 7 Dec 1897
21 Ophelia's Song (W. Shakespeare), 1892, unpubd
— Muleteers' Song, 1894, unpubd
31 After (P.B. Marston), 1895; A Song of Flight (C. Rossetti), 1895; H. Plunket Greene, L. Borwick, St James's Hall, 2 March 1900
— Roundel (The little eyes that never knew light) (A.C. Swinburne), unpubd; G. Walker, Elgar, Worcester Musical Union, 26 April 1897
— Love alone will stay (Lute Song) (C.A. Elgar), 1897; rev. as no.2 of Sea Pictures
— Dry those fair, those crystal eyes (H. King); London, Royal Albert Hall, 21 June 1899
— Pipes of Pan (A. Ross [A.R. Ropes]) 1899, orchd 1902; L. Blouvelt, London, Crystal Palace, 30 April 1900
— Always and Everywhere (N.A.Z. Krasinski, trans. F. Fortey), 1901
— Come, gentle night (C. Bingham), 1901; London, Royal Albert Hall, 31 Oct 1901
41 In the Dawn; Speak, Music (A.C. Benson), 1902
— Speak, my heart! (Benson), 1903
— In Moonlight (Shelley) [arr. of Canto popolare from In the South], 1904
— Callicles (M. Arnold), 1905, rev. 1913, inc.
48 Pleading (A.L. Salmon), 1908; M. Warrender, Elgar, Hereford, Nov 1908; orchd 1908
— A Child Asleep (E.B. Browning), 1909
— The King's Way (C.A. Elgar) 1909 [arr. from 'Pomp and Circumstance' march no.4]; C. Butt, Alexandra Palace, 15 Jan 1910
60 The Torch; The River (Pietro d'Alba [Elgar], after East European trad.), 1909–10, orchd 1912
— The Merry-go-round (F.C. Fox), children's song, 1914
— The Brook (E. Soule), children's song, 1914
— Arabian Serenade (M. Lawrence), 1914
— The Chariots of the Lord (J. Brownlie), 1914; C. Butt, Royal Albert Hall, 28 June 1914
— Soldier's Song (H. Begbie), 1914; C. Butt, 10 Oct 1914; unpubd, withdrawn
— Fight for Right (W. Morris), 1916; G. Elwes, Queen's Hall, March 1916
— Ozymandias (Shelley), 1917, 2 versions, inc.
— Liebesweh (D. Wilcox), 1918, unpubd [used in The Spanish Lady]
— It isnae me (S. Holmes), 1930; J. Elwes, Dumfries, Oct 1930
— Modest and Fair; Still to be neat (Jonson) [both for The Spanish Lady]; ed. P.M. Young (1955)

CHAMBER AND SOLO INSTRUMENTAL

— 2 movts, ob, str qt, ?1875
— Adagio, C, vn, 1877; unpubd
— Reminiscences, vn, pf, 1877 (1997)
— wind qnt music (2 fl, ob, cl, bn), 1877–81:

Peckham March, 1877, unpubd

Harmony Music (Shed) 1–4, 1878 [no.3 inc.; no.4 based on frag. of Str Trio, C, 1878]; ed. R. McNicol (1976)

Promenades 1–6, 1878: 1 Moderato e molto maestoso, 2 Moderato 'Madame Taussaud's', 3 Presto, 4 Andante 'Somniferous', 5 Allegro molto [rev. for scherzando in Minuet, Severn Suite, 1930], 6 Allegro maestoso 'Hell and Tommy'; ed. McNicol (1976)

Andante con variazioni 'Evesham Andante', 1878; ed. McNicol (1977)

Adagio cantabile 'Mrs Winslow's Soothing Syrup', 1878; ed. McNicol (1977) Intermezzos 1–5, 1879: 1 Allegro moderato 'The Farmyard', 2 Adagio, 3 Allegretto 'Nancy', 4 Andante con moto, 5 Allegretto; ed. McNicol (1977) Four Dances: Menuetto, 1878, Gavotte 'The Alphonsa', 1879, Sarabande (Largo), 1879 [recopied 1933 for The Spanish Lady], Gigue, 1879; ed. McNicol (1977)

Harmony Music 5, 1879: 1 Allegro moderato 'The Mission', 2 Menuetto [rev. for Minuet of Severn Suite], 3 Andante 'Noah's Ark', 4 Finale; ed. McNicol (1977)

Harmony Music 6, 1879, unpubd: 1 Allegro molto [from orch piece Intonation no.2, 1878], 2 Andante arioso [rev. for Cantique, op.3], 3 Menuet and Trio, 4 Finale, unpubd

Harmony Music 7, 1881, unpubd: 1 Allegro, 2 Scherzo and Trio

— Allegro, ob qt, 1878, inc.
— Etude caprice, vn, 1878, ad lib pf acc. by W. Reed, 1940
— Fantasie, vn, pf, 1878, inc.
1 Romance, vn, pf, 1878; Worcester, 20 Oct 1885
— Str Trio, C, 1878, inc. [used in Harmony Music 4], E xxxviii
— Study for Strengthening the Third Finger, vn, 1878, rev. 1920, facs. in *Daily Telegraph* (24 Dec 1920)
— Trio, C, 2 vn, pf, 1878, frag.
— Str Qt movts, 1878–88: B♭, 1878, inc.; a, 1878, inc.; d, 1878 inc. [proposed for The Spanish Lady]; G, 1879 [used in Harmony Music no.7]; d, 1888 [used in Vesper Voluntaries] also frags.; E xxxviii
— Two Polonaises, d, F [Bolero in Spanish Lady, E xli], vn, pf, 1879, inc.
— Study no.2, vn, 1879; further studies: a, 1879, d, 1881
— Fantasia on Irish Airs, vn, pf, 1881, inc.
— Fugue, f♯, inc., 1881; recopied for The Spanish Lady
— Menuetto and Trio, G, vn, vc, pf, 1882; facs. in Mitchell (A1990); E xxxviii; sketches used in Rosemary, pf, 1915
— Fugue, d, ob, vn, 1883
4 1 Idyll, 2 Pastourelle, 3 Virelai, vn, pf, 1884
— Gavotte, vn, pf, 1885
— Allegretto on G–E–D–G–E, vn, pf, 1885; Malvern, 27 March 1885
— Pf Trio, d, 1886, frag.; E xxxviii
— Duett, trbn, db, 1887; ed. R. Slatford (1970)
8 String Quartet, 1887, destroyed
9 Violin Sonata, d, 1887, inc. [? used in 1894 Sursum corda]
— String Quartet, d, 1888, inc.; 3rd movt Intermezzo arr. for org as no.3 of Vesper Voluntaries
— Offertoire (Andante religioso), vn, pf, 1893 [signed Gustav Francke]
12 Salut d'amour (Liebesgrüss), vn, pf, 1888; also versions for orch and solo pf
13 1 Mot d'amour (Liebesahnung), 2 Bizarrerie, vn, pf, 1889
15 1 Chanson de nuit, vn, pf, 1897, orchd 1899; 2 Chanson de matin, vn, pf, 1899 [rev. of earlier sketch], orchd 1899
17 La capricieuse, vn, pf, 1891
22 Very Easy Melodious Exercises in the First Position, vn, pf, 1892
24 Etudes caractéristiques, vn (1892) [probably all composed earlier]
— May Song, vn, pf, 1901; also versions for orch and solo pf
— Andantino, vn, mand, gui, 1907, inc.; E xxxviii
82 Sonata, e, vn, pf, 1918; W.H. Reed, Landon Ronald, London, Aeolian Hall, 21 March 1919
83 String Quartet, e, 1918; A. Sammons, W.H. Reed, R. Jeremy, F. Salmond, London, Wigmore Hall, 21 May 1919; E xxxviii
84 Piano Quintet, a, 1918–19; A. Sammons, W.H. Reed, R. Jeremy, F. Salmond, W. Murdoch, Wigmore Hall, 21 May 1919; E xxxviii
— March, pf trio [sketch for Empire March], 1924, unpubd

KEYBOARD

piano

— Chantant, c, 1872, unpubd
— Hungarian (Melody), 1879, unpubd
— Melody, E♭, *c*1880, unpubd
— Douce pensée, 1882 [from Menuetto and Trio, pf trio, 1882]; orchd 1915 as Rosemary
— Griffinesque, 1884 (1981)
— Enina Valse, 1886, unpubd
— Laura Valse, 1887, unpubd
— March, D, 1887, unpubd
12 Salut d'amour (Liebesgrüss), 1888; also versions for orch and vn, pf
— Presto, 1889 (1981)
— Sonatina, 1889, rev. 1930
- Minuet, 1897; orchd as op.21, 1897
36 Variations on an Original Theme ('Enigma') [arr. from orch work]
— Sérénade lyrique, 1899; also version for orch
— May Song, 1901, also vn, pf/orch
— Skizze, 1901; Elgar, Ridgehurst, Herts., 17 Jan 1903; ed. J.N. Moore (1976)
43 Enfants d'un rêve [Dream Children], 1902; also version for orch
46 Concert Allegro, 1901; F. Davies, London, St James's Hall, 2 Dec 1901; (1982)
— Pastourelle (Air de ballet) (1903) [arr. of 1881 orch piece]
— In Smyrna, 1905; ed. J.N. Moore (1976)
— Carissima, 1913; also version for orch
— Falstaff: Two Interludes [from orch work] (1914)
— Rosemary, 1915 [from 1882, 1886 sketches]; also version for orch
— Echo's Dance (1917) [from ballet The Sanguine Fan]
— Adieu (1932)
— Impromptu, 1932, unpubd
— Serenade (1932)

organ

— Fugue, g, 1869, inc.; pubd in *The Music Student* (Aug 1916); E xxxvi
3 Cantique, 1912 [rev. of 1879 Harmony Music 6]; E xxxvi; also version for orch
14 Vesper Voluntaries, 1889: Introduction, 1 Andante, 2 Allegro, 3 Andantino [rev. from 1888 Str Qt], 4 Allegro piacevole, Intermezzo, 5 Poco lento, 6 Moderato, 7 Allegretto pensoso, 8 Poco allegro, Coda; E xxxvi
28 Sonata, G, 1895; H. Blair, Worcester Catherdral, 8 July 1895; E xxxvi
— Cadenza for C.H. Lloyd: Organ Concerto, f; G.R. Sinclair, Gloucester, 7 Sept 1904; E xxxvi
— Piece for Dot's Nuns, 1906; E xxxvi
— Fugue, c, 1923 [orig. for pf, reworked for Severn Suite]; I. Atkins, Worcester Cathedral, 16 April 1925; E xxxvi
87a Sonata [arr. I. Atkins, from Severn Suite]; E xxxvi
— Frags. E xxxvi

carillon

— Memorial Chime, 1923, unpubd; J. Denyn, Loughborough War Memorial Carillon, 22 July 1923; arr. org; E xxxvi

ARRANGEMENTS

choral orchestral

The Holly and the Ivy, 1898, unpubd; cond. Elgar, Worcester, 7 Jan 1899
A.H. Brewer: Emmaus, 1901; Gloucester, 12 Sept 1901
God Save the King, S, chorus, military band/orch, 1902
J.S. Bach: St Matthew Passion, performing edn (1911), collab. I. Atkins; Worcester, 14 Sept 1911
C.H. Parry: Jerusalem, *c*1922; cond. H. Allen, Leeds, 5 Oct 1922
I. Atkins: Abide with me, anthem, 1923; Worcester, 2 Sept 1923
J. Battishill: O Lord, Look down from Heaven, 1923; cond. Atkins, Worcester, 5 Sept 1923
S.S. Wesley: Let us Lift up our Heart, 1923; cond. Atkins, Worcester, 5 Sept 1923
H. Purcell: Jehova, quam multi sunt hostes mei, 1929; Worcester, 10 Sept 1929

orchestral

anthem, str, 1874, with orig. introduction, unpubd
Adeste fideles, 1878, unpubd
A. Corelli: Andante largo from Concerto op.6 no.10, small orch, 1878, unpubd
G.F. Handel: Ariodante: Overture, third movement, 2 ob, str, 1878, unpubd
R. Wagner: Parsifal: Good Friday Music, small orch, 1894, unpubd; Worcester High School 13 June 1894
J.S. Bach: St Matthew Passion: Two Chorales, brass, 1911, unpubd; Worcester, 14 Sept 1911
J.S. Bach: Fantasy and Fugue, c, BWV537, Elgar's op.86, 1922, 1921; Fugue, cond. E. Goossens, London, Queen's Hall, 27 Oct 1921; Fantasy, LSO, cond. Elgar, Gloucester, 7 Sept 1922
G.F. Handel: Overture, d (from Chandos Anthem no.2), 1923; LSO, cond. Elgar, Worcester, 2 Sept 1923
F. Chopin: Piano Sonata, b♭: Funeral March, 1932; BBC SO, cond. A. Boult, EMI studio, 30 May 1932

solo vocal

C.M. von Weber: Oberon: O 'tis a Glorious Sight, T, str, 1878, unpubd

M.V. White: Absent yet Present, vc obbl, 1885, facs. in Mitchell (1990)
C.H. Dolby: Out on the Rocks, vc obbl, 1885, facs. in Mitchell (1990)
Clapham Town End, folksong arr., 1v, pf, 1885, facs. in Mitchell (1990)

chamber and solo instrumental

L. van Beethoven: Violin Sonata, op.23: Finale [abridged], wind qnt, 1878, unpubd
Leybach: Solemn March, wind qnt, 1878 unpubd
C.W. Buck: Melody, pf acc., 1885, facs. in Mitchell (1990)
V. Berard [G.F. Blackbourne]: Berceuse–Petite reine, vn, pf, 1886 (1907)
Arrs. of fugues, str qt; Christmas pieces, fl, str qt; see Kent (1993)

piano

R. Schumann: Overture, Scherzo and Finale: Scherzo, 1883, unpubd
R. Wagner: Tannhäuser: Entry of the Minstrels, 1883, unpubd

Principal publishers: Novello, Boosey & Hawkes

MSS, typescripts and other materials in *GB-Lbl*, Elgar Birthplace Museum; diaries (also those of Alice and Carice Elgar) in *GB-Bu*; smaller collections in several other libraries and in private hands

WRITINGS

Notes for first performances of Enigma Variations, 1899, Introduction and Allegro, 1905, repr. in Powell (B1937)
Programme notes for Worcestershire Philharmonic Society, 1898–1904
Preface [1904] to D. Ffrangcon-Davies: *The Singing of the Future* (London, 1906), repr. in Young, ed. (1968)
'Falstaff', *MT*, liv (1913), 575–81 [historical and analytical note]; pubd separately (London, 1933)
'Musical Notation', *MT*, lxi (1920), 513–15; also as preface to H.E. Button: *System in Musical Notation* (London, 1920)
'Gray, Walpole, West and Ashton, the Quadruple Alliance', letter to *Times Literary Supplement* (4 Sept 1919); repr. in Young (A1956), 253–8
Letter to *ML*, i (1920), 165 only [on Parry, in reply to Shaw's article in previous issue]; repr. in Redwood (C1982), 250
'Scott and Shakespeare', letter to *Times Literary Supplement* (21 July 1921); repr. in Young (A1956), 270–72
'A Poet as Critic', letter to *Daily Telegraph* (12 April 1919)
'A Frisk', letter to *Times Literary Supplement* (6 Aug 1925)
My Friends Pictured Within (London, 1929) [notes for pianola rolls]
The Wand of Youth: a Note by the Composer(London, 1929) [for HMV Album 80]; repr. from draft, with minor variations, in Moore (A1974), 93
Foreword to H.A. Leicester: *Forgotten Worcester* (Worcester, 1930); repr. in Young (A1956), 303–5
'A Christmas Fable' ('God Made a Puppy') [Elgar's Christmas card in 1932]; repr. in Young (A1956), 313–15
'A Visit to Delius', *Daily Telegraph* (1 July 1933)
'An Essay on the Gramophone', *Recorded Sound*, ii/9 (1963), p.iv only
ed. P.M. Young: *A Future for English Music and Other Lectures* (London, 1968) [Birmingham University lectures of 1905–6]

BIBLIOGRAPHY

A Catalogues and source material. B Life and works. C Collections of articles. D General biographical and critical studies. E Studies of particular works.

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DIANA McVEAGH

El Hefny, Mahmoud Ahmad [al-Ḥifnī, Maḥmūd Aḥmad; el-Hefni, Mahmoud] (*b* Dundît, 14 April 1896; *d* Cairo, 29 March 1973). Egyptian musicologist. He was sent by his father to Berlin to study medicine; he later studied under Curt Sachs at the Hochschule für Musik, taking the doctorate with a dissertation on Ibn Sīnā. Returning to Egypt in 1930, he immediately became involved with preparations for the 1932 Cairo Conference and was responsible for the publication of the proceedings. In 1935 he founded the journal *al-Mūsīqā* (later *al-Majalla al-Mūsīqiyya*), and in 1949 he launched *al-Mūsīqā wa-al-Masraḥ*; he wrote frequently (often unsigned) in both publications.

El Hefny was the first Egyptian to work on the rediscovery of Pharaonic music; he also focussed on the history of Arab music and Egyptian popular and folk music and published the first overview of Western music in Arabic. He also wrote for pedagogical purposes, and this was probably his best contribution to the field of musicology. From 1931 to 1952, as inspector of music for the Egyptian Ministry of Education, he was one of the most important figures in Egyptian music. After the 1952 revolution, his official importance declined, but he maintained his importance as a distinguished musicologist and was invited to many musicological conferences throughout the Arab world. His writings are characterized by their simple language, often unadorned by references or critical apparatus; his books are hence written for the general reader.

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CHRISTIAN POCHÉ

Elias, Brian (David) (*b* Bombay, 30 Aug 1948). English composer. He was educated at St Christopher's School, Letchworth, and afterwards at the RCM (1966, 1968), where he was officially a pupil of Searle and Bernard Stevens, while at the same time studying privately with Lutyens. He had already begun to earn his living as a freelance editor, arranger and copyist when he decided to take time off, going to New York to work as a mail-room clerk with a finance company. He was soon promoted, first to statistical assistant, then to statistician – a post he continued to fill for the next five years, following his return to London in 1973. In 1979 he opted finally to resume the life of a full-time musician, working as the composer and freelance teacher he has since remained.

The instinctive, confidence-inducing mastery of the Webernesque *La chevelure* (1967) was not immediately to lead to anything else on such a scale or for comparable forces. The eight short pieces that followed were nevertheless important staging posts on the journey towards the large-scale developments of the 1980s. 12 years on, *Somnia* is considerably more daring in both scope and expression, while the valedictory intensity and symphonic proportions of *L'Eylah* (1983) seem fit to close a second cycle of musical events. But it was almost a decade later before the exquisite *Five Songs to Poems by Irina Ratushinskaya* were to show him in command of a technique able to clothe words in emotionally descriptive music that places the work alongside the great orchestral song cycles of the past. Although written as a one-act ballet to Elias's own scenario, *The Judas Tree* (1992) ought nevertheless to find a place in the orchestral repertory as of right; as an instance of visual ideas transmuted into musical form, it has few equals.

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SUSAN BRADSHAW

Elías, José (*b* *c*1678; *d* *c*1755). Catalan organist and composer. He was a native of Catalonia and learnt more than 300 works by Cabanilles in his youth (from which it has been assumed that he was a pupil of the Valencian master). He entered the priesthood and served as organist at SS Justo y Pastor in Barcelona from 1715 to 1725, when he moved to Madrid to become 'Capellan de su

Majestad' and principal organist of the convent of the Descalzas Reales. A 'Joseph Elias' was organist at the Hieronymite monastery of El Parral, Segovia, between 2 May 1739 and 2 April 1741, but it is not known whether this was the same person. Llorens deduced that he must have died about 1755. The high esteem in which Elías was held by his contemporaries is shown by the statements of the royal organists Nebra, Albero and Oxinaga that preface his 1749 *Obras de órgano*, praising the excellence of his music and referring to him as the 'father and patriarch of good organists'. Soler credited Elías with pioneering work in the use of remote keys (*Satisfacción a los 'Reparos precisos'*, Madrid, 1765).

Elias's organ works fall into two major categories: the larger pieces (variously termed *pieza*, *obra*, tiento, *paso*, *tocata*, *intento* etc.), and the sets of brief versets for *alternatim* use in Mass or Office psalms. The textures in the larger pieces include chordal progressions, often with dissonant suspensions (*falsas*), virtuoso figuration against sustained harmonies, and close fugal imitation. Many of the larger works are sectional and show all three styles, sometimes in a kind of 'prelude and fugue' arrangement. The short versets are generally fugal.

Elías remained faithful to the polyphonic Spanish organ tradition; while certain Italian Baroque influences are apparent in his music, there are few signs of the Rococo style or of an idiom more suited to the harpsichord than to the organ. His music is notable for its sweeping and imaginative thematic material, colourful and often chromatic progressions, clear key-schemes and sparkling imitative counterpoint; but the weaknesses in his larger works, especially the late ones, cannot be overlooked: longwindedness, repetitiousness, insufficient variation of material and excessive use of sequential progressions. It is probable, however, that the music was highly embellished and varied in performance.

WORKS

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Org: Entrada, juega de contras, mass versets, obras, Pange lingua settings, pasacalles, pasos, piezas, psalm versets, tientos, tocatas, versos: *E-AS*, *Bc* (4 MSS, 1 dated 1749), *Boc*, *Mn* (dated 1717), *MO* (15 MSS)

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ALMONTE HOWELL/LOUIS JAMBOU

Elías, Manuel de (*b* Mexico City, 5 June 1939). Mexican composer and conductor. After taking lessons with his father, the composer Alfonso de Elías, he studied at the National School of Music and at the National Conservatory. He then took courses in *Musique Concrète* with Marie (1967) and Stockhausen (1968). He founded the Music Institute of the University of Veracruz (1975) and the Jalisco PO (1988), with which he has made important recordings of Mexican composers. He was also director of the Las Rosas Conservatory in Morelian (1990–91) and in 1992 he received the National Prize for Arts and Sciences. He has conducted the most important Mexican orchestras, including the Xalapa SO and the National SO, of which he was the assistant conductor (1968–72). He has also been a guest conductor in France, Switzerland, Belgium, Poland, Spain, the USA and Argentina.

The musical language developed by Elías is characterized by meticulous elaboration, shown both in the construction of complex textures and in a carefully worked out development. His melodies frequenly arise from 12-note series. He often uses graphics in order to give his scores greater structural clarity, as in *Sonante I*. In the works entitled 'Sonante', which emphasizes the preponderance of sound over form, Elías sought an organic ordering, remote from classical forms, of the materials which shape his compositions. On the other hand, in works such as *Mictlán-Tlatelolco*, dedicated to the victims of the massive eathquake which hit Mexico City in September 1985, the contrasts and drama are relevant to contemporary life and reflect extra-musical intentions.

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(*selective list*)

Vocal: Pneuma (G. Bossert), B, fl, ob, hn, vc, pf, 1967; Misa de consagración, Mez, SATB, vn, org, 1970; Primero sueño (J.I. de la Cruz), 2 nar, 2 choruses, SATB, orch, 1976; Estro I and II (de la Cruz), SATB, 1978; Expresiones fugitivas, SATB, 1987; Canciones del ocaso (de Elías), Mez, orch, 1988; 7 canciones para niños (de Elías), S, pf, 1988; Vocalise, B, 1994

Orch: Sinfonietta, 1961; Speculamen, str, 1967, Sonantes I–X, 1970–84; Concertante, vn, orch, 1975; Concertante, pf, orch, 1975; Balada concertante, trbn, orch, 1983; Mictlán-Tlatelolco, str, 1986; Poema, str, 1988; Concierto, vc, orch, 1990 Sonante XI Bosquejos para una ofrenda, 1995;

Chbr: Ciclos elementarios, fl, ob, cl, bn, 1965; Str Qt, 1967; Juego a 5, 2 tpt, hn, bn, perc, 1975; Sine nomine, str qt, pf, 1975; Juego a 2, fl, bn, 1972; Interpolaciones, fl, cl, bn, hn, tpt, tuba, 1983; Concertante, fl, ob, vn, va, hpd, pf, 1986; Conc., vc, pf, 1990; Trineos, cl, bn, pf, 1991; Diálogo fantástico, 12 str, guis, 1992; Resonancias cardenches, 2 ob, 2 bn, str, 1994, Tríptico (Homenaje a Shostakovich), 1995

Kbd: Suite 'motivos infantiles', pf, 1956; Vals triste, pf, 1957; Pequeño vals para una línea y un piano, 1958; Preludio elegiaco, org, 1958; Sonata breve, pf, 1958; Canción de cuna, org, 1960; Hojas de álbum, pf, 1961; Nocturno, pf, 1962; 5 preludios, pf, 1962; Microestructuras, pf, 1966; Sonata no.1, pf, 1968; Sonante I, pf, 1970; Kaleidoscopes I, II and III, org, 1973–4; 24 aforismos, pf, 1987

Other solo: Fantasía, vc, 1962; Elegía, cl, 1962; Preludio, va, 1962; Aforismo, fl, 1968; Nimye, fl, 1969; To Play Playing, fl, 1976; Fax Music I–VI, 1990: I, fl, II, pic, III, a fl, IV, ob, V, eng hn, VI, ob d'amore; Wendyana, bn, 1992

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RICARDO MIRANDA-PÉREZ

Elias Salomo. *See* SALOMO, ELIAS.

Eliasson, Anders (Erik Birger) (*b* Borlänge, 3 April 1947). Swedish composer. After early experience as a jazz trumpeter he attended the Royal College of Music, Stockholm (1966–72), where he studied composition with Ingvar Lidholm and counterpoint with Valdemar Söderholm. From 1972 to 1973 he was a member of the artistic committee of the Electronic Music Studio Foundation, Stockholm. In 1993–4 he was a guest professor at the Sibelius Academy, Helsinki. His numerous awards have included the Christ Johnson Prize (1977, 1983), the Hilding Rosenberg award (1987), two prizes from the City of Stockholm (Arts Award, 1973; Honorary Award,

1994) and the Nordic Council Music Prize (1992) for his Symphony no.1.

Although Eliasson speaks of his musical inspiration almost exclusively in philosophical, poetic and metaphysical terms, his compositions show a consistent preoccupation with abstract musical problems. His pursuit of these deliberately circumscribed technical goals – for instance, a concern with the organization of acoustic densities, the investigation of the relationship between certain metrical possibilities, or the development of a particular interval or texture – is generally highly focussed and single-minded, resulting in individual compositions with their own distinctive parameters of sound, style and structure. This concentration on musical essentials is especially evident in his *Disegni* (1974–87), a series of chamber and solo instrumental works which, employing neither electronics nor extended instrumental techniques, stretch conventional methods of playing to their utmost. His larger-scale compositions, such as the First Symphony, tend on the other hand to involve the simultaneous outworking of different and often complementary processes. Despite the resultant increase in density and complexity, the overall precepts remain simple and clearly articulated in their service of a single argument. The result is music of considerable emotional impact, with an impressive range of contrast and nuance.

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Vocal: Kantillation (from Pabbaia-sutta), Mez, org, 1970; Hymn, 6 or more male vv, 2 eng hn, 3 tpt, 3 trbn, 3 perc; Tider [Times] (various authors), Mez, trbn, vc, elec org, mar, vib, timp, 2 perc, 1972; Då sade man ... och nu [Then they said ... and now] (Jap. Haiku), S, b cl, vc, vib, tam-tam, 1972; Memet (N. Hikmet), SATB, 1972; Inför Logos [Before Logos] (F. Kafka), S, A, T, B, tape, 1973; Oktober (T. Tranströmer), SATB, 1973; En av oss [One of us] (church op, B.V. Wall), nar, speaking choir, 3 dancers, SATB, orch, 1974; Den gröna rosen [The Green Rose] (cant., T. Rozevicz), S, sax qt, perc, 1976; Canto del vagabondo in memoria di Carolus Linnaeus, vocalise, boy S, female choir, orch, 1979; Serenad (i gömstället) [Serenade (in the Hiding-Place)] (L. Norén), recit, fl, cl, hn, hp, vn, va, vc, 1980; Andrum: juli [Breathing-Room: July] (Tranströmer), SATB, 1984; Ave maris stella, SATB, 1985; Längs radien [Along the Radius] (Tranströmer), 1v, pf, 1986; 4 sånger (J.W. von Goethe), Mez, pf, 1993; Soliloqui of the Solipsist (S. Plath), 1v, pf, 1995; Orat, S, A, T, B, SATB, orch, 1998–

Orch: Canti in lontananza, 1977; Impronta, 1978; Turnings, 1978; Desert Point, str orch, 1981; Bacchanterna, theatre music, 1982; Bn Conc., str orch, 1982; Sinfonia da camera, 1984; Sym. no.1, 1986; Ostacoli, str orch, 1987; Sotto il segno del sole, 3 fl, 3 ob, 3 cl, 3 bn, 3 hn, db, 5 perc, 1987; Fantasia, 1988; Intermezzi, chbr ens, 1988; Sinfonia concertante: Sym. no.3, a sax, orch, 1989; Hn Conc. 'Farfalle e ferro', str orch, 1991; Cl Conc.: sette passaggi, 1992; Vn Conc., str orch, 1992; B Cl Conc., 1996

Chbr: In medias, vn, 1970, rev. 1992; Intro, org, 1970; Melos, str qt, 1970; Picknick, wind qnt, 1972; Versione, pf, 1973; Disegno della pioggio, pf 4 hands, vc, xyl, 1974; Disegno, str qt, 1975; Disegno, 2 tpt, hn, 2 trbn, tuba, 1975; Disegno, vc, 1977; La fièvre, wind qnt, 1978; Malaria, cl, tpt, trbn, db, perc, 1978; Ombra, cl, str qt, 1980; Disegno, cl, 1980; Notturno, b cl, vc, pf, 1981; Disegno, hpd, 1982; Anders andra, variable insts, 1983; Suolo, pf, 1983; Dai cammini misteriosi, 2 ob, bn, hpd, db, 1983; Senza riposte, fl, vn, vc, pf, 1983; Disegno, pf, 1984; Disegno, fl, 1984; Disegno, trbn, 1984; Quintetto, hpd, str qt, 1984; Poem, s sax, pf, 1986, rev. 1988; Disegno no.2, pf, 1987; Fogliame, pf qt, 1990; Quartetto d'archi, 1991; Untitled, gui, 1991; Kimmo, tpt, 6 perc, 1996; Trio, vn, hn, pf, 1996; Venti anni avanti, pf, mar, xyl, 1997

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GILES EASTERBROOK

Elie, Justin (*b* Cap-Haïtien, 1883; *d* New York, 3 Dec 1931). Haitian composer and pianist. He studied piano with Antoine-François Marmontel and Charles-Wilfrid Bériot at the Paris Conservatoire. Around 1900 he returned to Haiti to pursue a musical career. Between 1905 and 1909, he gave piano recitals in Cuba, Jamaica, St Thomas, Curaçao, Venezuela, Puerto Rico and the Dominican Republic. In 1921, Elie moved to New York and worked as a composer, pianist, arranger and conductor. He had a weekly radio programme entitled 'The Lure of the Tropics', on which he conducted some of his own orchestral works. Elie was also active as a composer for silent films and musical dramas. *Voo-doo Moon*, a theatrical production performed with the dancer and nightclub owner Gilda Gray, was loosely based on the music of the Haitian voodoo religious ceremony. Many of Elie's compositions were programmatic and were inspired by the folklore of indigenous Americans or Africans in the diaspora. His *Kiskaya Suite*, whose title derives from the Arawak name for the island of Hispaniola, fuses the folklore of the Inca empire and the Amazon River basin of Brazil in a multi-movement work for orchestra. *Fantaisie tropicale*, Elie's last complete work, is a single-movement work for piano and orchestra which is still popular with Haitian concert audiences.

WORKS
(selective list)

Music theatre: Voo-doo Moon, perf. 1922

Orch: Kiskaya Suite [Hispaniola Suite], 1927; Melinda, 1928; Prière du soir, 1928; Fantaisie de vers luisant, 1929; La nuit dans les Andes, 1930; Cléopatre; Fantasie tropicale, pf, orch

Principal publisher: Carl Fischer

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MICHAEL LARGEY

Eliezer, Bentzion (Nissim) (*b* Sofia, 8 Sept 1920; *d* Sofia, 9 Sept 1993). Bulgarian composer and teacher. He received degrees in music education from the Sofia State Academy of Music in 1952 and in conducting and composition in 1953; his principal teachers were Haddziev (harmony) and Pancho Vladigerov (composition). In 1953 Eliezer became Haddziev's assistant at the academy. He was promoted to assistant professor (1964) and full professor of harmony (1970), and was twice deputy rector between 1972 and 1986. He conducted the orchestra of the Theatre for Satire in Sofia from 1956 to 1958.

Eliezer's musical style was formed from both classical and popular genres. His early musical experience began as a self-taught saxophonist and clarinettist in Ovcharov's Big Band, whose repertory included the music of Goodman and Ellington. In the early 1960s when jazz was

considered a decadent western bourgeois art, Eliezer was a strong advocate of the greatness of its tradition. Later in his career as a professional composer, he was the first in Bulgaria to fuse pop elements with the peasant folk tradition: his *Fantazia* (1962) for piano and jazz orchestra, the model for which was Gershwin's *Rhapsody in Blue*, quotes the Bulgarian folk dance *Bouchimish* throughout. His list of compositions is wide-ranging and includes many popular songs, children's songs, over 250 arrangements of folksongs in the tradition of Philip Kutev and stage works. Eliezer received many national awards for his compositions including the highest honour, People's Artist. He was an outstanding teacher at the State Academy of Music and the author of a standard Bulgarian textbook on harmony.

WORKS
(*selective list*)

Inst: Sonatina, pf, 1958; Fantazia, pf, jazz orch, 1962; Rachenitsa [Folk Dance], accdn, 1962; Valse, jazz orch, 1963; Malka suita [Little Suite], fl, cl, bn, 1964; Mladiyat saksofonist [The Young Saxophonist], jazz orch, 1965; Tema [Theme], jazz orch, 1965; Sonata, pf, 1967; Sonatina, vn, pf, 1967; Sonata, bn, pf, 1969; Etudi za piano 1–4 [4 études], pf, 1970–78; Sinfonietta, str, 1975; Kontserten Marsh [Concert March], concert band, 1976; Skitsi [Sketches], pf, 1978; Sinfonieta, accdn orch, 1979; 5 piesi [5 pieces], pf, 1980; 5 pieces, vn, pf, 1981; Rondo, cl, pf

Stage works: Granada, bedna Granada (F. García Lorca), 1973; Da se makhnem ottuk (children's radio musical), 1979

Songs, folksong arrs.

Principal publisher: Muzika

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N. Kulaksazova: 'Niakoi osobenosti na novite kamerni tvorbi na Bentsion Eliezer', *Balgarska Muzika* (1975), no.6, pp.7–13
P. Stoianov: 'Klavirnoto Tvorchestvo na Bentsion Eliezer', *Balgarska Muzika* (1962), no.1, pp.6–11
E. Khristozova: 'Detski pesni na Bentsion Eliezer', *Balgarska Muzika* (1979), no.6, pp.30–33

ANNA LEVY, GREGORY MYERS

Elimot (*fl* early 16th century). Franco-Flemish composer. *See* BARRA, HOTINET.

Elin, Hanns. *See* JELINEK, HANNS.

Eliot, T(homas) S(tearns) (*b* St Louis, 26 Sept 1888; *d* London, 4 Jan 1965). English poet of American birth. In his poetic language, Eliot demonstrated a sensitive awareness of possible analogies with music, while avoiding suggestions of a direct correspondence between the two art forms. Reference to musical genres is already apparent in such titles as 'Preludes and Rhapsody on a Windy Night' from his first published collection, *Prufrock and Other Observations* (London, 1917). Musical analogies are more fully realized in Eliot's mature work, with its radical approach to poetic form. The modernity of *The Waste Land* (1922) is constructed through the juxtaposition of image and texture, the fragmentary projection of a wide range of allusions suggesting parallels with certain contemporary developments in music. The *Four Quartets* (1935–42) display, beyond the obvious musical connotations of the title, a concern with issues of temporality and, in particular, with what he characterized in the essay 'The Music of Poetry' as developmental, transitional and 'contrapuntal' possibilities comparable to those in music.

Eliot's poetry has not provided composers with an especially rich source of musical settings. Notable exceptions include Pizzetti's operatic realization of the play *Murder in the Cathedral* (1957) and Stravinsky's setting of an extract from 'Little Gidding', the last of the *Four Quartets*, in his Anthem 'The dove descending breaks the air' (1962). Other composers have turned to Eliot for imagery rather than text: George Benjamin's orchestral work *Ringed by the Flat Horizon* (1979–80), for instance, takes its title from a specific moment in *The Waste Land*. But the composition on which Eliot had perhaps the most significant, albeit indirect, impact was Tippett's oratorio *A Child of Our Time* (1939–41). Eliot was approached to write the libretto in the first instance, and though he refused, in the process persuading Tippett to write it himself, the resultant text is imbued with specific images drawn from Eliot's poetic language.

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KENNETH GLOAG

Elisagarus. *See* HELISACHAR.

Elizabeth I, Queen of England (*b* Greenwich, 7 Sept 1533; *d* London, 24 March 1603). English patron of music. She was the second daughter of Henry VIII (by Anne Boleyn), came to the throne in 1558 and reigned until her death. She received the classical education of a Renaissance prince, including studies in Latin and Greek with Roger Ascham. Shortly after Elizabeth's death John Clapham, a courtier in Burghley's household, wrote that 'in matters of recreation, as singing, dancing and playing upon instruments, she was not ignorant nor excellent'. There are no contemporary accounts of her singing, but of the 1599 Twelfth Night revels the Spanish ambassador reported that 'the head of the Church of England and Ireland was to be seen in her old age dancing three or four galliards' (Calendar of Letters and Papers in the Archives of Simancas, iv, 650). As for her 'playing upon instruments', according to Playford (*An Introduction to the Skill of Musick*, 11/1687) 'she did often recreate herself upon an excellent Instrument called the Polyphant, not much unlike a Lute but strung with Wire'. She also played the virginals: Sir James Melville, an ambassador from Mary Queen of Scots, wrote of an occasion in October 1564 when

> after dinner my Lord of Hunsdean drew me up to a quiet gallery ... where I might hear the Queen play on the Virginals .... I entered within the Chamber, and stood a pretty space hearing her play excellently well, but she left off immediately, so soon as she turned her about and saw me.

It is often said that Elizabeth played the lute, but the only evidence for this seems to be the presence of a lute-like instrument in a needlework representation of *The Education of Princess Elizabeth* (Irwin Untermeyer's private collection; not listed in Strong, 1963), Hilliard's miniature of Elizabeth holding a lute (Strong, 1963, miniature no.4; see illustration) and a report that 'in 1565 Henry Lord Berkeley bought a lute of mother-of-pearl for his Lady, for which Queen Elizabeth had offered 100 marks' (T.D. Fosbroke: *Berkeley Manuscripts*, London, 1821, p.102).

Early in her reign Elizabeth issued a proclamation (1559, Injunction 49; before 19 July), which made clear her views on the musical side of worship: there should be



Elizabeth I with a lute: miniature by Nicholas Hilliard, c1580 (private collection)

a modest distinct songue, so used in all partes of the common prayers in the Church, that the same may be as playnely understanded, as yf it were read without syngyng, and yet nevertheless, for the comfortyng of suche as delyght in musicke, it may be permitted that in the begynning, or in the ende of common prayers, eyther at morning or evenyng, that there may be song an Hymne, or such like songue, to the praise of almightie god, in the best sort of melodie that may be conveniently devised, having respect that the sentence of the Hymne may be understanded and perceyved.

Her devotion to church music was recognized by John Boswell, who wrote in 1572: 'What say I, music one of the seven liberal sciences; it is almost banished the realme. If it were not the queenes majesty that did favour that excellente science, singing-men and choristers might go a-begging, together with their master the player on the organes'.

Music played a significant part in all royal state occasions, and the queen often gave detailed instructions to her courtiers as to the nature of the music she wished to have (a memorandum made by Hunsdon for the 1601 Twelfth Night celebrations is quoted in Hotson). Music arranged by host courtiers or civic bodies on her progresses was an integral part of their entertainment. The arrangements for the progresses to Kenilworth (1575), Norwich (1578) and Elvetham (1591) have perhaps become best known, but contemporary accounts of others show that music was just as important to their success, though it is now not known what music was heard. Of music that is known to have been heard on various occasions the following works are perhaps representative: Tallis's *Spem in alium* (probably first heard on Elizabeth's 40th birthday, 1573), Dowland's *His golden locks* (sung on Accession Day 1590 to mark the retirement of Sir Henry Lee, the originator of the tilts) and Morley's collection of madrigals by various authors, The *Triumphes of Oriana* (RISM 1601[16], probably heard as part of the May Day celebrations in 1601).

Of the various instruments that Elizabeth is said to have owned, only the spinet now in the Victoria and Albert Museum, London (R. Russell: *Victoria and Albert Museum: Catalogue of Musical Instruments*, i: *Keyboard Instruments*, London, 1968, no.7), is likely to have had any strong links with her. Similarly, of the many manuscripts she is said to have owned (e.g. the Fitzwilliam Virginal Book and the 'Winchester' Partbooks of Flemish music, *c*1564), none has a credible provenance.

Music was heard at the beginning and end of Elizabeth's life: it is said that 'Te Deum was sung incontinently upon her birth', and Jacques Bonnet in his *Histoire de la musique et de son effets* (1715) cited the memoirs of the Abbé Victorio Siri (1677–9) to the effect that when she was dying she called for her musicians to play around her bed; 'so that, she said, she might die as gaily as she had lived, and that the horrors of death might be lessened; she heard the music tranquilly until her last breath'.

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The Joyfull Receyving of the Queenes most excellent Maiestie into hir Highnesse Citie of Norwich (London, 1578)
The Honorable Entertainment gieven to the Queenes Maiestie in Progresse, at Elvetham (London, 1591)
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DAVID SCOTT/R

Elízaga, José Mariano (*b* Morelia, 27 Sept 1786; *d* Morelia, 2 Oct 1842). Mexican composer, teacher, pianist and organist. He made his first public appearance by command of the viceroy in Mexico City at the age of six. After studying with José María Carrasco (1781–1845), *maestro de capilla* of Morelia (then Valladolid) Cathedral, he received a grant from the cathedral *cabildo* to defray the expenses of his study in Mexico City with Soto Carrillo, a Haydn enthusiast and the leading piano teacher in the capital. Upon his return home in 1799 Elízaga was

appointed assistant organist at the Colegio de S Nicolás, and the cathedral chapter simultaneously purchased 'the best available pianoforte in Mexico City' for him to instruct the local aristocracy in the new art of piano playing. Among his pupils was Doña Ana María Huarte, later the wife of Agustín Iturbide, first emperor of Mexico.

In 1822 Elízaga was appointed imperial *maestro de capilla*, but his duties were merely nominal; he prepared a notable didactic work *Elementos de música*, published at Mexico City in 1823 (copy in the Biblioteca Nacional). In 1824 he united with José Antonio Gómez in founding the Sociedad Filarmónica, which the next year sponsored the first conservatory in the infant nation. In 1826 he founded a music press and issued an original *Vals con variaciones* followed by a set entitled *Ultimas variaciones*. After his second marriage in 1828, he acted as *maestro de capilla* in Guadalajara Cathedral (1829–30); but he returned to the capital thereafter and taught privately during the next eight years. In 1835 he published a second didactic work, *Principios de la armonía y de la melodía*. He retired to Morelia in 1842.

Two masses (one for Guadalajara and the other for Morelia), a *Miserere*, a set of Lamentations, a set of responses and music for the matins of Transfiguration survive in the Morelia Cathedral archive; the extant works are all written for chorus with orchestral accompaniment. Elízaga was acquainted with the works of Mozart and Beethoven and was one of the first to promote their music in Mexico.

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ROBERT STEVENSON

Elizalde, Fred [Federico] (*b* Manila, 12 Dec 1907; *d* Manila, 16 Jan 1979). Filipino bandleader, pianist, conductor and composer of Spanish parentage. He studied at the Madrid Conservatory, with, among others, Trago and Perez Casas. In 1921 he went to England for two years' study at St Joseph's College, London, and later entered Stanford University, California, where his parents intended him to study law. However, under the influence of Bloch, with whom he had composition lessons, he left in 1926 to give his attention to music. At this point his fascination for jazz and dance music began, and he led the Stanford University Band for a season at the Biltmore Hotel, Los Angeles, while continuing formal composition studies. After cutting his first discs with his Cinderella Roof Orchestra in Hollywood, he returned to England to read law at Cambridge University (where his brother, the saxophonist Manuel (Lizz) Elizalde, was also a student) in September 1926.

Over the next three years Elizalde became the single most influential figure in the development of jazz in Britain, and he abandoned his university career after a year to concentrate on bandleading, finally breaking up his orchestra on Christmas Eve 1929, in the wake of the Wall Street Crash. His importance was to instil in his musicians a sense of American rhythm, making their efforts at jazz far more convincing than most stilted European bands, which he derided as 'Viennese'. Nevertheless, he wrote a number of no less stilted compositions himself, which attempted to blend elements of jazz with European concert music; these include the suite *The Heart of a Nigger*, first performed by Ambrose and his orchestra at the London Palladium in June 1927, with dancers and décor by Oliver Messel, and the symphonic poem *Bataclan*, first performed by Elizalde's own band at the Shepherd's Bush Pavilion in June 1929.

By March 1927 Elizalde had already made his first British jazz recordings, with a group of fellow students initially called the Quinquaginta Ramblers, but whom the record companies styled as his Varsity Band or his Cambridge Undergraduates. These discs consisted of well-known jazz tunes arranged by Elizalde, but his talent for original jazz composition was revealed in his miniatures for piano such as *Siam Blues*, *Pianotrope* (both 1927, Bruns.) and later pieces such as *Vamp til Ready* (1933, Decca). In the autumn of 1927, he was invited to bring a band into the Savoy Hotel, for which he assembled several of Britain's leading jazz musicians including the trumpeters Norman Payne and Jack Jackson and the saxophonist Harry Hayes, together with a number of their New York counterparts, including the trumpeter Chelsea Quealey and the saxophonists Bobby Davis, Fud Livingston and the brothers Adrian and Arthur Rollini. This versatile and accomplished group not only played jazz standards, but original compositions by Elizalde and his bandmembers, including Livingston's *Singapore Sorrows* (1929, Parl.).

Despite complaints to the BBC about out-of-tempo introductions, and the difficulty of following the tune during jazz improvisations, Elizalde's band remained at the Savoy until July 1929, and broadcast regularly, winning the 1928 *Melody Maker* readers' poll as most popular dance orchestra. It was augmented with strings for formal dances and quasi-symphonic pieces, but by using a smaller sub-set of his band for 'hot' playing and recording, and encouraging the solo improvising of Livingston and the Rollini brothers, he introduced the sounds of American jazz at first hand to the British public. The onset of the Depression, which forced his American musicians to return home, and a disastrous tour of Scotland in late 1929, led him to disband, although he temporarily reassembled a group to play for the *Intimate Review* at the Duchess Theatre, London, in 1930. He made his last jazz recordings on a brief return visit to Britain in 1933.

By this time, he had already shifted the focus of his musical attention, having returned to the Philippines to conduct the Manila SO in 1930, and spent successive periods in Biarritz, Paris and Madrid, interrupted by a world concert tour as a conductor in 1931. In Paris he worked as a guest conductor and associated with Ravel and Milhaud. In Spain he struck up a close friendship with Falla, with whom he studied. He integrated himself with Spanish intellectual life, writing an opera *La Pajera Punta*, a sinfonia concertante for piano and orchestra (first performed at the ISCM Festival in Barcelona, 1936) and settings of *Titeres de Cachiporra* and *Don Pimperlin* by Lorca. He served in the Basque regiment under Franco in the Spanish Civil War, but was invalided home to Manila, before returning to France, where he was confined

to his château near Bayonne during the World War II German occupation.

His confinement led to a fruitful period of composition, including the opera *Paul Gauguin* (libretto by Théophile Briant, 1943; first broadcast by French radio, 1948), a violin concerto, string quartet and piano concerto. He gave the first London performance of his Piano Concerto in 1948 (after a brief period in Santa Monica, California), and his Violin Concerto was recorded by the LSO in 1950. He returned to Manila in 1948, where he became president of the broadcasting company, conductor of the Manila SO, and founder of the Manila Little SO. He worked as a guest conductor in Japan, but an increasing range of family business interests and his work in broadcasting curtailed extensive international travel until his retirement in 1974, apart from occasional journeys as a competitive sportsman, when he captained the Philippines shooting team, winning several gold medals in the 1954 Asiad.

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WALTER STARKIE/CHARLES FOX/ALYN SHIPTON

Elizza, Elise [Letztergroschen, Elisabeth] (*b* Vienna, 6 Jan 1870; *d* Vienna, 3 June 1926). Austrian soprano. Her teacher in Vienna was Adolf Limley who became her husband. She sang first in operetta, then joined the opera company at Olomouc in 1894. The following year she made her début, as Inès in *L'Africaine*, at the Vienna Staatsoper, where she remained as a valued and versatile member of the company until 1919. Her roles there ranged from the Queen of Night to Brünnhilde, though she was probably happiest in the lyric-coloratura repertory, such as Violetta and Marguerite de Valois in *Les Huguenots*. She later taught in Vienna, where Lotte Lehmann was among her pupils. A prolific early recording artist, she reveals on records a voice of exceptional beauty with a highly accomplished technique and a sensitive style.

J.B. STEANE

Elkan, K. *See* DILTHEY, WILHELM.

Elkan-Vogel. American firm of music publishers. In 1928 Henri Elkan (*b* Antwerp, 23 Nov 1897; *d* Philadelphia, 12 June 1980) and Adolph Vogel (*b* West Orange, NJ, 12 Feb 1893; *d* Merion, PA, 28 July 1981) founded the music retailing firm of Elkan-Vogel, and they were joined in 1929 by a third partner, Bernard Kohn. First based in Philadelphia, the company soon expanded and began publishing music; in 1952 Elkan severed his relationship with the firm, and Vincent Persichetti became director of publications for the company. Elkan-Vogel credits much of its success to its early acquisition of important French agencies and assignment of copyright in the USA; these included Durand and Jobert, whose catalogues contained most of the works of Debussy and Ravel. Elkan-Vogel added to its own catalogue compositions of such major composers as Langlais, Harl McDonald, Milhaud, Persichetti and Yardumian; it also acquired the American agencies of Lemoine, Editions Rideau Rouge, Editions Philippo, Hamelle, Consortium Musical, La Schola Cantorum & Procure Général and Dolmetsch Recorders. In January 1970 Elkan-Vogel became a subsidiary of Presser and moved to Bryn Mawr, Pennsylvania.

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Obituary (Adolph Vogel), *Billboard* (22 Aug 1981)

W. THOMAS MARROCCO, MARK JACOBS/R

Elkus, Albert I(srael) (*b* Sacramento, CA, 30 April 1884; *d* Oakland, CA, 19 Feb 1962). American composer, pianist and teacher. He received early musical training from his mother, Bertha Kahn Elkus, and then studied piano with Hugo Mansfeldt in Sacramento and San Francisco. He attended the University of California, Berkeley (BLitt 1906, MLitt 1907). A gifted pianist, he gave many public recitals during this period throughout northern California, particularly with the Saturday Club of Sacramento. In 1907–8 he studied theory and composition with Hugo Kaun in Berlin and, on his return to the Bay area in 1909, with Oscar Weil. He again went abroad for three years (1912–14) and studied privately with Harold Bauer (piano) in Paris, Josef Lhévinne (piano) and Georg Schumann (composition) in Berlin, and Robert Fuchs (composition), Karl Prohaska (counterpoint and composition) and Franz Schalk (conducting) in Vienna. In 1915 he joined the faculty of the Jenkins School of Music in Oakland, and went on to teach at the San Francisco Conservatory (1923–5, 1930–37), returning as director from 1951 to 1957. He also taught at Dominican College, San Rafael (1924–31), and Mills College (1929–44). His association with the music department at Berkeley extended from 1931 to 1959; as chairman (1937–51), he brought in such distinguished musicians as Bloch, Sessions, Bliss, Bukofzer and the Griller Quartet.

As a composer Elkus was not prolific, yet his music is accessible, well-constructed and effective, written in a conservative, post-Brahmsian tonal style with emphasis on chromatic harmonies tinged with Impressionism. His vocal settings are instrumental in character, and this quality results in an unusually cohesive text-music relationship. His works have been performed by symphony orchestras in San Francisco, Los Angeles, New York, Paris, London and elsewhere. With Flora Arnstein and Stewart Young he edited *The Letters and Papers of Oscar Weil* (San Francisco, 1923).

WORKS

Orch: Concertino on Lezione III of Ariosti, vc, str, 1917; Impressions from a Greek Tragedy, 1917; On a Merry Folk Tune, 1924
Chbr: Klavierstücke, pf, 1906; Str Qt, 1911; Choral Fantasie and Fugue, pf, 1912; Sonata, vn, pf, 1914; Serenade, str qt, 1921
Vocal: I know not why, 1v, pf, 1900, rev. 1935; Entreaty, 1v, pf, 1913; To the Moon, 1v, pf, 1913, rev. 1923; Lines of Francesca, Mez, orch, 1914; Synagogue Service, chorus, 1914; 2 Songs, 1v, pf, 1914; Sir Patrick Spens, male chorus, 1915; I am the Reaper, male chorus, 1917; To the Night, 1v, pf, 1920; Traveled Roads, chorus, 1928

MSS in *US-BEm*

Principal publisher: J.B. Elkus

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Pacific Coast Musical Review, xxv/20 (1914), 1; xxviii/25 (1915), 54
History of Music in San Francisco, viii: *A Handbook of San Francisco Composers* (San Francisco, 1942), 93–8
C.R. Reis: *Composers in America: Biographical Sketches* (New York, 1938 [3rd edn of *American Composers*], enlarged 4/1947/*R*), 109–10

JOHN A. EMERSON/MICHAEL MECKNA

Elkus, Jonathan (Britton) (*b* San Francisco, 8 Aug 1931). American composer and arranger. He studied composition with Cushing and Denny at the University of California, Berkeley (BA 1953), with Bacon and Ratner at Stanford University (MA 1957), and with Milhaud at Mills College (1957). He taught at Lehigh University from 1957 to 1973 and became director of music at Cape Cod Academy in 1979. In 1993 he was appointed Davis Lecturer in Music and Director of Bands at University of California, Davis. He has been guest conductor with concert bands throughout the USA and in 1998 was made arranger to the United States, Marine Band.

As an editor, Elkus has been closely associated with the music of Charles Ives. He has edited critical editions for the Ives Society and is the author of *Charles Ives and the American Band Tradition* (1974/*R*). A vital interest in extending the repertory of concert bands has resulted in a number of compositions and numerous transcriptions. In 1984 he founded Overland Music Distributors who publish books and music by composers including Armer, Cushing and Ali Akbar Khan. Elkus's musical vocabulary draws on several 20th-century idioms, resulting in a highly individual style with strong definition of pitch and chord centres.

WORKS
(*selective list*)

Dramatic: Tom Sawyer (musical, 1, Elkus, after M. Twain), 1953; The Outcasts of Poker Flat (op, 1, R.G. Bander, after B. Harte), 1959; Treasure Island (musical, 2, B.M. Snyder, after R.L. Stevenson), 1961; Medea (op, 1, Elkus, after Euripides), 1963; Will of Stratford (incid music, C. Lengyel), 1964; The Mandarin (ob, 3, R.F. Goldman, after E. de Queiroz), 1967; Helen in Egypt (op, 1, J. Knight, after H.D.), 1970; A Little Princess (musical, N.D. Watson, after F.H. Burnett), 1980; Act Your Age! (musical, M. Dispezio), 1983; incid music for plays by Euripides, W. Shakespeare, Molière, H. Ibsen, J.M. Synge, T. Wilder, J. Anouilh, and others

Band: Camino real, 1955; Serenade, hn, bar hn, band, 1957; CC Rag, 1974; The Apocalypse, rag, 1974; Pipers on Parade, 1976; Chiaroscuro, suite, 1977; Cal Band March, 1978; numerous fanfares; transcrs. and arrs. of works by Berlioz, Dvořák, Ives, Joplin, Saint-Saëns, Verdi, Wagner, and others; many arrs. of popular and college songs; pedagogical works

Vocal: The Oxen (T. Hardy), high v, pf, 1956; 4 3-part Catches, chorus, 1958; The Dorados (W. Smith), male vv, pf, 1961; Triptych (H.D.), Mez, 4 bn, 1962; In the Time of your Life (W. Saroyan), Ct, pf, 1963; 2 Sonnets (E.St V. Millay), medium/low v, pf, 1964; After their Kind (F.J. Arnstein), medium/high v, pf, 1965; 3 Hangtown Ballads (trad.), high v, pf, 1968; Of Players to Come (C. Lengyel), chorus, pf, 1974; The Age of Fable (T. Bullfinch), 3 choruses, 1978

Chbr and solo inst: 5 Sketches, 2 cl, bn, 1954; 3 Medieval Pieces, org, 1959; The Charmer, rag, cl, trbn, pf, 1972; Laurel, hpd, 1973; pf rags incl. Silver Echo, Oregon, Tombstone, 1970–73

Principal publishers: Novello, Peer, J.B. Elkus & Son

RICHARD SWIFT/*R*

Ella, John (*b* Leicester, 19 Dec 1802; *d* London, 2 Oct 1888). English concert manager and critic. He was apprenticed to his father, a baker and confectioner, before taking violin lessons with François Fémy in London (*c*1819). His initial interest in music seems to have been nurtured by William Gardiner, who may also have introduced him to London musicians, and in the early 1820s he began working as a violinist at the Philharmonic Society, Concerts of Ancient Music and Royal Italian Opera. In 1825 he sought harmony lessons from Thomas Attwood at the RAM, and taught there as a sub-professor of the violin; two years later he studied counterpoint briefly with Fétis in Paris. He was active as a teacher and 'fixer', and wrote music criticism for the *Morning Post* (1826–42) and *The Athenaeum* (1830–34), and contributed to the *Musical World* and the *Court Journal*. From 1826 to 1846, under the aegis of Lord Saltoun, he directed the Società Lirica (or 'Saltoun Club'), a group of aristocratic amateurs who met privately to perform (with judicious professional 'stiffening') arrangements from Italian operas. He also organized private concerts and music-making for other wealthy patrons.

Ella had a deep-rooted love and appreciation of chamber music, both as a recreational player and listener, and attended quartet performances in Paris in the 1820s and 30s as well as many of the chamber music concerts that sprang up in London in the decade from 1835. In 1845 he founded the Musical Union, a socially élite concert society (with the Duke of Cambridge as its president) devoted to high-quality performance and serious contemplation of chamber music; many subscribers were women. The society engaged distinguished foreign artists such as Vieuxtemps, Ernst, Piatti and Clara Schumann, and had a distinctive intellectual focus. For each concert Ella produced analytical programme notes with musical examples (the first of their kind) which were distributed in advance to subscribers (the notes formed part of the *Record of the Musical Union*, which was compiled by Ella, 1845–80); he also encouraged the reading of miniature scores during concerts and developed a reputation for his insistence on quiet and attentive listening.

Throughout his career Ella made regular trips to Europe, where he forged important contacts with foreign musicians. Thalberg, Meyerbeer and Berlioz were among his friends. Although he gave up orchestral playing in 1848, he maintained other activities. In the 1850s he set up evening chamber music concerts (Musical Winter Evenings, 1852–5; Musical Union Soirées, 1857–9), and from 1860 to 1868 was director of the Musical Union Institute. Privately funded, and under the presidency of Sir George Clerk, the institute provided at 18 Hanover Square a venue for concerts, lectures, trials of new music and a library. In the 1870s Ella revived the Società Lirica (its repertory now embracing Meyerbeer and Wagner), and in 1871 he was appointed professor of music at the London Institution, where he had delivered lectures since 1855. He led the Musical Union until failing eyesight forced him to retire in 1880.

Ella contributed much to musical life in London, though his courting of the aristocracy, his favouring of foreign performers (and virtual exclusion of British players) at the Musical Union, and his tendency to exaggerate his own achievements in print led to criticism from some contemporaries. His published writings include *Musical Sketches, Abroad and at Home* (London, 1869, 3/1878) and *Lectures on Dramatic Music and Musical Education* (London, 1872).

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CHRISTINA BASHFORD

Eller, Heino (*b* Tartu, 7 March 1887; *d* Tallinn, 16 June 1970). Estonian composer. He studied composition at the Petrograd (now St Petersburg) Conservatory (1913–15, 1919–20), where his teachers included Kalafati, and later taught at the Tartu Higher Music School (1920–40) and the Tallinn Conservatory (1940–70). A number of his composition students, among them Tubin and Pärt, attained international prominence. His compositions, almost all of which are instrumental, combine characteristic features of early 20th-century styles with classical formal principles and elements of Estonian folk music. Rather than abandoning tonality, he enriched it with non-traditional idioms and structures; the northern colouring of his compositions makes his style most closely comparable to Impressionism.

Eller's early works, which show the influence of Grieg, Debussy and Skryabin, mark the beginning of a new development in Estonian music. To Romantic nationalism, the predominant style of the period, Eller added an impressionistic sound, heard in the tone poems *Koit* ('Dawn', 1920) and *Ööhüüded* ('The Night Callings', 1921), and expressionistic tendencies, apparent in the tone poem *Viirastused* ('Phantoms', 1924). Lyrical writing, common to *Varjus ja päikesepaistel* ('In the Shadow and in the Sun', 1926) and the symphonic suite *Valge öö* ('White Night', 1939), was characteristic of his middle period. Works of epic and dramatic force, such as the Second String Quartet (1931) and the First Symphony (1936), also appeared around that time. In the 1940s and early 1950s Eller placed special emphasis on elements of Estonian folk music, a notable feature in the *13 pala eesti motiividel* ('13 Piano Pieces on Estonian Motifs', 1941) and *Tantsusüit* ('Dance Suite', 1942). At the same time a desire for greater depth of expression, realized in his last compositions, is present. A synthesis of stylistic traits from earlier periods is typical of his late works, among them the Third Symphony (1961) and the Sinfonietta for strings (1967).

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(*selective list*)

Orch: Episood revolutsiooniajast [Episode from the Time of Revolution], 1917; Videvik [Twilight], sym. poem, 1917; Koit [Dawn], sym. poem, 1920; Ööhüüded [The Night Callings], sym. poem, 1921; Viirastused [Phantoms], sym. poem, 1924; Varjus ja päikesepaistel [In the Shadow and in the Sun], sym. poem, 1926; Sym. Burlesque, ?1927; Elegy, hp, str, 1931; Vn Conc., 1933; Sym. no.1, 1936; Valge öö [White Night], sym. suite, 1939; Muusika keelpillidele [Music for Str], 1942; Tantsusüit [Dance Suite], 1942; Sym. no.2, 1947; Kotkalend [Flight of the Eagle], sym. poem, 1949; Laulvad põllud [The Singing Fields], sym. poem, 1951; Sym. no.3, 1961; Sinfonietta, str, 1967; *c*20 other works

Chbr and solo inst: Sonata no.1, pf, 1920; Sonata no.1, vn, pf, 1922; Str Qt no.1, 1925; Str Qt no.2, 1931; Sonata no.2, pf, 1940; 13 pala eesti motiividel [13 Pieces on Estonian Motifs], 1941; 10 lüürilist pala [10 Lyrical Pieces], 1943; Sonata no.3, pf, 1944; Str Qt no.3, 1945; Sonata no.2, vn, pf, 1946; Sonatina, pf, 1946; Str Qt no.4, 1953; Sonatina no.2, pf, 1956; Sonata no.4, pf, 1958; Str Qt no.5, 1959; 12 bagatelli, 1961; 29 preludes; 15 dances; *c*110 other solo pf works; *c*30 other pieces for vn, pf; 8 pieces for vc, pf

Principal publishers: Eesti Muusikafond, Muzïka, Sovetskiy Kompozitor

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M. Humal: *Heino Elleri harmooniast* [Eller's harmonic language] (Tallinn, 1984)
M. Humal, ed.: *Heino Eller oma aja peeglis* [Eller in the mirror of his time] (Tallinn, 1987)
R. Remmel and M. Humal: *Heino Eller: zhizn' i tvorchestvo* [Heino Eller: life and works] (Leningrad, 1988)

MART HUMAL

Ellerton, John Lodge (*b* Cheshire, 11 Jan 1801; *d* London, 3 Jan 1873). English composer. He was born John Lodge, son of Adam Lodge of Liverpool, and in 1838 or 1839 adopted the name Ellerton. He was educated at Rugby and at Brasenose College, Oxford (BA 1821, MA 1828). Encouraged by the success of some early compositions, he embarked on a career as a composer. He studied counterpoint under Pietro Terziani at Rome for two years, and frequently visited Germany. Much of his music, more remarkable for quantity than quality, was published at his own expense. He tried his hand at almost every existing genre, including opera, church music and the programme symphony (his *Waldsymphonie*, first performed at Aachen on 22 December 1857, is a six-movement work based on Thomson's *Seasons*). He accomplished most in chamber music: the size of his output in this area is most unusual for the 19th century, and is probably surpassed only by that of another amateur, the Anglo-French Georges Onslow. Wagner had his reasons for forming a high opinion of Ellerton: 'My portrait has been hanging in his room for two years. He is the first Englishman I have seen who does not care particularly for Mendelssohn'. Ellerton's music is, in fact, closely modelled on that of the Classical masters; it is pleasant and well wrought, but lacking in individuality.

WORKS

VOCAL

11 ops, incl.: Treiermain (Ellerton, after W. Scott: *The Bridal of Treiermain*), 1831, ?unperf, vs *US-Bp**; Domenica (Ellerton), London, Drury Lane, 7 June 1838; 7 It., 2 Ger., cited in *Grove1–5*
Paradise Lost (orat), op.125 (London, 1857), *GB-Lbl**
6 masses, incl. D (?London, 1843), C, op.53, *Lbl*, Messe, 3vv, op.59 (Brussels, 1860); Stabat mater, 2 S, orch (?Mainz, 1871); 17 Lat. motets; 6 Eng. anthems; 65 songs; 19 duets; 61 glees, incl. 22 listed in Baptie

ORCHESTRAL

6 syms.: no.1, F, perf. 1849; no.2, D, perf. 1847; no.3, d ('Waldsymphonie') (Leipzig, 1858), no.4, E♭; no.5, C; no.6, e
Orch: 4 ovs., incl. La tarantella, perf. 1831

OTHER INSTRUMENTAL

4 str qnts: C, e, c, *GB-Lcm*; F (Offenbach, 1849)
50 str qts, incl. A, E♭, G, op.61 (Mainz, 1850); B♭, D, G, op.122 (Mainz, 1853); D, c, A, op.124 (Mainz, 1853); F, op.102 no.2 (London, *c*1853); F, op.121 no.2 (London, *c*1853); f, op.60 no.1 (Mainz, 1863); e, G, a, op.70 (Mainz, 1874); c, E♭, C, op.71 (Mainz, 1874); 28, 1845–66, *Lcm*
Pf Qt, A (London, 1836)
3 str trios, incl. c, *Lcm*
8 pf trios, incl. A♭ (London, 1829), G (London, 1855)
13 sonatas, various insts, cited in *Grove1–5*
Quadrilles, other pieces, pf

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DNB (L.M. Middleton)
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Musical World, ix (1838), 120–21; xii (1839), 348 only; li (1873), 181 only [obituary]
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D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 130–31
N. Temperley: *Instrumental Music in England 1800–1850* (diss., U. of Cambridge, 1959), 226–7, 274–6, 435–6

NICHOLAS TEMPERLEY

Elleviou, (Pierre-)Jean(-Baptiste-François) (*b* Rennes, 14 June 1769; *d* Paris, 5 May 1842). French tenor. He made his début in 1790 as a baritone in Monsigny's *Le déserteur*

at the Comédie-Italienne, Paris. The following year he made his début as a tenor, in the première of Dalayrac's *Philippe et Georgette*. He created about 40 roles during the next 20 years, including Versac in Dalayrac's *Maison à vendre* (1800), the title roles of Boieldieu's *Beniowski, ou Les exilés de Kamtschatka* (1800), Isouard's *Michel-Ange* (1802), Méhul's *Joseph* (1807) and Boieldieu's *Jean de Paris* (1812). His repertory included Blondel in *Richard Coeur-de-Lion*, Azor in *Zémire et Azor*, and roles in other operas by Grétry, for whose music he had a special fondness. He wrote the libretto for Henri-Montan Berton's *Délia et Verdikan*, performed at the Opéra-Comique in 1805, and possibly for other operas as well. He retired in 1813, after Napoleon had refused to increase his already huge salary. Although, according to contemporary accounts, his voice was not especially powerful it was sweet-toned and very flexible. Early in his career he relied too heavily on a handsome stage presence and great charm of manner, but he later became an excellent actor and comedian, noted for the eloquence of his diction, and much loved by Paris audiences. One of his most popular roles was Forlis, a naval officer in Isouard's *Le médecin turc* (1803), captured by pirates and sold into slavery, who has a spectacular (simulated) mad scene designed to illustrate the tenor's superb technique.

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A. Pougin: 'Souvenirs d'un grand artiste', *Le ménestrel*, xxxv (4 Oct–1 Nov 1868)
A. Pougin: *Figures d'opéra comique: Madame Dugazon, Elleviou, les Gavaudan* (Paris, 1875)
H. de Curzon: *Elleviou* (Paris, 1930)

ELIZABETH FORBES

Ellice Islands. *See* POLYNESIA, §III, 5.

Ellicott, Rosalind Frances (*b* Cambridge, 14 Nov 1857; *d* London, 5 April 1924). English composer. She was educated privately apart from two years at the RAM (1874–76) studying the piano. Her earliest surviving songs and chamber music were published and performed in the early 1880s; she then studied composition with Thomas Wingham for seven years from 1885. She was a member of the International Society of Musicians and the National Society of Professional Musicians, as well as an ARAM. Although she was sometimes criticized for heavy scoring, Ellicott achieved a considerable number of performances of large-scale orchestral works. Her first success was the *Dramatic Overture*, given at the Gloucester Festival in 1886 and repeated over the next few years in Bristol, Cheltenham, London and Chicago. Her cantata *Elysium* (1889), a lyrical work with imaginative use of percussion, was also first performed at Gloucester, as was her cantata *The Birth of Song* (1892) and her Fantasia in A minor for piano and orchestra (1895). Most of her large-scale chamber music, despite well-received performances in London and elsewhere, has not survived, but the smaller pieces demonstrate a fondness for expansive themes.

WORKS
(*selective list*)

printed works published in London

Orch: Ov., 'To Spring', 1886; Dramatic Overture, 1886; Fantasia, a, pf, orch, 1895
Cants: Radiant Sister of the Day (1887); Elysium (1889); The Birth of Song (1892); Henry of Navarre
Chbr: Str qt, B♭, 1884; 2 pf trios, G, 1889, d, 1891; sonata, D, vn, pf, 1895; qt, pf, vn, va, vc, 1900; pieces for vn, vc
Songs, partsongs

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'Miss Rosalind Ellicott', *Strand Musical Magazine*, ii (1896), 264
A.E. Keeton: 'Some English Composers: Miss Rosalind F. Ellicott', *London Musical Courier*, v (1898), 427
S. Fuller: *Women Composers during the British Musical Renaissance* (diss., U. of London, 1998)

SOPHIE FULLER

Elling, Catharinus (*b* Christiania [now Oslo], 13 Sept 1858; *d* Oslo, 8 Jan 1942). Norwegian composer and ethnomusicologist. He studied the piano and composition in Leipzig (1877–8) and took the BA at Kristiania in 1883. Houen's scholarship took him to Berlin in 1886 to study with Herzogenberg for about a year at the Hochschule für Musik. He then settled in Berlin for the next decade, planning and completing some of his most considerable works, the opera *Kosakkene* ('The Cossacks'), the oratorio *Den forlorne søn* ('The Prodigal Son') and the Symphony in A major. In 1896 he returned to Norway to teach counterpoint and composition at the Kristiania Conservatory, a position he held until 1908. He was conductor of the Drammen Choral Society (1897–1901) and organist of Gamlebyen Church (1909–26). In 1898 he was granted a state scholarship to collect and classify Norwegian folk music. His collaborator Olav Sande travelled in the regions from Lista to Sogn while Elling collected in other parts of the country. He notated about 1400 melodies, principally from Setesdal, Sunnfjord, Gudbrandsdalen, Valdres and Telemark. Elling's music is of a lyrical character with diatonic themes and simple harmony; he showed a predilection for polyphonic treatment, while orchestration received less attention.

WORKS
(*selective list*)

Stage: Twelfth Night (incid music, W. Shakespeare), 1890; Kosakkene [The Cossacks], op, 1890–94; Keiser og galileer (incid music, H. Ibsen)
Vocal: Den forlorne søn [The Prodigal Son], orat, 1895–6; songs for male chorus
Orch: 2 syms., A, 1890, a, 1897; Vn Conc., d, 1919
2 str qts, pf qt, vn and pf pieces, many folksong airs

Principal publishers: Bote & Bock, Hansen, Oluf By

WRITINGS

Vore folkemelodier (Kristiania, 1909)
Vore kjaempeviser [Our giant songs] (Kristiania, 1914)
Vore slatter [Our country airs] (Kristiania, 1915)
Tonefølelse [Tone sensation] (Kristiania, 1915)
Norsk folkemusikk (Kristiania, 1922)
Strøbemerkninger til vor musikhistorie [Remarks on our music history] (Oslo, 1925)
Vore religiøse folketoner (Oslo, 1927)
Sprogforholdet inden vore folkemelodier [The language relations in our folksongs] (Oslo, 1930)
Nye bidrag til belysning af norsk folkemusikk [New contributions to the elucidation of Norwegian folk music] (Oslo, 1933)

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Ø. Gaukstad: *Melodi- og tekstregister til Catharinus Ellings opptegnelser av folkemusikk* (Oslo, 1963)

HANS MAGNE GRAESVOLD

Ellingson, Ter (*b* St Paul, 26 Feb 1944). American ethnomusicologist. After completing the BA in music at Concordia College (1966) and the MA in religion at the University of Chicago (1970), he took the doctorate in anthropology and Buddhist studies in 1979 at the University of Wisconsin. In 1981 he joined the faculty at the University of Washington, where he has been associate

professor (from 1986) and head of the ethnomusicology department (1988–90; 1994–5; from 1997), teaching a range of subjects, including ethnomusicology, anthropology, South Asian studies and comparative religion. He has conducted fieldwork in India, Sri Lanka, Thailand, Japan and Nepal, concentrating on the Tibetans, Newar and other ethnic groups, and has written on the Buddhist musical traditions of Sri Lanka, Japan, Thailand and on the art of anthropological representation of Amerindians. His theoretical interests include symbolism, ritual, the notation and transmission of traditional music and the history of anthropological and ethnomusicological theory.

WRITINGS

ed.: *AsM*, x/2 (1979) [incl. '"Don Rta Dbyangs Gsum": Tibetan Chant and Melodic Categories', 112–56]

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'Buddhist Musical Notations', *The Oral and the Literate in Music: Tokyo 1985*, 205–29

'Nasa:dya: Newar God of Music', *Selected Reports in Ethnomusicology*, viii (1990), 221–72

'Transcription', 'Notation', *Ethnomusicology: an Introduction*, ed. H. Myers (London, 1992), 110–52, 153–64

'The Mathematics of Newar Buddhist Music', *Change and Continuity: Studies in the Nepalese Culture of the Kathmandu Valley: Stockholm 1987*, ed. S. Lienhard (Alessandria, 1996), 447–81

'Arrow and Mirror: Interactive Consciousness, Ethnography, and the Tibetan State Oracle's Trance', *Anthropology and Humanism*, xxiii/1 (1998), 1–26

The Mandala of Sound: Tibetan Buddhist Music (forthcoming)

The Discovery of Music: Representations and Paradigms in the History of Ethnomusicology (forthcoming)

SEAN WILLIAMS

Ellington, Duke [Edward Kennedy] (*b* Washington, DC, 29 April 1899; *d* New York, 24 May 1974). American jazz composer, bandleader and pianist. He was for decades a leading figure in big-band jazz and remains the most significant composer of the genre.

1. Life. 2. Style and musical language. 3. Compositions.

1. Life. Ellington's father was a butler and intended him to become an artist. He began to study the piano when he was seven and was much influenced by the ragtime pianists; at the age of 17 he made his professional debut. His first visit to New York, in early 1923, ended in financial failure, but on Fats Waller's advice he moved there later that year with Elmer Snowden's Washington band, the Washingtonians: Sonny Greer (drums), Otto Hardwick (saxophones), Snowden (banjo) and Artie Whetsol (trumpet). Between 1923 and 1927 this small group, which played at the Hollywood and Kentucky clubs on Broadway, was gradually enlarged to a ten-piece orchestra by the addition of Bubber Miley (trumpet), Tricky Sam Nanton (trombone), Harry Carney (baritone saxophone), Rudy Jackson (clarinet and tenor saxophone) and Wellman Braud (double bass); Fred Guy replaced Snowden on banjo. The band's early recordings (*East St Louis Toodle-oo*, 1926, Vic., and *Black and Tan Fantasy*, 1927, Bruns.) reveal growing originality.

During the following period (1927–30), at the Cotton Club in Harlem, Ellington began to share with Louis Armstrong the leading position in the jazz world. The orchestra grew to 12 musicians, including Barney Bigard (clarinet), Johnny Hodges (saxophone) and Cootie Williams (trumpet). The group went to Hollywood to appear in the film *Check and Double Check* (1930) and in New York made about 200 recordings, many in the 'jungle style' that was one of Ellington's and Miley's most individual creations. The success of *Mood Indigo* (1930, Vic.) brought Ellington worldwide fame, and in 1931 he began experiments in extended composition with *Creole Rhapsody* (Bruns.), later to be followed by *Reminiscing in Tempo* (1935, Bruns.) and *Diminuendo and Crescendo in Blue* (1937, Bruns.). The decade from 1932 to 1942 was Ellington's most creative. His band, consisting now



Duke Ellington, 1969

Ex.1 Introduction to *Clothed Women* (1947, Col.); transcr. G. Schuller

of six brass instruments, four reeds and a four-man rhythm section, performed in many American cities and made highly successful concert tours of Europe in 1933 and 1939. In 1939–40 there were more important additions to the band: Jimmy Blanton (double bass), Ben Webster (tenor saxophone) and most notably Billy Strayhorn, as arranger, composer and second pianist. At this time Ellington created several outstanding short works, in particular *Concerto for Cootie*, *Ko-Ko* and *Cotton Tail* (all 1940, Vic.).

In the mid-1940s the orchestra was enlarged again: by 1946 it included 18 players. But the previous stability of personnel declined and Ellington's writing, based on his members' individual styles, began to suffer from the constant changes. Some excellent soloists, however, were added: Ray Nance (trumpet and violin), Shorty Baker (trumpet) and Jimmy Hamilton (clarinet). In January 1943 Ellington inaugurated a series of annual concerts at Carnegie Hall with his monumental work *Black, Brown and Beige*, a 'tone parallel' originally conceived in five sections and intended to portray the history of the black people in the USA through their music. Other ambitious works followed. After Ellington abandoned these concerts in 1952, the development of the long-playing record allowed him to create other multi-movement suites.

From 1950 Ellington continued to expand the scope of his compositions and his activities as a bandleader. His foreign tours became increasingly frequent and successful (including one of the USSR, in 1971); many of these stimulated him to write large-scale suites. He composed his first full-length film score, for Otto Preminger's *Anatomy of a Murder*(1959), and his first incidental music, for Alain René Le Sage's *Turcaret* (1960). He also made recordings with younger jazz musicians such as John Coltrane, Charles Mingus and Max Roach (*Money Jungle*, 1962, UA). In his last decade Ellington wrote mostly liturgical music: *In the Beginning God* (for a standard jazz orchestra, narrator, chorus, two soloists and dancer) was performed in Grace Cathedral, San Francisco (1965), and this was followed by other 'sacred services'. Among his numerous awards and honours were doctorates from Howard University (1963) and Yale University (1967) and the Presidential Medal of Honor (1969); in 1970 he was made a member of the National Institute of Arts and Letters, and in 1971 he became the first jazz musician to be named a member of the Swedish Royal Academy of Music in Stockholm. A documentary film of Ellington and his orchestra, *On the Road with Duke Ellington*, was made in 1974. Ellington directed his band until his death, when it was taken over by his son Mercer Ellington.

2. Style and musical language. Ellington taught himself harmony at the piano and acquired the rudiments of orchestration by experimenting with his band; his orchestra was a workshop in which he consulted his players and tried out alternative solutions. During the formative Cotton Club period Ellington was obliged to work in a variety of musical categories: numbers for dancing, jungle-style and production numbers, popular songs, 'blue' or 'mood' pieces, as well as 'pure' instrumental jazz compositions. During this period, too, Ellington developed an extraordinary symbiotic relationship with his orchestra – it was his 'instrument' even more than the piano – enabling him to experiment with the timbral colourings, tonal effects and unusual voicings that became the hallmark of his style; the 'Ellington effect' (Strayhorn's term) was virtually inimitable because it depended in large part on the particular timbre and style of each player. Remarkably, though no two players in Ellington's orchestra sounded alike, they could, when called upon, produce the most ravishing blends and ensembles of sonority known to jazz.

An outstanding early example of the 'Ellington effect' may be heard on *Mood Indigo* (1930), in which the traditional roles of the three front-line instruments in New Orleans collective improvisation – clarinet (high-register obbligato), trumpet (melody or theme) and trombone (bass or tenor counter-themes) – are inverted so that the muted trumpet plays on top; the plunger-muted trombone functions as a high-register second voice, and the clarinet sounds more than an octave below in its chalumeau register.

In the early and mid-1920s orchestral jazz arrangements were rudimentary, serving only the simplest functions of dance music. However, Ellington (along with Don Redman, Fletcher Henderson and John Nesbitt) developed an elaborate, diversified concept of arranging, which

Ex.2 From *Ko-Ko* (1940, Vic); transcr. G. Schuller (all parts notated at sounding pitch)

♩ = *c*144

cl

sax. (a 1.2., t, bar.)

1.2. tpt 3.4.

1. 2. 3. trbn

gui

drums

db

pf

Eb MI⁶ Eb MI⁶ Eb MI⁶ Eb MI⁶

Eb MI⁶ Ab MI⁷ (6) Ab MI⁶ Eb MI⁶

Ex.3 From the fifth chorus of *Cotton Tail* (1940, Vic.); transcr. G. Schuller (all parts notated at sounding pitch)

incorporated the essence of the current 'hot' style of solo improvisation. In this he was greatly aided and influenced by the extraordinary expressive and technical capabilities of his two principal brass players, Bubber Miley and Tricky Sam Nanton, who were both experts of the so-called growl and plunger style. These often pungent sonorities, when blended or juxtaposed with the smoother sounds of the saxophone, provided Ellington with an orchestral palette more colourful and varied than that of any other orchestra of the time (with the possible exception of Paul Whiteman's). Faced with the formal problem posed by jazz arrangement – how best to integrate solo improvisation – Ellington learnt to exploit expertly the contrast produced by the soloist's entry, so as to project him into the music's movement and entrust him with its development. This partly explains why even Ellington's finest soloists seemed lustreless after leaving his orchestra. He also had a singular gift for devising orchestral accompaniments for improvisation; no arrangers, except perhaps Sy Oliver and Gil Evans, have imagined instrumental combinations as beautiful as those of *Mystery Song* (1931, Vic.), *Saddest Tale*(1934, Bruns.), *Delta Serenade* (1934, Vic.), *Azure* (1937, Master), *Subtle Lament* (1939, Bruns.), *Dusk* (1940, Vic.), *Ko-Ko* (1940, Vic) and *Moon Mist* (1942, Vic.).

Ellington's talents as a pianist are generally neglected or underrated. While he rarely featured himself as a soloist with his orchestra, he was nevertheless a remarkably individual contributor to the overall 'Ellington effect'. He saw himself primarily as a catalyst and an accompanist, a feeder of ideas and rhythmic energy to the band as a whole or to its soloists. In this unobtrusive role, playing only when necessary, he was known for remaining silent during entire choruses or indeed pieces. His piano tone, produced deep in the keys, was the richest and most resonant imaginable; it had the ability to energize and inspire the entire orchestra. Although he was an erratic soloist in his early years and sometimes relied on pianistic clichés – incessant downward-fluttering arpeggios, for instance – Ellington could on occasion vie with the best players. An outstanding example of his work as a pianist-composer is *Clothed Woman* (1947, Col.), remarkable for its virtually complete atonality (ex.1). He also wrote a *Piano Method for Blues* (New York, 1943).

3. Compositions. Ellington is generally recognized as the most important composer in jazz history. Most of the enormous number of works he recorded are his own; the exact number of his compositions is unknown, but is estimated at about 2000, including hundreds of three-minute instrumental pieces (for 78 r.p.m. recordings), popular songs (many consisting of instrumental pieces to which lyrics by Irving Mills and others were added), large-scale suites, several musical comedies, many film scores and an incomplete and unperformed opera, *Boola*. Ellington combined a flair for orchestration with extraordinary gifts as a bandleader; while other jazz composers had comparable talent, they lacked the organizational abilities necessary to create and maintain a permanent orchestral vehicle. The excerpt from *Ko-Ko* (ex.2), showing the orchestration of a passage from an ensemble section, is one of the most remarkable pieces in all of Ellington's writing.

Ellington was one of the first musicians to concern himself with composition and musical form in jazz – as distinct from improvisation, tune writing and arranging. In *Concerto for Cootie*, ten-bar phrases are combined into a complex ternary form which abandons the chorus structure common to most jazz. In *Cotton Tail*, from the same period, Ellington made use of a call-and-response technique of writing in order to heighten the drama of the last climactic chorus (ex.3). *Black, Brown and Beige* uses symphonic devices (the fragmentation and development of motifs, thematic recall and mottoes) as well as symphonic proportions in its several sections; it is thus perhaps unique among Ellington's earlier works, showing a preoccupation with form far in advance of his contemporaries. Only a few jazz musicians (among them Thelonious Monk, Charles Mingus and Gil Evans) have followed Ellington in this respect.

Ellington's prodigious productivity makes an overview of his work virtually impossible. But it is generally agreed that he attained the zenith of his creativity in the late 1930s and early 1940s, and that he worked best in the miniature forms dictated by the three-minute ten-inch disc. His creativity declined somewhat after the 1940s, many of the late-period extended compositions and multi-movement suites generally suffering, despite their occasional visionary inspirations, from a diminished, less consistent originality and hasty work, mostly occasioned by incessant touring. But even 'lesser' Ellington is bound to be of above-average quality, and the work in recent years of Wynton Marsalis and his Lincoln Centre Jazz Orchestra's championing of Ellington's late work has led to a more favourable assessment in many quarters. Serious study of Ellington's oeuvre has also been hampered by an almost total absence to date of his scores in published form, having thus to rely on transcriptions from recordings. However, in recent years the newly acquired holdings of several hundred thousand sheets of Ellington's scores and parts at the Smithsonian Institute has at last provided easier access to the immensity of Ellington's oeuvre.

WORKS
(selective list)

dates are those of composition and are sometimes conjectural

for jazz orchestra unless otherwise stated

Suites: Reminiscing in Tempo, 1935; Diminuendo in Blue/Crescendo in Blue, 1937; Black, Brown and Beige, 1943; Blue Belles of Harlem, 1943; Blutopia, 1944; NewWorld a-Comin', 1945; Deep South Suite, 1946; Liberian Suite, 1947; The Tattooed Bride, 1948; Harlem (A Tone Parallel to Harlem), 1950; Night Creature, jazz orch, sym. orch; A Drum is a Woman, 1956; Such Sweet Thunder, 1957; Nutcracker Suite [from Tchaikovsky], 1960; Suite Thursday, 1960; Perfume Suite, 1963; Far East Suite, 1964

The Golden Broom and the Green Apple, 1965; Virgin Islands Suite, 1965; Murder in the Cathedral, 1967; La plus belle africaine, 1967; Latin American Suite, 1968; Afro-Eurasian Eclipse, 1971; The Goutelas Suite, 1971; New Orleans Suite, 1971; Togo Brava Suite, 1971

Short pieces: Soda Fountain Rag, 1914; East St Louis Toodle-oo, 1926, collab. B. Miley; Black and Tan Fantasy, 1927, collab. Miley; Creole Love Call, 1927, collab. Miley; Awful Sad, 1928; The Mooche, 1928; Mood Indigo (Dreamy Blues), 1930, collab. B. Bigard; Old Man Blues, 1930; Rockin' in Rhythm, 1930; Creole Rhapsody, 1931; Ducky Wucky, 1932; It don't mean a thing, 1932; Sophisticated Lady, 1932, collab. O. Hardwick; Daybreak Express, 1933; Harlem Speaks, 1933; Delta Serenade, 1934; Saddest Tale, 1934; Solitude, 1934; Clarinet Lament (Barney's Concerto), 1935, collab. Bigard

Echoes of Harlem (Cootie's Concerto), 1935; In a Sentimental Mood, 1935; Uptown Downbeat (Blackout), 1936; Azure, 1937; Diminuendo and Crescendo in Blue, 1937; Blue Light, 1938; Braggin' in Brass, 1938; Gypsy without a Song, 1938; Prelude to a Kiss, 1938; Prologue to Black and Tan Fantasy, 1938; Steppin' into Swing Society, 1938; Portrait of the Lion, 1939; Serenade to Sweden, 1939; Bojangles, 1940; Concerto for Cootie, 1940; Conga brava, 1940; Cotton Tail, 1940; Dusk, 1940; Harlem Air Shaft, 1940; In a Mellotone, 1940; Jack the Bear, 1940; Ko-Ko, 1940

A Portrait of Bert Williams, 1940; Sepia Panorama, 1940; Warm Valley, 1940; Chelsea Bridge, 1941, collab. B. Strayhorn; I Got it Bad, 1941; Main Stem, 1941; American Lullaby, 1942; C-jam Blues, 1942; Don't Get Around Much Anymore, 1942; Moon Mist, 1942, collab. M. Ellington; Don't You Know I Care, 1944; I'm beginning to see the light, 1944, collab. H. James; Air-Conditioned Jungle, 1945; Carnegie Blues, 1945; Clothed Woman, 1947; Satin Doll, 1958

Stage: Jump for Joy (musical), 1941; Beggar's Holiday (musical), New York, 1946; Turcaret (incid music, A. R. Le Sage), Paris, 1960; Timon of Athens (incid music, W. Shakespeare), Stratford, Ontario, 1963; Sugar City (musical), Detroit, 1965; The River (ballet), New York, 1970; Boola (op), inc.

Film scores: Symphony in Black, 1935; The Asphalt Jungle, 1950; Anatomy of a Murder, 1959; Paris Blues, 1960; Assault on a Queen, 1966; Change of Mind, 1968

Sacred: In the Beginning God, 1965; Second Sacred Concert, 1968; Third Sacred Concert, 1973

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ANDRÉ HODEIR/GUNTHER SCHULLER

Elliot, Thomas (*b c*1759; *d* 1832). English organ builder. He was first recorded in business as an organ builder in 1791, when he was in Wharton's Court, Holborn, London. By 1794 he was at 10 Sutton Street, Soho, and by 1804, at 12 Tottenham Court. The latter may be the premises in Tottenham Court used by the organ builder Nutt, who died early in 1804; Nutt was a partner of Jonathan Ohrmann (*d* 1803) who is said to have continued Snetzler's business, and this, together with an unproven tradition that Elliot and Nutt were partners, accounts for the further tradition that the Elliot and Hill firms descended from Snetzler. Elliot took William Hill as a partner about 1825, when the firm became Elliot & Hill (*see* HILL (i)).

Elliot's organs were typical of the period, and he seems to have had a large output, including many chamber organs. He was a pioneer in the use of pedal pipes during the 1810s; these were chiefly of 8′ pitch, but Elliot was one of the first to make 16′ open pipes (All Saints, Derby; 1808). He was also among the earliest English builders to make extensive use of a second open diapason on the Great of three- and even two-manual organs. In other respects, his instruments exhibit conservative features; he retained the solo Cornet quite late (e.g. Bromsgrove, 1808) and continued to build the occasional Choir in a separate case (Montreal Cathedral, 1816; Waterford Cathedral, 1817). Under the influence of Hill, the firm's work became more ambitious, with the building of some very large instruments at the end of the 1820s (Oldham Parish Church and Christ's Hospital, London, now Horsham; both of 1830, with surviving pipework). Most ambitious of all was the new organ for York Minster; the contract was signed in 1829, but Elliot died before the instrument was complete. Organs by Elliot survive at All Saints, Thornage, Norfolk (1812), Scone Palace, Perth (1813), Ashridge, Hertfordshire (1818), Crick Parish Church, Northamptonshire (1826) and Belton Houses, Lincolnshire (1826).

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NICHOLAS THISTLETHWAITE

Ellis [Sharpe], **Alexander J(ohn)** (*b* Hoxton, London, 14 June 1814; *d* London, 28 Oct 1890). English philologist and mathematician. His surname was changed in recognition of a legacy from a relative named Ellis, which made possible a life of independent and active scholarship. He was educated at Shrewsbury, Eton and Cambridge, where he read mathematics and classics. At first a mathematician, he became an important philologist who did more than any other scholar to advance the scientific study of English pronunciation. Intrigued by the pitch of vocal sounds, he became a writer on scientific aspects of music. He was elected a Fellow of the Royal Society in 1864. His musical studies led to an English translation of Helmholtz's *Die Lehre von den Tonempfindungen*; its second edition (London, 1885) contains an appendix consisting of a summary of Ellis's own papers on musical scales, theory of harmony, temperament and pitch, added with Helmholtz's approval. Ellis's view of harmony and temperament is controversial because it derived from the idea that music has a discoverable scientific basis, but his essay, 'On the History of Musical Pitch' (1880), is obligatory reading. In this essay Ellis describes that he had 'purposely relied on mechanical evaluation, to the exclusion of mere estimation of ear' in his studies of pitch. It is highly unlikley, however, that there was any truth in the description of him as 'tone-deaf' (as given in E.J. Hipkins's MS *A Few Notes on the Engaging Personality of Dr. A.J. Ellis*, *GB-Lbl*).

See also PITCH and PHYSICS OF MUSIC, §4–5.

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W.R. THOMAS, J.J.K. RHODES/R

Ellis [née Caughie], **Catherine J(oan)** (*b* Birregurra, Victoria, 19 May 1935; *d* Adelaide, 30 May 1996). Australian ethnomusicologist. After graduating in music at the University of Melbourne in 1956, she worked at the University of Adelaide analysing the Central Australian recordings collected by the linguist Theodor Strehlow. She took the doctorate in Glasgow in 1961 with a dissertation on Strehlow's recordings of Aboriginal music. On her return to Adelaide she joined the university music department as a research fellow (1964–9) and subsequently lecturer (1970–84). She was professor of music at the University of New England (1985–95). During her time in Australia she and her husband, A.M. Ellis, did intensive fieldwork among the Pitjantjara tribe in the northern part of South Australia, analysing and comparing the results with those of earlier expeditions. In 1968 she started a musical education programme for both tribal and urban Aborigines which, whenever possible, involved people of different races in inter-cultural activities. In 1974 she made a study tour of Canada and of the western part of the USA, where she investigated musical education programmes for minority groups. In 1975 she established the Centre for Aboriginal Studies in Music at the University of Adelaide. In the latter part of her career she worked with Udo Will on the analysis of frequency performance in Aboriginal vocal music.

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M. Kartomi: 'Ellis, Catherine, J.', *The Oxford Companion to Australian Music*, ed. W. Bebbington (Oxford, 1997)

WERNER GALLUSSER/R

Ellis [Elsas], **Mary** (*b* New York, 15 June 1900). American soprano. After an operatic training she appeared in New York at the Metropolitan Opera House during the last days of World War I, performing alongside Chaliapin and Caruso. She turned to lighter music in 1924, creating the title role in Hammerstein and Friml's *Rose Marie*, and then began acting in plays and films. Admired by Ivor Novello, he brought her to London to take the leading female role, that of opera singer Militza Hajos, in the first of his Drury Lane musicals, *Glamorous Night* (1935), whose success was partly due to Ellis's varied talents. Her operatic training showed in the strength and quality of her higher notes, and made her ideal as opera singer Maria Ziegler in Novello's *The Dancing Years* (1939). It was in this role that she introduced one of Novello's most poignant songs, 'My Dearest Dear', which was written to show the purity of her voice to its most dramatic effect. Her third role for Novello, as the opera singer Marie Foretin in *Arc de Triomphe* (1943), was less successful. She spent the rest of the war doing charitable work and afterwards moved into straight theatre, appearing as Mrs Crocker Harris in Rattigan's *The Browning Version* (1949). By the time she returned to musical theatre for Coward's *After the Ball* (1954), her voice, though still attractive, had lost its original range and she accepted no further musical roles.

Ellis's continued popularity, despite the failure of *After the Ball*, rested on recordings of the Novello shows and the public's memory of her performances. During the 1930s she enjoyed the rare combination of a voice that was as comfortable in opera as in operetta, a glamorous appearance and an acting ability that allowed her to dominate such vast auditoriums as that of Drury Lane. Her autobiography was published as *Those Dancing Years* (London, 1982).

PAUL WEBB

Ellis, Osian (Gwynn) (*b* Ffynnongroew, Flintshire, 8 Feb 1928). Welsh harpist and composer. He studied at the RAM with Gwendolen Mason, whom he succeeded as professor in 1959, remaining in the post until his

retirement in 1989. He has had an illustrious career as a recitalist, in chamber music and as an orchestral harpist. His compatriot Alun Hoddinott wrote him a concerto for the Cheltenham Festival of 1957, and an early recording of Handel harp concertos with Thurston Dart won the Grand Prix du Disque in 1959. Significant recordings from the 1960s include French chamber works with the Melos Ensemble (1962) and the Glier Harp Concerto (1969). William Mathias's Harp Concerto was commissioned by him for the Llandaff Festival of 1970. Other composers who have written concertos for him include Jørgen Jersild (1972), William Alwyn (1979) and Robin Holloway (1985), while Menotti, William Schuman and others have written chamber works for him.

Ellis's consciousness of his Welsh identity and the musical and poetic heritage of his native country have been a major influence both on his performing career and on his own compositions, which include two Welsh folksong cycles for tenor and harp with various combinations, settings of medieval poems in the strict metres and the Diversions for two harps, with their eloquent central movement based on a *cerdd dant* setting of a poem by Dylan Thomas. An important aspect of Osian Ellis's career was his association with Benjamin Britten, who wrote for him the harp parts in *A Midsummer Night's Dream*, the *War Requiem* and the three church parables, in addition to the Suite for Harp (written for the Aldeburgh Festival in 1969) and a series of late works composed for Ellis and Peter Pears: *The Death of St Narcissus*, *A Birthday Hansel*, and Five Songs and Eight Folksongs.

WRITINGS

Hanes y delyn yng Nghymru: the Story of the Harp in Wales (Cardiff, 1980); rev. as *The Story of the Harp in Wales* (Cardiff, 1991)
'Britten and the Harp', *World Harp Festival Souvenir Programme* (Cardiff, 1994), 69–70
'John Parry: y telynor dall', *Transactions of the Honourable Society of Cymmrodorion* (London, 2000)

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ANN GRIFFITHS

Ellis, Vivian (John Herman) (*b* Hampstead, 29 Oct 1904; *d* London, 19 June 1996). English composer, lyricist and pianist. His grandmother Julia Woolf (1831–93) was a pianist and composer, publishing piano pieces, songs and the comic opera *Carina* (1888), and his mother was a violin pupil of Ysaÿe. He won a music scholarship to Cheltenham College and later studied the piano with Myra Hess at the RAM; his recordings of piano medleys of his own work, especially that from *Streamline* (1934), reveal a strong technique. Inspired by the music of Paul Rubens, particularly after seeing a revival of *Tonight's the Night*, he turned to composing light music, contributing additional songs to shows including *The Curate's Egg* (1922) and *By the Way* (1923). He learned about songwriting styles as a song plugger for Francis, Day & Hunter, and in 1928 became a composer for Chappell. His first transatlantic hit was achieved with 'I never dreamt' in the revue *Will o' the Whispers* (1928), made popular by 'Whispering' Jack Smith; then through Max and Louis Dreyfus at Chappell he received the commission from Julian Wylie to compose the music for *Mr. Cinders* (1929), a West End hit which also received continental success under the title *Jim und Jill*. Further success followed with the *Cochran's 1930 Revue*, which included Ellis's 'The Wind in the Willows'. In the early 1930s he began to write songs for films, and, with 'Me and my Dog' in 1936, began regularly to write his own lyrics. In 1938 an extended cruise took Ellis to Hollywood where Universal Pictures bought some of his songs for Deanna Durbin; he briefly stayed to write more, returning to England in the spring of 1939.

At the outbreak of war he became a Lieutenant in the RNVR at Devonport, and later was appointed Command Entertainments Officer, in 1944 becoming a Lieutenant Commander at Plymouth. He had effectively suspended composition until after the war, when C.B. Cochran invited him to write the music for *Big Ben* (1946), the first of four stage works with A.P. Herbert as lyricist and author. In 1947 their *Bless the Bride* became a major success, and has become one of the main shows upon which Ellis's reputation rests. His later shows include *And So to Bed* (1951), based on J.B. Fagan's dramatic adaptation of the diaries of Samuel Pepys, and *The Water Gipsies* (1955), after Herbert's novel. Although he faded from public prominence in the 1960s and 70s, a resurgence of interest in his work began when the pop singer Sting had a hit with 'Spread a little happiness' in 1982, and in 1983 a revised *Mr. Cinders* (1983) went into the West End. A subsequent compilation show, *Spread a Little Happiness*, was performed in London in 1992.

The origins of Ellis's style lay in a desire to produce elegant and sophisticated, yet accessible, popular music. Such numbers as 'Other People's Babies' (*Streamline*) and 'She's my lovely' (*Hide and Seek*, 1937) reveal a naturally fluid sense of melody combined with subtle rhythmic animation, while livelier numbers such as 'Sweep' (*Falling for You*, 1933) and 'I'm on a see-saw' (*Jill Darling!*, 1934) show his effective and original approach to word-setting. Many songs proved ideal for dance band use in the 1930s and added to Ellis's popularity; his songs were particularly associated with Billy Ternent, who used 'She's my lovely' as his band signature tune. Evidence of his classical training and stylistic aspirations can be seen in 'The Wind in the Willows', whose unusual inclusion of a whole-tone modality was directly inspired by Debussy, and the art-song quality of 'Little Boat' (1931), written for the 1932 film of *The Water Gipsies* and subsequently used in the show of the same name. Further examples include his use of pastiche in *And So to Bed*, Gilbert and Sullivan parody in *Perseverance or Half a Coronet* (*Streamline*) and his choral arrangements in the *The Water Gipsies*. Yet Ellis often found popular appeal through the most deliberately simplistic pieces, such as 'The flies crawled up the window' (*Jack's the Boy*, 1932).

Of his stage works *Bless the Bride* (1947), with a plot reminiscent of his grandmother's opera, is notable for its subtle underlining of character through musical motifs and rhythms, and the uplifting 'Ma belle Marguerite' and emotive 'This is my lovely day' remain two of its best-known numbers. In *The Water Gipsies* the contrast of the elegant waltz 'Castles and Hearts and Roses' with the up-beat comic number 'It would cramp my style' provide testament to Ellis's versatility. Of his instrumental music, he is particularly known for *Coronation Scot*, adopted as the theme tune to the BBC radio programme 'Paul Temple', and *Alpine Pastures* for BBC Radio 4's long-running panel game 'My Word'.

Ellis was a director of the Performing Rights Society from 1955, Deputy President (1975–83) and President

(1983–96). He gained many honours, including Ivor Novello awards for outstanding services to British music (1973) and a Lifetime Achievement Award (1984), and most significantly in 1984 the Performing Rights Society sponsored the establishment of the Vivian Ellis Prize for young British composers. He was appointed a CBE, also in 1984. His extensive catalogue has both established and informed the repertory of British popular music in the 20th century and as such Ellis remains one of its most important figures.

WORKS
(*selective list*)

STAGE

dates those of first London performance unless otherwise stated; where different, writers shown as (lyricist; book author)

The Grass Widow (musical comedy, W. Helmore; L. Wylie, after F. Mackay), Bristol, 8 Aug 1927
The Other Girl (musical comedy, Helmore and Collie Knox; Wylie, after Mackay: *Brown at Brighton*), Bristol, 17 Oct 1927
Peg O' Mine (musical comedy, D. Carter; F. Jackson after J. Hartley Manners: *Peg o'my Heart*), Sunderland, 31 Oct 1927, collab. P. Charig and others
Mr. Cinders (Jim und Jill) (musical comedy, 2, Grey, G. Newman and L. Robin; Grey and G. Newman), Adelphi, 11 Feb 1929, collab. R. Myers [incl. Ev'ry Little Moment, On the Amazon, Spread a little happiness; film 1934]; rev. 1983 [incl. Please, Mr. Cinders]
Follow a Star (musical comedy, 2, D. Furber and J. Yellen; Furber and D. Titheradge), orchd L. Lucas, Winter Garden, 17 Sept 1930 [incl. Don't wear your heart on your sleeve, The First Week-End in June, Follow a star, If your Kisses can't Hold the Man you Love, I never can think of the words]
Little Tommy Tucker (musical comedy, 2, D. Carter; C. Garth, R.P. Weston and B. Lee), Daly's, 19 Nov 1930, collab. A. Schwartz [incl. Let's be sentimental, Out of the Blue]
Song of the Drum (musical play, 2, D. Carter; F. Thompson and G. Bolton), Drury Lane, 9 Jan 1931, collab. H. Finck [incl. Song of the Hillmen, Within my Heart]
Blue Roses (musical play, 2, Carter; Carter and Garth), Gaiety, 20 Jan 1931
Stand Up and Sing (musical play, 2, D. Furber; J. Buchanan), orchd R. Russell Bennett, Hippodrome, 5 March 1931, collab. P. Charig
Out of the Bottle (musical comedy, 2, Grey and Thompson, after F. Anstey: *The Brass Bottle*), Hippodrome, 11 June 1932, collab. O. Levant [formerly titled If It Happened to You; incl. Put that down in writing]
Jill Darling! (musical comedy, 2, D. Carter; M. Edgar), orchd C. Prentice and others, Saville, 19 Dec 1934 [formerly titled Jack and Jill; incl. I'm on a see-saw, Let's lay our heads together]
Hide and Seek (musical play, 2, V. Ellis; Bolton, Thompson and Furber), Hippodrome, 14 Oct 1937, collab. S. Lerner, A. Goodhart and A. Hoffman [incl. Follow the Bride, She's my lovely]
The Fleet's Lit Up (musical frolic, 2, Ellis; Bolton, Thompson and Lee), orchd Geraldo and B. Byrd, Hippodrome, 17 Aug 1938 [incl. The fleet's lit up; How do you do, Mr Right?]
Running Riot (musical show, 2, Ellis; Furber, after Bolton and F. Shephard), orchd D. Somers, Gaiety, 31 Aug 1938
Under Your Hat (musical comedy, 2, Ellis; A. Menzies, A. Macrae and J. Hulbert), Palace, orchd. B. Frankel, 24 Nov 1938 [incl. Together Again, The Empire depends on you]
Big Ben (light op, 2, A.P. Herbert), orchd Prentice, Adelphi, 17 July 1946
Bless the Bride (musical show, 2, Herbert), orchd P. Cardew, Adelphi, 26 April 1947 [incl. I was never kissed before, Ma belle Marguerite, This is my lovely day]
Tough at the Top (musical play, 2, Herbert), orchd Cardew and Lucas, Adelphi, 15 July 1949
And So to Bed (musical comedy, 2, Ellis; J.B. Fagan), orchd Cardew, New, 17 Oct 1951 [incl. Gaze not on swans, Love me little, love me long]
Listen to the Wind (play with music, 3, Ellis; A.A. Jeans), Oxford, Playhouse, 15 Dec 1954; rev. 1996
The Water Gipsies (play with music, 2, Herbert), Winter Garden, 31 Aug 1955 [incl. Castles and Hearts and Roses, Little Boat]
Half in Earnest (musical, Ellis, after O. Wilde: *The Importance of Being Earnest*), New Hope, PA, Bucks County Playhouse, 17 June 1957
Contribs to other musicals, incl. Mercenary Mary, 1925; Just a Kiss, 1926; Kid Boots, 1926; My Son John, 1926; The Girl Friend, 1927; A Yankee at the Court of King Arthur, 1929 [incl. I don't know how]
Many contribs. to revue, incl. The Curate's Egg, 1922; By the Way, 1923; The Punch Bowl, 1924; Yoicks, 1924; Still Dancing, 1925; Cochran's Revue, 1926; Palladium Pleasures, 1926; Blue Skies, 1927; Clowns in Clover, 1927 [incl. Little Boy Blues]; Charlot 1928, 1928; Vogues and Vanities, 1928; Will o' the Whispers, 1928 [incl. I never dreamt]; The House that Jack Built, 1929 [incl. My Heart is Saying]; Cochran's 1930 Revue, 1930 [incl. The Wind in the Willows]; Folly to be Wise, 1931; Over the Page, Please!, 1932; Streamline, 1934 [incl. The First Waltz, I will, Other People's Babies, Perseverance or Half a Coronet, You turned your head]; Going Places, 1936; The Town Talks, 1936 [incl. The Trees in Bloomsbury Square]; Floodlight, 1937; It's Foolish but it's Fun, 1943; Fine Feathers, 1945; Henson's Gaieties, 1945; Over the Moon, 1953; 4 to the Bar, 1961; Chaganog, 1964
Incid. music: O Mistress Mine (farce, B. Travers), 1936 [incl. When a Woman Smiles]; The Sleeping Prince, 1953; Mr Whatnot (play, A. Ayckbourn), 1964

OTHER WORKS

Pf: Coronation Scot (1948); Alpine Pastures (1955); Happy Week-End Suite (1959): Angels on Horseback, Wasp in the Jam, Church Bells on Sunday, Early Morning Train; Holidays Abroad (1961): Swiss Air, Reunion in Vienna, Costa Brava, The Leaning Tower of Pisa, Paris Taxi
Orch arrs. of pf works
Film scores and songs: Jack's the Boy, 1932 [incl. The flies crawled up the window]; The Water Gipsies, 1932 [incl. Little Boat; see also STAGE: The Water Gipsies]; Falling for You, 1933 [incl. Sweep]; Public Nuisance Number 1, 1936 [incl. Me and my Dog, Swing]; Piccadilly Incident, 1946
Individual songs, incl. 3 Quatrains from the Rubaiyât of Omar Khayyâm (trans. Fitzgerald) (1921); The Two Little Princesses (Ellis) (1937); Look Westward (Ellis and E. Littler) (1961); 4 Songs from the Water Babies (Ellis, after C. Kingsley) (1963): The Song of the Chimney Sweep, When all the World was Young, I wish I were a fish, The Prettiest Doll in the World

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A. P. Herbert: *A.P.H.: his Life and Times* (London, 1970), esp. 123–7
R. Traubner: *Operetta: a Theatrical History* (New York, 1983), 354–5
S. Morley: *Spread a Little Happiness: the First Hundred Years of the British Musical* (London, 1987)

JOHN SNELSON

Ellis, William Ashton (*b* London, 20 Aug 1852; *d* London, 2 Jan 1919). English writer and translator. His father was a surgeon and following medical studies at St George's Hospital, London, Ellis held the post of Resident Medical Officer at the Western Dispensary from 1878. In the mid-1870s, however, he became (in his own words) 'a devotee of Wagner's works' and resigned his post in 1887, devoting himself over the following 28 years to the single-minded pursuit of Wagner studies.

From 1888 to 1895 he edited (and largely wrote) the macaronically titled journal of the London Wagner Society, *The Meister*, founded primarily to publish English translations of Wagner's more substantial prose works. Out of this project grew the first of Ellis's chief undertakings, the eight-volume English translation of *Richard Wagner's Prose Works* (1892–9). His other major endeavour was the six-volume *Life of Richard Wagner*, which was initiated as 'an English revision' of the

'authorized' biography by C.F. Glasenapp, but which from the fourth volume omitted Glasenapp's name from the title-page, on the grounds that it had become Ellis's own work. The latter project – flawed, idiosyncratic, but containing a wealth of detail not available elsewhere – remained uncompleted: volume six takes the story only to 1859.

No less idiosyncratic are Ellis's translations of Wagner's prose works; indeed, their excessive fidelity to the lexical and syntactical structures of the original have made them a byword for risible impenetrability. There is, however, a palpable empathy for the style, content and tone of Wagner's prose that has not always been captured in subsequent translations of individual essays (no English edition of the complete writings has been published since Ellis's) and undoubtedly his mystical inclinations – he was a member of the Theosophical Society and closely associated with the movement's founder, Madame Blavatsky – enhanced his awareness of the esoteric nature of some of Wagner's later work.

After the outbreak of war, in 1915, Ellis returned to his previous post at the Western Dispensary. He remained an isolated individual, never marrying and having no children. No photographs of him are known, and the autographs of his writings have not survived.

WRITINGS

(*selective list*)

ed.: *The Meister* (1888–95) [journal of the London Wagner Society]
ed. and trans.: *Richard Wagner's Prose Works* (London, 1892–9/*R*)
Life of Richard Wagner (London, 1900–08) [vols.1–3 are a trans. of C.F. Glasenapp: *Das Leben Richard Wagners*]
ed. and trans.: *Richard Wagner: Letters to Wesendonck et al* (London, 1899)
ed. and trans.: *Richard Wagner to Mathilde Wesendonck* (London, 1905) [letters]
ed. and trans.: *Richard to Minna Wagner* (London, 1909/*R*) [letters]
ed. and trans.: *Family Letters of Richard Wagner* (London, 1911)

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D. Cormack: 'Faithful, all too faithful', *Wagner*, xiv/3 (1993), 104–37 [with list of writings]
D. Cormack: 'William Ashton Ellis: completing the picture', *Wagner*, xv/2 (1994), 62–8

BARRY MILLINGTON

Elman, Mischa (*b* Talnoye, 20 Jan 1891; *d* New York, 5 April 1967). American violinist of Russian birth. He studied in Odessa with A. Fiedemann (1897–1902), then he was discovered by Auer, who taught him at the St Petersburg Conservatory (1903–4). Elman's meteoric career began in Berlin on 14 October 1904; sensational débuts in London (21 March 1905) and in New York (10 December 1908) followed, and he quickly established himself as one of the great violinists. He settled in the USA in 1911 and became a citizen in 1923, but his tours took him around the world. In 1926 he founded the Elman String Quartet. During the 1936–7 season he presented five concerts at New York's Carnegie Hall, 'The Development of Violin Literature', in which he played more than 15 concertos. Martinů composed his concerto for Elman, who gave its first performance in 1944. Elman's popularity was enhanced by his gramophone records, of which more than two million were sold.

Elman's most glorious attribute was his rich, sensuous and infinitely expressive tone, which became legendary. His temperament was fiery and passionate, and there was a pulsating vitality in his playing. His improvisational style was best suited to the Romantic repertory, but with maturity his exuberance became tempered. His technique was reliable without being a dominant factor in his success. He composed a few short pieces, and made many arrangements. A Mischa Elman Chair for Violin Studies was established at the Manhattan School of Music in 1974 by Elman's widow, Helen Elman.

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H. Roth: 'The Violinist with the Golden Tone', ibid., 281–8
J. Seiger: 'Keeper of the Flame', ibid., 294–6
A. Kozinn: 'Mischa Elman', *The Strad*, cii (1991), 32–5
D. Rooney: 'A Discography', ibid., 38–42

BORIS SCHWARZ/MARGARET CAMPBELL

Elmendorff, Karl (Eduard Maria) (*b* Düsseldorf, 25 Oct 1891; *d* Hofheim am Taunus, 21 Oct 1962). German conductor. After first studying philology he became a student of Steinbach and Abendroth at the Cologne Conservatory in 1913. His conducting début was at Düsseldorf in 1916, and he held posts in Mainz, Hagen and Aachen. He was first conductor at the Berlin and Munich Staatsopern (1925–32) and in 1927 he made his début at Bayreuth with *Tristan und Isolde*; he returned there regularly until 1942. During this period he became widely renowned for his broad readings of Wagner, whose operas he conducted throughout Europe and in South America. He was appointed Generalmusikdirektor of the Staatstheater at Kassel and of the Hessische Staatstheater at Wiesbaden in 1932, moving to a similar appointment at Mannheim in 1935, and to the Dresden Staatsoper in 1942, in succession to Böhm. There he conducted the première of Joseph Haas's *Die Hochzeit des Jobs* (1944), and in the same year added *Capriccio* to the Dresden Strauss repertory, as well as a brilliant revival of Hermann Goetz's *Der Widerspenstigen Zähmung*, shortly before the wartime destruction of the opera house. He returned to Kassel and Wiesbaden (1948–56), and thereafter toured extensively. Elmendorff's talent extended over a wide repertory in style and period, and he was particularly concerned to foster reciprocal interest in German and Italian opera styles by conducting Wagner in Italy (notably at the Florence Maggio Musicale) and introducing lesser-known Italian operas into Germany; he conducted the German première of Wolf-Ferrari's *La dama boba* at Berlin and of Malipiero's *Torneo notturno* at Munich.

□

Elmenhorst, Heinrich E. (*b* Parchim, Mecklenburg, 19 Oct 1632; *d* Hamburg, 21 May 1704). German theologian, poet and librettist. His parents were originally from Hamburg. He studied theology at Jena, Wittenberg and Leipzig from 1650. He later worked at two Hamburg churches: on 18 March 1660 he became deacon at St Katharinen, from 1673 he was archdeacon and from 19 December 1696, presumably until his death, preacher at St Hiob. His *Dramatologia antiquo-hodierna* (Hamburg, 1688/*R*) is an important pamphlet in which he defended opera against the virulent attacks of the Pietist preachers who, since the founding of the Hamburg Opera in 1678, had led impassioned assaults on opera from the pulpits of several of the city's churches. As one of the members of the orthodox Lutheran clergy opposing the Pietists, Elmenhorst viewed opera as a reasonable form of entertainment, clearly not morally wicked and in no way condemned by biblical pronouncements. His publication

helped to gain the support of the city council and their permission to allow the opera to continue. He was himself an important early writer of librettos for Hamburg opera composers, including J.W. Franck, Förtsch and probably Theile. But of greater significance for the history of music are his texts for the *Geistreiche Lieder*, 100 poems which had appeared in several editions since 1681 before being published under this title in 1700. In the final edition, the music of these sacred solo songs with continuo (in DDT, xlv, 1911) is by Franck (73), Böhm (23) and P.L. Wockenfuss (4). Elmenhorst used biblical passages as the rhetorical topic on which to develop his poetry, and the collection is organized in part around the church calendar and divided into ten sections (i. *Hoher Fest-Lieder*, for Advent, Christmas and New Year; ii. *Der Passions-Lieder*; iii. *Hoher Fest-Lieder*, for Easter and Ascension; iv. *Anderer Fest-Lieder*; v. *Buss- und Communion-Lieder*; vi. *Christlichen Lebens und Wandels Lieder*; vii. *Kreuzes-Lieder*; viii. *Zeit-Lieder*; ix. *Todes- und Sterb-Lieder*; x. *Himmels-Lieder*). The volume, which incorporates characteristics of the Protestant chorale and the operatic aria, is a landmark in the history of the sacred song.

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LIBRETTOS

Orontes, Singspiel (Hamburg, 1678); authorship uncertain; music by J. Theile

Michal und David, op (Hamburg, 1679); music by J.W. Franck

Charitine, oder Göttliche Geliebte, geistliche Opera (Hamburg, 1681); music by J.W. Franck

Polyeuct, Singspiel (Hamburg, 1688); trans. from Corneille; music by J.P. Förtsch

SACRED SONG TEXTS

J.J.N. Geistliche Lieder, Theils auff die Hohen Feste ... Theils auff unterschiedliche Vorfallungen im Christenthum gerichtet ... mit J.W. Franckens, C.M. anmuhtigen Melodeyen (Hamburg, 1681)

Ferner besungene Vorfallungen im Christenthum. Die Melodeyen setzte J.W. Franck (Hamburg, 1682)

Geistliches Gesangbuch (Hamburg, 1685); pubd as Odeum spirituale Elmenhorstianum (Hamburg, 1695)

Geistreiche Lieder ... an jetzo aber bis auff 100 vermehret, mit schönen anmuhtigen Melodeyen versehen ... auch geordnet von M.J. Jauch (Lüneburg, 1700)

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GEORGE J. BUELOW

Elming, Poul (*b* Ålborg, 21 July 1949). Danish baritone, later tenor. He studied at the conservatories at Ålborg and Århus, and with Paul Lohmann at Wiesbaden, before making his début, as a member of the Jutland Opera, in Århus in 1979. He sang many leading baritone roles with the company, including Malatesta, Giorgio Germont and Posa, before retraining as a tenor at the Juilliard School in New York. Elming made his début as a tenor at the Royal Opera in Copenhagen in 1989 in the title role of *Parsifal*, adding Erik the same season. In 1990 he made his successful first appearance at the Bayreuth Festival as Siegmund. He has returned to Bayreuth in succeeding years either as Siegmund or as Parsifal, and also performed these roles at Covent Garden, the Berlin Staatsoper, the Vienna Staatsoper, Chicago, San Francisco and elsewhere. In 1994 he made his Covent Gardin début, as Siegmund, and added Max (*Der Freischütz*) to his repertory in Madrid and Copenhagen. He has also appeared widely as a concert artist, particularly in works by Scandinavian composers. Elming's heroic, typically Scandinavian timbre and notable gifts as an interpreter can be heard and seen in Barenboim's recording of *Die Walküre* from Bayreuth (1992).

ALAN BLYTH

Elmo, Cloe (*b* Lecca, 9 April 1910; *d* Ankara, 24 May 1962). Italian mezzo-soprano. She studied in Rome, making her début as Santuzza at Cagliari in 1934. She then sang Orpheus in Rome, and from 1936 to 1945 she was leading mezzo-soprano at La Scala, where her roles included Mistress Quickly, Ulrica, Azucena and the Princess (*Adriana Lecouvreur*). In 1947 she was engaged at the Metropolitan, and while in America was chosen by Toscanini to sing Mistress Quickly in his broadcast performance and recording of *Falstaff*. She returned to La Scala in 1951 and created roles in Rocca's *L'uragano* and Castro's *Proserpina y el extranjero* (1952); she also created Moraima in Ghedini's *Re Hassan* (1939, Venice) and Goneril in Frazzi's *King Lear* (1939, Florence), and sang Signora Susanna in the first staged performance of Malipiero's *Il festino* (1954, Bergamo). She also sang works by Bach under Klemperer and Molinari. She had a richly coloured voice and a dynamic stage personality.

HAROLD ROSENTHAL/R

Elmore, Robert (Hall) (*b* Ramapatnam, India, 2 Jan 1913; *d* Philadelphia, 22 Sept 1985). American organist and composer. In 1914 his missionary parents returned to the USA and settled in Lincoln, Nebraska. He started music studies at the age of six, and within five years showed unusual talent. In 1925 the family moved to the Philadelphia area. Thanks to a family benefactor Robert was able to commute several times a week to New York City, where he studied the organ, the piano and music theory with Pietro Yon. A young virtuoso of extraordinary ability and power, he started touring nationally and internationally, winning many awards and honours. He received a BMus degree from the University of Pennsylvania in 1937 and continued to teach there until 1950. He also received degrees from the RAM in London. His church appointments were in the Philadelphia area: the Church of the Holy Trinity, the Central Moravian Church in Bethlehem and the Tenth Presbyterian Church. In addition to activities in performing and teaching, Elmore was a prolific composer. His compositions included many sacred and secular cantatas and anthems, a comic opera, *It Began at Breakfast*, and many works for organ and mixed ensembles. Elements of Wagner, Strauss, jazz and film music contributed colour and rhythmic vitality to his style. Among his best-known works are *Three Psalms*, *Psalm of Redemption*, *Three Short Anthems for Lent* for voices and *Rhythmic Suite*, *Rhumba*, many hymn preludes and a difficult sonata for organ.

CHARLES KRIGBAUM

Elorduy (Medina), Ernesto (*b* Mexico City, 11 Dec 1853; *d* Mexico City, 6 Jan 1913). Mexican composer and pianist. With his brother he began a European tour in 1871, which developed into a 20-year period of residence. He lived in Hamburg for several years, where he studied with Raff and Clara Schumann and also met Anton Rubinstein who gave him some lessons, and to whom he dedicated his first composition, the waltz *A orillas del Elba*. In 1880 he travelled to the Balkans and Turkey which influenced his later compositions. He then lived in

Paris from 1880 to 1884, and subsequently worked as Mexican consul in Marseilles, Santander and Barcelona. Elorduy returned to Mexico in 1891, and gave three successful recitals of his own work, the first Mexican composer-performer to do this. Almost all of his works were published, and many become very popular, notably his zarzuela *Zulema* (1902) and the *Marcha heroica*, composed for the installation of the Campana de la Independencia at the National Palace. He also taught at the Mexico Conservatory from 1901 to 1906.

Elorduy composed about 100 short piano pieces; the mazurkas, berceuses and songs without words in particular show the influence of Chopin and Schumann both in their piano writing and their lyricism. But their unique character comes about from the combination of these styles with the popular rhythms of Mexican dances (especially the *danzas habaneras*, of which he composed several sets), or, in such works as the *Serenata árabe*, *Airam*, *Aziyadé*, from the evocation of oriental atmospheres, an idiom also evident in the zarzuela *Zulema*.

RICARDO MIRANDA-PÉREZ

Eloy, Jean-Claude (*b* Mont-St-Aignan, nr Rouen, 15 June 1938). French composer. While studying at the Paris Conservatoire, where he was awarded *premier prix* in the piano (1957), chamber music (1958), counterpoint (1959), the ondes martenot (1960) and composition (under Milhaud, 1960–62), he attended the Darmstadt summer schools (1957, 1960, 1961), where he studied with Pousseur, Scherchen, Messiaen, Boulez and Stockhausen; he also attended Boulez' composition masterclasses at the Basle Musik-Akademie (1961–3). Some 20 youthful compositions, strongly influenced by the experiments of the 1960s avant garde, date from this period. *Etude III* for orchestra (1962) and *Equivalences* for 18 musicians (1963) soon became known through performances under the direction of Boulez, Bour, Gielen, Maderna, Weisberg and others.

From 1966 to 1968 Eloy taught at the University of California, Berkeley. Though he had been a favoured pupil of Boulez, he swiftly removed himself from the influence of the avant garde; works such as *Faisceaux-Diffractions* (1970) and *Kâmakalâ* (1971) began to show the influence of Asian philosophy and aesthetics. Invited by Stockhausen to work at the electronic music studio of WDR, Cologne (1972–3), Eloy embarked on an exploration of timbre and musical time. *Shânti* (1972–3, rev. 1974), for electronic and concrete sounds, is notable for the richness of its musical material and the breadth of its temporal dimensions. Conceived as a work of 'eternal recurrence', *Shânti* can return to its own beginning, or stop at a point where a new *Kâmakalâ* can begin. *Fluctuante-Immuable* (1977), which created an outcry at its première, transfers the results of statistical perception experiments to the orchestral medium.

With the aid of the electronic studio of Tokyo Radio (NHK), Eloy produced *Gaku-no-michi* (1977–8), a fresco of sounds (almost four hours in duration) that refers to cinematic form and generates its fluid architecture from dialectical relationships between sounds of everyday Japanese life and abstract (electronic) materials. The following year, at the invitation of Xenakis, Eloy collaborated with the Center for Musical Mathematics and Automation in Paris to create *Etude IV*, a work that pushes the potential of the UPIC computer to its limit. *Yo-in* (1980), music for an imaginary ritual produced at the Instituut voor Sonologie, Utrecht, pointed in a new direction; in the work, a percussionist creates a musical ritual by elaborating the complex network of relationships between a percussive and an electronic score realized from the same acoustic sources. *A l'approche du feu méditant* (1983), commissioned by the National Theatre of Japan, is scored for the instruments of a traditional gagaku orchestra and two choirs of Buddhist monks. *Anâhata* (1984–6) brings together the vast proportions of *Gaku-no-michi*, the rich percussion sounds and ritual of *Yo-in* and Japanese voices and instruments.

After founding a centre for musical research (CIAMI) in collaboration with the French Ministry of Culture (1983), Eloy dedicated himself to the composition of the cycle *Libérations*. In *Butsumyôe* (1989) and *Sappho hikètis* (1989), he explored the possibilities of the female voice by inventing sounds from imaginary ethnic musics. *Erkos* (1990–91) brought together and unified material drawn from the most ancient civilizations and the most up-to-date technology. Although continuing to stretch soloists beyond traditional limits (as in *Galaxies*, 1996), Eloy later returned to orchestral and choral projects, a process paralleled by his development of synthesizer and sampler orchestras.

A musician possessing extremely wide cultural knowledge and a strong, free spirit, Eloy has developed outside of trends, institutions and schools of composition. His works erode and transcend the barriers between Western and non-Western music. His syntheses of diverse musical traditions disrupt established attitudes by including non-Western instruments and techniques, and by challenging traditional listening habits through extremely large temporal dimensions. In doing so, he has posed and convincingly resolved one of the central problems of the late 20th century, namely how to form a relationship with the 'other', not as an object of curiosity, admiration or submission, but as a vitalizing source of creative inspiration. His honours include the Biennale prize (Paris, 1963), the grand symphonic music prize of SACEM (1971); the grand prize of the Academie Charles Cros (1974), the grand national music prize of the French Ministry of Culture (1981), appointment as Chevalier of the order of arts and letters (1983) and the grand symphonic music prize (1985).

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(*selective list*)

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Equivalences, 10 wind, cel, hp, pf, 6 perc, 1963
Faisceaux-Diffractions, 18 wind, cel, Hammond org, mar, vib, xyl, 2 perc, elec gui, b gui, hp, 1970
Kâmakalâ (Le triangle des énergies), 3 choral-orch ens, 1971
Shânti (Paix), tape, elecs, 1972–3, rev. 1974
Fluctuante-Immuable, orch, 1977
Gaku-no-michi (Les voies de la musique), tape, 1977–8
Etude IV, cptr, 1978–9
Yo-in (Réverbérations) (imaginary ritual, 4), perc, tape, elecs, lighting, 1980
A l'approche du feu méditant, 2 choruses [Buddhist monks], 27 gagaku insts, 6 perc, 5 bugaku dancers, 1983
Anâhata (Vibration primordiale, ou d'Origine), 2 solo vv [Buddhist monks], 3 gagaku insts, perc, tape, amplification, lighting, 1984–6
Butsumyôe (Le rituel du repentir) (I. Saïkaku), spkr, 2 female vv, perc, 1989
Sappho hikètis (Sappho), 2 female vv, perc, tape, 1989
Erkos (Chant, louange), 1 female v, perc, elecs, 1990–91
Galaxies, tape, 1996
Several American Women (A. Sexton, M. Dodge-Luhan), spkr, S, elecs, 1996

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IVANKA STOÏANOVA

Eloy d'Amerval (*b* ?Amerval, Pas-de-Calais, *fl* 1455–1508). French composer and poet. He is first recorded as a tenor (listed separately from other singers) in the ducal chapel of Savoy from 1 May 1455 to 31 August 1457; the choirmaster during the first 12 months was Du Fay. The remainder of Eloy's career was spent in the secular and ecclesiastical institutions associated with the French royal family. Four wage lists of 1464–5 include 'Eloy le teneur' among the singers in the chapel of Duke Charles d'Orléans. The identity of the singer is proved by an autograph quittance dated 25 June 1471 for back wages owed to 'Eloy d'Amerval' by Charles (who had died in 1465). The same document describes him as master of the choirboys at the royal church of St Aignan, Orléans. He has been identified with an 'Eligio' or 'Elloy' who sang in the ducal chapel in Milan from 1474 to at least 1482, but other Milanese documents show that this man came from Brussels and was surnamed Cokere.

Eloy d'Amerval may never have left the Loire valley: he was master of the choirboys at Ste Croix Cathedral, Orléans, in 1483 (long the only biographical fact known about him). Brenet surmised that he may have gone on from there to St Barthélemy, Béthune, but the next certain record of him is as 'priest and canon of Châteaudun', about 50 km north-west of Orléans, in 1504. He was granted a special payment by King Louis XII, son of Charles d'Orléans, for having been formerly in his service – presumably in the early years of his reign, which began in 1498. He was still alive in 1508, when Louis granted him a privilege for the publication of his *Livre de la déablerie*.

A five-voice *Missa 'Dixerunt discipuli'* (ed. A. Magro and P. Vendrix, Paris, 1997) is ascribed in its only source (*I-Rvat* C.S.14) to 'Eloy'. The mass is based on the first seven notes of the Vespers antiphon *Dixerunt discipuli* from the Office of St Martin of Tours, using a single rhythmic pattern employing all the note-values from minim to maxima and presented exhaustively in all 16 possible mensural combinations. Vander Straeten presumed the Milanese Eloy was the composer, but Eloy d'Amerval has a better case. Tinctoris (who was active in Orléans in the early 1460s and probably had direct contact with Eloy) referred to the mass in his *Proportionale musices*, written about 1472–5, calling Eloy 'most learned concerning the [mensural] modes' (CSM, xxii/2a, 1978, p.55; paraphrased by Gaffurius in *Liber practicabilium proportionum* (MS, 1480, *US-CAh* Mus.142) and *Practica musice*, 1496). The frequent use of imitation involving three or four voices, however, would place the composition of the mass not much earlier than 1470. It was still engaging the attention of Giovanni del Lago and Pietro Aaron as late as 1539 (*SpataroC*). The document recording Eloy's employment in Orléans in 1483 mentions payment for having composed a motet for the annual celebration commemorating the city's liberation from the English in 1429 by Joan of Arc. An inventory of 1486 describes the manuscripts into which the motet and possibly other works by Eloy were copied, raising the possibility that he was also a music copyist, but neither the manuscripts nor the motet have survived.

Eloy is best known as the author of the long poem *Le livre de la déablerie* (Paris, 1508; ed. C.F. Ward, Iowa City, 1923; ed. R. Deschaux and B. Charrier, Geneva, 1991). It is cast as a dialogue between Lucifer and Satan on the ills of the age, with interjections by 'the author'. Among many other topics, Eloy wrote of music as a 'science plus angelique que humaine', and at one point (chap.193) taunted Lucifer and Satan with the power of the great composers, whom he represented as being in paradise (though some of them were still living):

> La sont les grans musiciens,
> Qui composent tousjours liens,
> Comme j'aperçoy en maint lieu, . . .
> Comme Dompstable et du Fay, . . .
> Et plusieurs aultres gens de bien:
> Robinet de la Magdalaine,
> Binchoiz, Fede, Jorges et Hayne
> Le Rouge, Alixandre, Okeghem,
> Bunoiz, Basiron, Barbingham,
> Louyset, Mureau, Prioris,
> Jossequin, Brumel, Tintoris
> Et beaucoup d'aultres, je t'asseure,
> Dont n'ay pas memoire à ceste heure.

Fede and Le Rouge, like Tinctoris, had been active in Orléans in the 1460s (and Busnoys was then not far away in Tours, Basiron in Bourges), while Alexander Agricola, Ockeghem, Loyset Compère, Prioris and possibly Josquin were all members of the French royal chapel about the time Eloy served Louis XII. The list must be regarded not as random name-dropping but (as the author stated) as a tribute to some outstanding composers Eloy had come into personal contact with.

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PAULA HIGGINS, JEFFREY DEAN

El-Qaṣṣabguī, Moḥamad (*b* Cairo, 1892; *d* Cairo, 25 March 1966). Egyptian composer. He secretly learnt to play his father's *'ūd*, later receiving instructions from his father, a composer, singer and reciter of the Qur'an. After two years as a teacher (1915–17) Moḥamad decided to devote himself to music, studying the traditional vocal repertory with Kāmel El-Kholaï'y and (from 1919) playing the *'ud* in the *takht* (small ensemble) of Mohamad El-'Aqqad sr. His earliest songs, using light-hearted lyrics, became popular and were performed by all the famous singers of the time, including Mounira Al Mahdiyya. His songs were widely disseminated in a number of recordings: for example Um-Kalthoum's recording for HMV of *In*

Kont asāmiḫ (lyrics by Aḥmad Ramy) sold one million copies.

From the late 1920s El-Qaṣṣabguī played the *'ūd* in Um-Kalthoum's ensemble and composed many of the most famous songs in her repertory, including those for five of the six films featuring the singer. His film songs were in a lighter style than the rest of his output, enjoying greater success than his operettas. He introduced certain innovative features such as waltz rhythm (in the film *Love and Revenge*), and coloratura (in *Ya toyour* [The Birds], a song written for Asmahan). One of his masterpieces is the long narrative love song *Rai' el ḥabeeb*, in which a recitative-like and free rhythmic style is used for atmosphere and psychological effect.

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SAMHA EL KHOLY

Elsaedi, Ahmed (*b* Rasheed by Beheira, 10 Nov 1947). Egyptian conductor and composer. He studied piano and cello at the Alexandria Conservatory, then (1967–71) composition at the Cairo Conservatory. After graduating he studied for one year at the Moscow Conservatory (1973–4), then took postgraduate studies at the Vienna Hochschule für Musik (1976–85), where he studied conducting with Suitner, composition with Cerha and Schenkerian theory with Franz Eibner. On obtaining his Magister Artium he returned to Egypt in 1985. He taught composition and conducting at the Cairo Conservatory, first as an associate professor (1988–92), then as a full professor (from 1997). From 1991 to 1993 he was an assistant conductor of the Cairo SO, then its resident conductor (1993–6), then, from 1996, its principal conductor and music director.

Elsaedi is a leading Egyptian conductor who is well versed in many musical styles. He was one of the first to conduct 20th-century works in Egypt, and has also toured with the Cairo SO in Europe (1996) and conducted the RPO in the Queen Elizabeth Hall in London (1997).

As a composer, Elsaedi has written numerous works for solo instruments, as well as chamber music and orchestral music. His early works, such as the Romance for cello and orchestra and the String Quartet, are post-Romantic in style. More recently he has assimilated some elements of 20th-century music, combining them with the pentachords and tetrachords of Arab music, as in the Passacaglia for string orchestra and *Taqaseem* for clarinet and string orchestra. In 1994 he received a state prize for composition.

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AWATEF ABDEL KERIM

El Salvador, Republic of (Sp. República de El Salvador). Country in Central America. El Salvador, with over six million inhabitants in an area of 21,200 sq.km., has both the smallest national territory in the mainland Americas and the highest population density. The small number of Africans brought in during the colonial period have been thoroughly subsumed into the majority *ladino* or mestizo population, a mixture of indigenous American and European peoples and cultures. A significant indigenous presence still persists, especially in the western region, where up to 40% of the population of the Sonsonante department can be identified as Nahuat, and along the northern zone bordering Honduras, where the Lenca make up 15% of the northern part of the San Miguel department.

I. Art music

The first record of a school dedicated to musical instruction dates from the late 1700s in the western city of Sonsonante. The first music school in the capital, San Salvador, was founded in 1846 by Escolástico Andrino (*d* 1862), an émigré from Guatemala, who also co-founded the first orchestra in 1860. Governmental support began in 1864 when the Academy of Fine Arts established a school of music in San Salvador. This school and several other institutions provided sporadic instruction until the foundation of the National School of Music in 1930, renamed the National Conservatory of Music in 1952, and replaced by the National Centre for the Arts in 1969.

During the first half of the 20th century, various short-lived orchestral ensembles were organized, the most successful directed by the Italian Antonio Gianoli from 1910 to 1920. In 1952, an orchestra was founded within the Armed Forces, becoming the National SO in 1960. Military bands have provided the highest degree of continuity of all national musical institutions and have been important vehicles for composers. The Banda de los Supremos Poderes (Band of the Supreme Powers), the pre-eminent band, based in the capital city, was originally founded in 1841 as the Banda Marcial (Military Band). Smaller ensembles in other major cities were also founded in the 1800s. In recent years, European-derived art music has received wider exposure from the daily broadcasts of Radio Clásica.

Systematic research on the music of the colonial and early independence periods has yet to be undertaken. The earliest record of major compositions in the classical idiom is of Escolástico Andrino, who was active in the third quarter of the 19th century and composed two symphonies, three masses and an opera. Jesús Alas (*b* 1866), a military bandleader who composed short orchestral works as well as several violin pieces, gained the national order of *Mérito artístico* in 1929. Domingo Santos (*b* 1892) studied in Rome. He was director of the National School of Music and, from 1928, conducted the military band in Santa Ana, the nation's second largest city. In addition to many marches and hymns for the band, he wrote three piano sonatas, six Requiems, the overtures *Martita* and *Dorita* and a suite of four piano pieces published in Paris. In his short career, Felipe Soto (*d* 1914) obtained distinction as a cellist and composer of waltzes. Other important composers in the first half of the 20th century include David Granadino, Manuel Muñoz and Fermín Panameño.

Maria de Baratta (*b* 1894) pioneered investigation of traditional folk music. Her two-volume work *Cuscatlán típico* remains the only significant attempt to give an overview of Salvadoran folk music, though her research suffered from conceptual limitations and has been criticized for inaccurate transcriptions. She studied composition in Bologna and in San Francisco. Many of her works are based on Amerindian-related themes. Two of her most celebrated compositions are the orchestral piece *Danza del incienso*, orchestrated by Alejandro Muñoz and first performed by the Banda de los Supremos Poderes in 1931, and the ballet *Nahualismo*, orchestrated by Ricardo Húttenrauch and first performed by the same ensemble in 1936. In both pieces, she employs devices to integrate aspects of folk music, such as an alternation of duple and triple metre in the manner common to mestizo Salvadoran (and much Mesoamerican) folk music. To evoke an imagined pre-Columbian musical style, she used altered minor scales or percussive ostinatos.

Esteban Servellon (*b* 1921) studied composition in Rome and became director of the National SO in 1962. The use of post-Romantic techniques in his ballet *Rhina* marks a new stage in Salvadoran classical composition. His other works include the orchestral suite *Retrospectivas* (1959), three string quartets, piano pieces and film scores. Gilberto Orellana (*b* 1921), who studied with Servellon and briefly with the visiting American composer Charles H. Robb, wrote orchestral, chamber, piano and vocal music, cultivating an individualized, conservative harmonic approach. However, in the early 1960s, he was the first Salvadoran to use 12-note technique in the orchestral pieces *Impresiones de un viaje* and *Psicosis*. The latter also calls for unconventional playing techniques to obtain special timbres. His son, Gilberto Orellana Castro jr (*b* 1939), also studied with Robb and has used various compositional approaches.

Hugo Calderón, composer and pianist, has lived in the USA for many years but many of his compositions integrate folk music material, evident in the title of his major works: *Tecana*, *Ilobasco* and *Variaciones sobre 'El Carbonero'*. An essentially tonal approach characterizes his writing, most of which is for piano. Victor Manuel López Guzmán (*b* 1922), who studied in Morelia, Mexico, and began directing the National Choir in the 1950s, has written for various instrumentations in a neo-Romantic style. Ion Cubicec, who migrated from Romania in 1946, has been an important choral director, teacher and chronicler of Salvadoran classical music; his compositions have been exclusively in Romanian style, closely following Enesco.

II. Traditional and popular musics

The largest pre-Columbian population within the current borders of El Salvador were the Pipil, Nahuatl speakers who migrated from Mexico into central and western regions of the country during the period 900–1200 CE. They displaced the Chortí Maya, who moved to the north-west. Shortly before European contact in 1524, the Pokoman Maya settled in the south-west region of Ahúachapán. No musical archaeological record or study of contemporary practices of either Mayan group has been published. Substantial archaeological evidence of Nahua-Pipil whistles and flutes establish a clear link with other Nahuatl speakers from central Mexico. The majority of flutes are of a three-chamber globular design, most with only one or two tone holes; almost all exhibit anthropomorphic or zoomorphic shapes. Several flutes from the eastern area around Quelapa, 18 cm in length, have a single tubular cavity containing a small ball. When played in a horizontal position, the breath of the player can control the placement of the ball to produce a graduated pitch set within the range of a minor 6th. While not noted in publications, the pre-contact existence of the *tepunahuaste* (slit-drum) and other percussion instruments found in Mexican archaeo-musicological research is highly probable given their use in post-contact indigenous groups.

The small African population introduced four instruments during the colonial period: the *caramba*, a musical bow with gourd resonator related to the Honduran *caramba*, now nearly extinct; the *charrasga*, or *quijada de burro*, a donkey's jaw whose molars rattle when struck from the side or when scraped with a stick or thin metal bar; the *sacabuche*, or *zambumbia* (also *zambumba*), a friction drum that sounds when a wooden stick is pulled through the taut skin-head; and the marimba (see below). No discernible African musical stylistic traits can be found in contemporary mestizo music.

During the colonial period, music was a key element within the different strategies adopted by the Spanish to impose their culture: prohibition of outward manifestations of Amerindian religions, including their associated musics; inculcation of Iberian musical norms, especially through singing by the general population in compulsory Catholic rites and through instruction of musicians to provide accompaniment; and the attempted appropriation of indigenous celebrations by incorporating them into patron saint celebrations and other Catholic rituals. Scattered references from colonial records and brief descriptions from travellers and local writers in the independence period attest to a general process of Iberian musical acculturation among the growing mestizo population similar to that of the rest of Mesoamerica. The perseverance of Amerindian music, especially the repertory sung in indigenous languages, was significantly disrupted with the 1932 *Matanza* (massacre), a cultural watershed in the nation's history. In that year, forces allied with the aristocracy killed over 30,000 'campesinos' (peasants), specifically targeting groups maintaining an indigenous identity. As a result, a significant part of the population felt obliged to renounce symbols of Amerindian identity, drastically accelerating the loss of indigenous music and dance performances, the use of several musical instruments (many *marimba de arco* musicians burnt their instruments), and the near disappearance of non-European language and dress. Although official descriptions claim a total assimilation into mestizo culture, since the late 1980s several groups, especially in the western departments, have openly reasserted their continued indigenous identities.

A principal occasion for traditional folk music performance remains dances tied to celebrations determined by the Catholic calendar. These, together with their accompanying music, range along a continuum from higher levels of retention of indigenous elements to greater assimilation of Iberian musical practices. Indigenous retentions are evident in the use of *tepunahuaste* and vertical cane flute to accompany the *Caza del tunco de monte* (Hunt for the Cripple from the Hills), a dance-drama still widely dispersed in the country. The slit-drum used to accompany women's singing in the *Baile del San*

Tingo (Dance of St Tingo) is also probably derived from the *tepunahuaste*. Many dances are accompanied only by a small vertical, end-blown cane or wooden flute of two to six holes, often called a *calambo*, and a double-headed drum *c*20 cm in diameter that is beaten with sticks. This instrumentation is no doubt related to the European pipe and tabor and, in fact, it is sometimes executed by a single player in Iberian fashion. However, the use of drums and vertical flutes also predates European contact.

A more marked European musical foundation is characteristic of musical accompaniments for dances that employ string instrumentation. Found in various parts of the country, such instrumentation includes two guitars and a *requinto* (a five-string guitar usually pitched a 4th higher than a standard guitar) used in the *Baile de los chapetones* (Dance of the Spaniards); guitar and *guitarilla* (a small, higher pitched, four-string guitar) used in the *Baile de los pastores machos* (Dance of the Male Shepherds); and accordion and guitar used in the *Baile de los chiraguaquitos* (Dance of the Chiragua Indians). The *Baile de los enplumados* (Dance of the Feathered Men) is performed by Lenca in Cacaopera, Dept of Morazán, to the accompaniment of two guitars, violin, small drum and *chinchines*, small shakers played by the dancers.

Various combinations of instrumentations and musical forms are found within the amalgam of indigenous and European influences. String instruments are the predominant accompaniment for Christmas processions and dances. However, in Sonsonante, vertical flutes and singing mark Las Posadas, celebrated throughout most of December. This contrasts with the instrumentation reported before the 1930s, that is, *marimba de arco* (hooped marimba), *sacabuche* (friction drum) and *cántaro* (clay jar partially filled with water and struck over the opening to produce low notes). In Izalco, Sonsonate, the *tabal* or *jeu jeu* is performed on Christmas Eve with vertical flute, drum and *zambumbia*. Later in the same ceremony, a *cantador* declaims *bombas* in *copla* form (*AA′BB′* rhyme scheme) to which those in attendance respond with the acclamation 'Jeu!'. The *Baile de los diablitos* (Dance of the Little Devils) in Salcoatitán, Sonsonate, correlates musical instrumentation with a symbolic social structure derived from medieval Spain and El Salvador's colonial period: guitar captain, violin captain, first king of *cacho* (a cow's-horn trumpet), two vassals of *zambumbia* (friction drums), two vassals of *charrasgas* (donkey's jawbones), two vassals with small handbells and other characters without instruments. This ensemble provides interludes between the verses declaimed by the main devil character, accompanied by the violin.

The contemporary three-octave *marimba de arco* (marimba with a hoop) has developed from the re-creation of marimbas found in several parts of West and Central Africa. Each of the hardwood keys is amplified by a hollow gourd resonator suspended from the frame. Bees' wax is built up around a small hole in each resonator to hold a stretched membrane that produces a buzzing sound, a characteristic of American and African marimbas. The hoop holds the instrument away from the player's body with the marimba suspended by a strap around the musician's shoulders, but in other versions the hoop is large enough for the player to sit upon, eliminating the use of a strap. *Marimba de arco* music is always instrumental and generally can be divided between a repetitive bass pattern played by the left hand, alternating between the tonic and dominant of the given chord, and a melodic line played by the right hand using strict parallel 3rds (ex.1). The most common accompaniment is a guitar, placed to the left of the musician playing the *marimba de arco* in order to complement the lower register, as in the Nicaraguan *marimba de arco* ensemble. Small percussion instruments, such as a shaker or *charrasga*, may also be added. Though perhaps once found more widespread throughout the country, with the growth of the mestizo population the *marimba de arco* became strongly identified with indigenous communities. In recent years, it has enjoyed greater public exposure and is still used in the town of Izalco, in Sonsonante, as part of the annual *Toma del Alcalde del Común*, the swearing-in ceremony of the mayor of the indigenous community.

The development of double-rowed, chromatic marimbas on four legs in neighbouring Guatemala at the end of

Ex.1

right hand
marimba
left hand
guitar
charrasga

the 1800s led to the popularity of the *marimba doble* in El Salvador. Sometimes large enough to accommodate four players, *marimba doble* ensembles may include a double bass as well as a great variety of wind, brass and percussion instruments. Their repertory has included imported styles such as North American swing and Cuban popular forms, as well as Salvadoran popular song.

The greatest international exposure of Salvadoran music and musicians came from large marimba ensembles. In the 1920s, the Marimba Centroamericana achieved regional fame and recorded for several US-owned labels; two decades later, the Marimba Atlacatl toured Europe and the USA. Marimba ensembles lost their leading role as suppliers of entertainment within El Salvador from the late 1950s with the advent of relatively inexpensive phonographs and the popularity of rock and roll, which could not be successfully adapted to the instrument as previous styles had been. *Marimbas dobles* are still common instruments of instruction in public and private schools.

With the arrival of victrolas at the turn of the century, followed soon after by phonographs, music from outside the nation had a growing impact on the population, especially among the small middle class. The first radio broadcasts date from 1926, but full-time commercial radio did not appear until the early 1940s. In the 1930s and 40s, the Mexican *canción ranchera*, disseminated through both recordings and film, became strongly rooted throughout much of the population. *Rancheras*, together with Cuban *sones*, Cuban-Mexican boleros, Argentine tangos, waltzes and foxtrots – and Salvadoran adaptations of these and other forms – continue to comprise the instrumental repertory of the municipal bands and large marimba ensembles. Pancho Lara was the best-known singer-songwriter of this repertory; he composed the enduring song *El carbonero* in the 1930s.

The Salvadoran Nueva Canción (New Song) movement grew in importance throughout the 1970s and played an important role in the nation's social upheavals in the 1980s. These groups combined socially committed lyrics with a heterogeneous array of musical styles. In the 1980s, several campesino groups from the northern and eastern zones, particularly Los Torogoses de Morazán, became nationally famous through broadcasts on the opposition Radio Venceremos. Their rural, campesino sound, with instrumentation of guitar, violin and *chanchona* (Mexican *guitarrón*), contrasted with the musical style of most urban-based New Song groups. These latter groups, such as Güinama and Grupo Indio, fell within the broad pan-Latin American musical style typical of much continental New Song. For example, Xoltl, one of the most influential groups formed in the late 1960s, consistently used Andean folk instruments, such as panpipes, to interpret compositions with lyrics that spoke directly of the Salvadoran experience. Government repression and the ensuing civil war in the 1980s forced a substantial part of the national population to migrate to the USA, and several New Song groups were driven into exile. New Song groups that toured and recorded albums in Latin America and the USA, such as Cutumay Camones and Yolacamba Ita, provided the greatest exposure of Salvadoran musicians outside the country since the touring of marimba ensembles in the 1940s.

The increasingly strong influence of North American music and culture, especially in urban areas, has come from continuing contact with the large émigré population in the USA, together with the return of some refugees and continued scheduling of US cultural products on radio and television. The gradual substitution of evangelical Christianity for Catholicism in the late 20th century contributed to the diminution of dance and music traditions linked to celebrations of saints' days and other occasions derived from the Catholic religious calendar. Although the peace accords of 1992 allowed for more open cultural activity, such as the *Casas de Cultura* (Houses of Culture), which extended formal musical instruction to smaller municipalities around the country, deteriorating economic conditions jeopardized support of cultural institutions generally. Despite legislative recognition of copyright protection in the early 1990s, El Salvador rapidly became the regional centre for unauthorized cassette duplication and distribution, which is currently the most vibrant part of the nation's music industry.

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T.M. SCRUGGS

Elsbeth, Thomas (*b* Neustadt [?nr Coburg], Franconia, ?mid-16th century; *d* ?Jauer [now Jawor], Silesia, after 1624). German composer. He described himself in 1616

as 'poor and old' and was thus probably born in the mid-16th century. Since he always called himself 'Neapolitanus Francus' he must have been born in a Neustadt in Franconia, and since he published the *Dritter Theil neuer ausserlesener geistlicher und weltlicher Lieder* at Coburg in 1602, it is likely that the Neustadt in question is the one near Coburg. His first few publications appeared at Frankfurt an der Oder, so he may have had connections with Bartholomäus Gesius, who was Kantor there. Despite contemporary reports that he attended the Viadrina University in Frankfurt, his name is not found in the university register. The dedication of the *Neue geistliche zu christlicher Andacht bewegende Lieder* to the 'honorable councilmen of the city of Breslau' reveals local knowledge of the city, so he may have resided there before coming to Frankfurt. The publication of his *Selectissimae & novae cantiones sacrae* at Liegnitz in 1606 and subsequent publications there, with dedications to local figures, indicate that he may have resided for some years at this seat of the dukes of Silesia. His occupation in Liegnitz, however, is not known; he is not mentioned in the city records of Kantors, organists and other musicians. Dedications also suggest that he spent the years 1616–24 at Jauer, near Liegnitz, and he may have died there.

Elsbeth is worthy of note as the composer of some 100 songs for three, four and five voices, some in major keys, some in a mixture of major and minor, and also of about 150 motets, the early ones in Latin, most of the later ones in German. Elsbeth's lieder primarily consist of two types – the simple, homorhythmic cantional lied and the polyphonic chorale motet. Of the motets, the two collections of *Evangelien* are specially interesting. Each contains 30 settings of the Gospels for consecutive Sundays – from Advent to the fourth Sunday after Easter in the 1616 volume and from then to Advent in the 1621 volume. These settings differ from those of other composers in that they comprise not only the actual Gospel texts but explanatory introductory paraphrases too; thus the parable of the Pharisee and the Publican for the 11th Sunday after Trinity is preceded by the words 'Den Pharisaeer verdammt sein stolz Gebet' ('The Pharisee's proud prayer condemns him'). These Gospel settings, which are examples of the *Spruch* motet type, have been described as poetic exegeses for the sermon. They were most likely performed either in place of the intoned Gospel reading or as an independent composition just before the sermon. Elsbeth did not adopt the continuo (which was being introduced from Italy during his later years); nearly all of his settings are in five parts, most with the direction 'to be sung and played'.

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Neue ausserlesene deutsche und lateinische Lieder, 3vv (Frankfurt an der Oder, 1599)
[26] Neue geistliche zu christlicher Andacht bewegende Lieder, 5vv (Frankfurt an der Oder, 1599)
[36] Neue ausserlesene weltliche Lieder, 5vv (Frankfurt an der Oder, 1599)
[26] Selectissimae & novae cantiones sacrae, 6vv (Frankfurt an der Oder, 1600)
Dritter Theil [20] neuer ausserlesener geistlicher und weltlicher Lieder, 3vv (Coburg, 1602); 2 ed. in F. Jöde, Das Chorbuch, v (Wolfenbüttel and Berlin, 1930)
[20] Selectissimae & novae cantiones sacrae, 4vv (Liegnitz, 1606)
[20] Neue ausserlesene Lieder, 5vv (Liegnitz, 1607)
[8] Selectissimae & novae cantiones sacrae, 6, 8vv (Liegnitz, 1608)
[12] Selectissimae & novae cantiones sacrae, 5vv (Liegnitz, 1610)
Festorum paschalis et pentecostes officium ... introitus, missae, sequentiae, 5vv (Liegnitz, 1615)
Hochzeitlicher Gesang, 5vv (Erfurt, 1615)
Der 150. Ps Davids, 7vv (Liegnitz, 1616)
Erster Theil [30] sontäglicher Evangelien ... von Advent biss auff Cantate, 5vv (Liegnitz, 1616); 3 ed. in Scott
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FRITZ FELDMANN/DALE ALLEN SCOTT

Elschek, Oskár (*b* Bratislava, 16 June 1931). Slovak ethnomusicologist. He studied musicology, philosophy and ethnography at the University of Bratislava, where he received the doctorate in 1954 for his dissertation on the expansion of tonality in the music of the 16th century. He began his scholarly career at the Institute of Musicology at the Slovak Academy of Sciences, which afforded him wide-ranging opportunities to undertake diverse field-work projects, to edit journals and publication series, and to establish the Eastern European Centre for systematic musicology. He taught in various capacities at the University of Bratislava, but it was not until 1989 that he was appointed to a professorship and then in 1990 to the headship of the Institute of Musicology. He has also taught at the University of Vienna, where in 1987 he completed the *Habilitation* and was appointed Dozent for comparative-systematic musicology. He was chairman of the Slovak Society of Musicology (1985–93) and vice-president of the ICTM (1988–97). The Slovak Academy of Sciences awarded him the DrSc in 1997.

Elschek's ethnographic studies and editorships did much to influence the course of ethnomusicological research in Eastern Europe during the second half of the 20th century, and with the political and ideological transformations of 1989–91, his efforts were of singular importance in the rapprochement between scholarly communities in Western and Eastern Europe. His primary contributions were to the study of folk music in Slovakia, the Carpathians, and the Pannonian Basin of East-Central Europe, to instrumental folk music, and to the emergence of systematic musicology as an international field.

Complementing his anthologies and analytical publications devoted to Slovak and Hungarian traditions, many of them written with his wife, ALICA ELSCHEKOVÁ, Elschek's extensive use of documentary film established new standards for comparative and systematic research.

In addition to his extensive publications, he has produced numerous documentary films, ethnographic videos and sound recordings. He focussed considerable attention on the history of European folk music scholarship and ethnomusicology, and his monographs on the theories and methods of modern systematic scholarship have become standard works. Among his most significant editorships were those of *Slovenská hubdá* (1963–71) the *Annual Bibliography of European Ethnomusicology* and *Systematic Musicology* (1993–, with A. Schneider). In 1997 Elschek received the Herder Prize for his lifetime contribution to ethnomusicology.

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PHILIP V. BOHLMAN

Elscheková(-Stankovičová), Alica (*b* Bratislava, 21 Nov 1930). Slovak ethnomusicologist. She studied musicology and ethnography at the University of Bratislava, where she received the doctorate in 1953 with a dissertation on Slovak instruments. She graduated the following year from the State Conservatory in Bratislava. During the 1950s she undertook extensive fieldwork projects throughout Slovakia, and also elsewhere in Czechoslovakia and the Carpathians, Balkans, and the Pannonian regions of Eastern Europe. Her position at the Institute of Musicology at the Slovak Academy of Sciences was to provide the basis of her research and publishing activities throughout her career. She also held teaching positions at the University of Bratislava and contributed significantly to the ethnographic training of Slovak ethnomusicologists and folklorists.

Elscheková focussed her research activities on folk music and dance in the broadest sense. Working with colleagues throughout Eastern Europe, but especially with her husband, OSKÁR ELSCHEK, she expanded the methodologies of comparative melodic research and classification, drawing upon the historical traditions of comparative musicology but combining these with new possibilities introduced by systematic musicology. Using ritual and traditional folk music genres as a point of departure, she established new typologies and mapped these on the shifting musical landscapes of Eastern Europe. Elscheková's theoretical work was strengthened by her intensive collecting and fieldwork projects, especially those that revisited villages and regions over long periods of time, and these were regularly transformed into documentary films, videos and sound recordings, as well as folk music anthologies.

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PHILIP V. BOHLMAN

Elsmann, Heinrich (*b* Brunswick; *fl* 1617–24). German writer on music and composer. He described himself in 1617 as a member of the teaching staff of the Gymnasium at Brunswick and from 1619 as Kantor at Wolfenbüttel and with the title of 'Magister'. In the performance of church music at St Marien, Wolfenbüttel, he was assisted by the church's two organists, Christoph Selle and Melchior Schildt. There is no trace of him after 1624; three years later Wolfenbüttel was destroyed.

Elsmann's Latin–German primer for the teaching of school song survives in three editions. After the model of the many versions of Heinrich Faber's *Compendiolum musicae* (1548) – especially that by Melchior Vulpius (1610) – the first edition, *Conpendiolum* [*sic*] *artis musicae latino-germanicum* (Wolfenbüttel, 1617), is limited to the treatment of the basic rules of singing and solmization. The ten rules on peculiarities of notation are noteworthy; a crotchet triplet group is to be interpreted as two crotchets and a minim. The entire contents reappeared word for word in the two later editions, except that in the third edition, *Compendium musicae latino-germanicum pro tyronibus* (Wolfenbüttel, 1624), three of the rules of notation, referring to coloration and half-coloration, were omitted. The second edition, *Compendium musicae latino-germanicum, cum brevi tractatu de modis* (Wolfenbüttel, 1619), is over four times as big. Its chapter in Latin on modes was designed for advanced pupils. Each scale is made up of a 5th and a 4th; only in the case of the Phrygian mode does the 6th appear alongside the 5th. As *repercussiones* the key note and 5th, with the appropriate octave, are given in all modes (including the Phrygian). The 1619 edition also contains an extensive section of music, consisting of three four-part metrical hymns, which were sung between classes; 17 settings, mostly by Joachim a Burck, of odes by Ludwig Helmbold; and 14 chorales, which the pupils sang in unison at funerals. The 1624 edition consists only of the basic teaching manual and the 14 chorales.

Of Elsmann's music only two wedding motets survive: *Surge, propera*, for six voices (Wolfenbüttel, 1620), and *Ein freundlich Weib*, for five voices (*D-Lr*). One printed collection, *Hymni sacri anniversarii et in ecclesia usitati*, for four voices (Wolfenbüttel, 1621), and two motets, the four-part *Si bona suscepimus* and the eight-part *Gott sey mir gnädig* (both formerly in *D-Bsb*), are lost.

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MARTIN RUHNKE

Elsner, Józef Antoni Franciszek [Joseph Anton Franciskus, Józef Ksawery, Joseph Xaver] (*b* Grodków, Silesia, 1 June 1769; *d* Warsaw, 18 April 1854). Polish composer and teacher of German origin. As a schoolboy he sang in the church choir of Grodków. His interest in music developed while he was a pupil at the Dominican school, then at the Jesuit Gymnasium in Breslau (now Wrocław) (1781–8), where he sang the solo soprano part in Graun's *Der Tod Jesu*. He also sang in the opera chorus, played the violin in chamber music and began to compose, chiefly religious music (now lost). At the University of Breslau he read theology and medicine; in 1789 he went to Vienna to study medicine, but gave it up for music. In 1791–2 he was violinist and conductor of the opera orchestra in Brno and from 1792 to 1799 in Lemberg (now L'viv), where he conducted the theatre orchestra, composed symphonies and chamber music and began to work on operas; at first he used German librettos, but after 1796 turned to Polish texts, especially in collaboration with Wojciech Bogusławski, organizer of the Polish National Theatre. He also arranged weekly concerts for a musical society.

In 1799 Elsner settled permanently in Warsaw, where for 25 years he was in charge of the Opera, enriching its repertory with his own works and training many eminent singers. All his life he was very active as a teacher; he founded and organized several music schools on different levels and was the author of a number of works and textbooks. From 1817 to 1821 he taught at the School of Elementary Music and Art, from 1821 to 1826 at the Conservatory and from 1826 to 1831 at the Main School of Music, where he was professor of composition and rector. He taught many composers, above all Chopin.

From 1802 until 1806 Elsner ran a music engraving shop in Warsaw, from which he issued several publications, notably 24 numbers of the periodical *Wybór pięknych dzieł muzycznych i pieśni polskich* ('Selected beauties of music and Polish songs'). In 1805 he was nominated a member of the Warsaw Society of Friends of Science and in 1805–6, together with E.T.A. Hoffmann, he ran the music club, where Beethoven's symphonies were among the works performed. He also founded the Society of the Friends of Religious and National Music (1814). From 1811 to 1819 he was correspondent of the *Allgemeine musikalische Zeitung*, and from 1802 to 1825 contributed many reviews and articles to the Polish press.

He was an honorary member of the music society of the Leipzig University Paulinerkirche as well as of many music societies in Poland, and was also a freemason. For his services to music he was awarded the Order of St Stanisław in 1823, and three commemorative medals were struck in his honour. Elsner was twice married, the second time to one of his pupils, Karolina Drozdowska (1784–1852), a leading soprano at the Warsaw Opera.

Elsner is considered a precursor of the Polish national style in music, and his works combine aspects of Viennese Classical tradition with elements of Polish folk music. He made frequent use of Polish songs and dances in his operas, songs and instrumental music and of Polish religious songs in his sacred works, and transformed this material in accordance with Romantic principles; he was also interested in the metre and intonation of the Polish language. His debt to Mozart and Haydn is most apparent in his early instrumental works, though he stopped composing instrumental music relatively early in favour of vocal music and stage works, many of which were based on Polish historical sources, and which demonstrate the evolution of his musical language. His solo songs initially used Rococo and *galant* styles, but eventually took on Romantic characteristics, displaying heightened expressivity and exchanging strophic forms for through-composed settings.

WORKS

STAGE

(*selective list*)

Amazonki czyli Herminia [The Amazons, or Herminia] (op, 2, W. Bogusławski), Lemberg, 26 July 1797

Sułtan Wampum czyli Nieroztropne życzenie [Sultan Vampum, or The Rash Wish] (op, 2, A. von Kotzebue, trans. A. Gliński and Bogusławski), Warsaw, 1800

Siedem razy jeden [Seven Times One] (comic op, 1, L. Dmuszewski), Warsaw, 14 Dec 1804

Stary trzpiot i młody mędrzec [The Old Dolt and the Young Sage] (op, 1, E.T.A. Hoffmann, trans. Matuszewski), Warsaw, 15 Feb 1805

Wieszczka Urzella czyli To co się damom podoba [The Soothsayer Urzella, or What Pleases the Ladies] (op, 3, C.S. Favart, trans. J. Baudouin), Warsaw, 7 March 1806

Andromeda (grand op, 1, L. Osiński), Warsaw, 14 Jan 1807

Trybunał niewidzialny czyli Syn występny [The Invisible Tribunal, or The Vicious Son] (melodrama, 3, J.G.A. Cuvelier de Trie, trans. Wrzesiński), Warsaw, 24 April 1807

Karol Wielki i Witykind [Charlemagne and Wittekind] (historical drama, 2, T. Łubieńska), Warsaw, 5 Dec 1807

Chimère et réalité/Urojenie i rzeczywistość (op, 1, J. Adamczewski), Warsaw, 22 April 1808, Fr. org. 1805–6

Echo w lesie [The Echo in the Wood] (duodrama, 1, W. Pękalski), Warsaw, 22 April 1808

Leszek Biały czyli Czarownica z Łysej Góry [Leszek the White, or The Witch of the Bald Mountain] (op, 2, Dmuszewski), Warsaw, 2 Dec 1809

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Wąwozy Sierra Morena [The Ravines of the Sierra Morena] (op, 3, Dmuszewski), Warsaw, 31 Jan 1812

Kabalista [The Cabalist] (op, 2, F. Wężyk), Warsaw, 29 Jan 1813

Król Łokietek czyli Wiśliczanki [King Lokietek, or The Women of Wiślica] (op, 2, Dmuszewski), Warsaw, 3 April 1818

Dwa posągi [The Two Statues] (ballet, L. Thierry), Warsaw, 12 Nov 1818

Jagiełło w Tenczynie [Jagiello in Tenczyn] (op, 3, A. Chodkiewicz), Warsaw, 1 Jan 1820

Ofiara Abrahama [Abraham's Sacrifice] (melodrama, 4, Cuvelier de Trie and L. Chadezon, trans. B. Kudlicz), Warsaw, 11 Dec 1821

Powstanie narodu [The Insurrection of a Nation] (lyrical scene, 1, F.S. Dmochowski), Warsaw, 1 Jan 1831

VOCAL

Sacred: 24 Lat. masses, 9 Pol. masses; 4 orats, incl. Passio Domini Nostri Jesu Christi, d, 14 solo vv, 3 choruses, orch, hp, op.65, Warsaw, 20 June 1832; 86 offs, grads, hymns etc.

Secular: 55 cants., for state and private celebrations (most lost); *c*100 solo songs, Pol., Fr., It. and Ger. texts

INSTRUMENTAL

Orch: 8 syms., incl. op.11, C (Offenbach, 1805), op.17, B♭ (Leipzig, 1818), others lost, polonaises, marches

Chamber: 6 str qts, F, A, D, 'du meilleur goût polonois', op.1 (Vienna, 1798), C, E♭, d, op.8 (Offenbach, 1806); Pf Trio, B♭, op.2 (Vienna, 1798); Str Qnt, c (Warsaw, 1804); 3 Vn Sonatas, F, D, E♭, op.10 (Warsaw, 1805); 2 pf qts, incl. E♭, op.15 (Paris, 1805); 3 polonaises, vn, pf; Septet, D, fl, cl, vn, va, vc, db, pf, 1830, *PL-Kj*

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ALINA NOWAK-ROMANOWICZ, JERZY MORAWSKI

Elsner, Jürgen (*b* Finsterwalde, 22 April 1932). German ethnomusicologist. He studied music theory at the Deutsche Hochschule für Musik, East Berlin (1950–55), and musicology with Meyer and Vetter at the Humboldt University, Berlin (1955–8); after studying Arabic there for six years, he took the doctorate in 1964 with a dissertation on Hanns Eisler's protest music and in 1970 completed his *Habilitation* with a study of the concept of the maqām in modern Egyptian music. Meanwhile he worked as an assistant at the Humboldt University (1958–64) and at Leipzig University (1964–8) and then as senior assistant (1968–70) at the Humboldt University, where he was appointed professor of ethnomusicology (1975) and director of the Institut für Musikwissenschaft und Musikerziehung (1979–90); he has also been a guest lecturer at other universities, including Tashkent, Warsaw

and Vienna. He is founder and director of the Forschungszentrum für Populäre Musik at the Humboldt University and chairman of the International Council for Traditional Music study group on maqām, whose congress reports he has edited.

Elsner's fieldwork has spanned three continents, and it includes studies undertaken in Algeria, Yemen, Iraq, Kazakhstan and Slovakia. He specializes in Arabic music and has also written extensively on Hanns Eisler and on methodologies in ethnomusicology.

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HORST SEEGER/GISA JÄHNICHEN

Elson, Louis Charles (*b* Boston, 17 April 1848; *d* Boston, 14 Feb 1920). American writer on music. He studied music in Boston and at the Leipzig Conservatory. Although he gained a modest reputation as a singer and wrote some music, it was as a critic, lecturer and writer on music that he was most important. Returning to Boston from Leipzig in 1877, he became associated with several leading music journals, including *Vox humana* and the *Musical Herald*, both of which he eventually edited. He was music editor of the *Boston Courier* and then of the *Boston Daily Advertiser* from 1886 until his death. In 1880 he joined the New England Conservatory, and in 1882 was made head of its theory department. He lectured extensively in New England, at colleges and to community groups. In 1945 his widow established a memorial fund at the Library of Congress for the annual presentation of lectures on music.

L.C. Elson's son Arthur Elson (1873–1940) studied at Harvard and the New England Conservatory, and wrote and edited many books on music, including *A Critical History of Opera* (Boston, 1901, 2/1926 as *A History of Opera*) and *Woman's Work in Music* (Boston, 1903/*R*, 2/1931).

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KARL KROEGER/R

El-Sonbāṭy, Riaḍ (*b* Faraskour, nr El Mansûra, 30 Nov 1906; *d* Cairo, 10 Sept 1981). Egyptian composer. His father was a composer and singer. The family moved to El Mansûra, where Riaḍ studied at a religious school (*quttab*). At the same time he taught himself the *'ūd* and learnt his father's repertory. In 1928 he went to Cairo to study at the Oriental Music Club (later the Fuad I Institute), but his playing on the *'ūd* earned him a teaching position there instead. The Odeon recording company

employed him as a manager, composer and *'ūd* player in its *takht* (small ensemble). In the early 1930s he was employed by Egyptian radio as a player and composer.

El-Sonbāṭy established a reputation as one of the leading Egyptian composers of monodic vocal music after Darwish. He wrote about 1060 songs, 83 of which he sang on the radio in concerts. Among the famous singers for whom he composed was Ibrahim Um-Kalthoum, for whom he wrote about 104 songs, including some of the finest *quaṣā-'id* (poems in classical Arabic), set in a sober style combining originality and reminiscent of classical *quaṣā-'id*. He set a wide range of poetry, the most successful settings being those of poems by Ahmad Shawqy, for example *Salou Qalby*, *Wulida a'l huda* (The Prophet's Birth) and *Al Neel* (The Nile). He introduced some Western innovations into some of his songs, introducing tango, rumba, bolero and waltz rhythms into his film songs and electric organ, piano or guitar into the introductions of his late classical Arab songs. Despite this, he is generally considered a conservative, and his style remains a model of classical beauty.

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SAMHA EL KHOLY

Elssler. Austrian family of music copyists and dancers.

(1) Joseph Elssler (*b* ?Kiesling, Silesia, 1738/9; *d* Eszterháza, 26 Oct 1782). Prince Nikolaus Esterházy's music copyist from August 1764 to October 1782. He was a friend of Haydn, who witnessed his marriage (1766) to Eva Maria Köstler (*d* 1806) and was godfather to all the children of this marriage. Joseph made fewer copies of Haydn's works than his son (2) Johann Elssler, but they are a no less valuable part of the source tradition of Haydn's music; they occur particularly in the Esterházy collection at Budapest, and in Vienna, Berlin, Frankfurt and St Florian (von Zahn, 1988, pp.140ff). The magnificent manuscript volumes of baryton trios dedicated to Prince Esterházy deserve special mention, as does Joseph Elssler's role in the preparation of Haydn's 'Entwurf-Katalog' (*EK*), which was begun about 1765 (facsimile in Larsen, 1941; further specimens in Landon, 1955; *Joseph Haydn: Werke*, xiv/4, 1958; Bartha and Somfai, 1960; von Zahn, 1988; facs. parts of Sym. no.48, ed. E. Muntag, Martin, 1982). After Elssler's death his eldest son, Joseph Elssler jr (*b* Eisenstadt, bap. 7 Aug 1767; *d* Vienna, 6 Oct 1843), an oboist with Esterházy's grenadier military band from the late 1780s, and from 1 November 1800 a member of the prince's Hofkapelle, took over his father's office (*Haydn Yearbook 1970*, pp.118–19). However, because his handwriting has not been identified, the assumption that Joseph Elssler jr is identical with the Esterházy copyist Anonymous 11 (see Bartha and Somfai, 1960) cannot be verified.

(2) Johann (Florian) Elssler (*b* Eisenstadt, bap. 3 May 1769; *d* Vienna, 12 Jan 1843). Music copyist, son of (1) Joseph Elssler. Elssler himself said that he was Haydn's personal copyist and valet for 22 years until the composer's death (i.e. from 1787; in 'Tages-Ordnung', see below); however, he was presumably his valet only from the early 1790s (Schmieder, 1937, p.426). The widely held assumption that Elssler could have entered Haydn's service before 1787 clearly results from false attribution: the manuscripts of the so-called Esterházy copyist Anonymous 63 (Peter Rampl) were long thought to be Elssler's, and Landon has proposed that Anonymous 48 and the young Johann Elssler were identical (*Soundings*, ii, 1971–2, p.15). Like other authentic copies, those definitely originating with Elssler bear no date, though for his there are some clues to chronology, for example the use for some manuscripts of English paper (Elssler accompanied Haydn on the second journey to London in 1794–5), and the fact that he wrote out the 'Haydn-Verzeichnis' (*HV*) of 1805 (facsimile in Larsen, 1941; further specimens in: Landon, 1955; *Haydn-Studien*, iii/2, 1974, following p.152; Landon, 1976–80; *Joseph Haydn: Werke*, xxii/1, 1993, pp.173–4). Copies by Elssler are extant principally in Budapest (Esterházy collection), Prague (Lobkowitz archive), Vienna, Eisenstadt, London and Donaueschingen. They are particularly reliable, and in a tradition often containing gaps and uncertainties they are indispensable for a critical edition of Haydn's works. This is the case especially for original performance parts with autograph additions, for example the wind parts for the London performances of the symphonies nos.99 and 101–4 (*D-DO*), and the original parts for the late masses (*A-Ee*) and for *The Creation* and *The Seasons* (*Wst*). There are also Haydn documents in Elssler's handwriting: *Haydn-Bibliothek-Verzeichnis* (*GB-Lbl*); 'Tages-Ordnung des seel. Herrn H. Kapellmeisters Joseph Haydn' (*F-Po*); 'Haydn's vollendete Compositions Werke' (*A-Sm*); Haydn's will of 7 February 1809, in the *Haydn-Nachlass-Verzeichnis* (*Wsa*).

Haydn left his loyal factotum 6000 guilders. In spite of this legacy, later in life Elssler did not live in the best of conditions. He probably continued as a copyist; he worked in this capacity for the Schottenkirche in Vienna between 1819 and 1826. About 1810 he copied some of Haydn's works for the publisher Breitkopf & Härtel. In 1811 he boasted to this firm that he owned originals of six of the London symphonies (see Schmieder, 1937), and he offered three autographs (symphonies nos.101, 102 and 104) for sale in the *Allgemeine musikalische Zeitung* (xx, 1818, Intelligenz-Blatt, ii, col.5). Whether Elssler was entitled to describe these manuscripts as his 'true inheritance' or acquired them without authorization is questionable. He probably reserved certain manuscripts for himself before Haydn's death and later made a private business out of Haydn manuscripts (see Larsen, 1939, pp.32ff). In the 1830s his collection came into the possession of the Viennese publishing house Artaria. Some relics of Haydn (among others his death mask and sheets of sketches) remained in the possession of the Elssler family still longer.

The children from Elssler's marriage in 1800 to Therese Prinster (*d* 1832) included Johann Elssler (*b* Vienna, 31 Jan 1802; *d* Berlin, 10 March 1872), chorus director at the Königliches Opernhaus, Berlin; Therese Elssler (*b* Vienna, 5 April 1808; *d* Meran, 19 Nov 1878), an eminent dancer who entered into a morganatic marriage with Prince Adalbert of Prussia and received the title Baroness von Barnim; and (3) Fanny Elssler.

(3) Fanny [Franziska] Elssler (*b* Vienna, 23 June 1810; *d* Vienna, 27 Nov 1884). Dancer, daughter of (2) Johann Elssler. She ranks with Maria Taglioni and Carlotta Grisi among the legendary prima ballerinas of the Romantic ballet. She made her début in Vienna at the Kärntnertor-

theater and in 1824 went to Italy for further training. In Naples she learnt to apply dramatic expression to the dance. After her first great successes in Berlin (1830) and a short stay in London, she and her sister Therese were engaged by the Paris Opéra in 1834. There, amid both feud and enthusiasm, she succeeded Taglioni. She celebrated unparalleled triumphs in America (1840–42), and returned to tour the capitals of Europe with equal success. She brought her strong, passionate temperament from pure ballet into character dancing. As a leading stage dancer, she adopted elements of Spanish folklore, her *cachucha* arousing frenzied enthusiasm. In 1851 she left the stage; she then lived in Hamburg for several years and finally returned to Vienna.

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HORST WALTER

Elst, Johannes [Jan] **van der** (*b* probably Ghent, 1598; *d* Ghent, 6 Feb 1670). Flemish theorist and organist. In 1615 he entered the monastery of the Augustinian hermits at Ghent and in 1616 took his vows. He was organist there from 1620 until his death and during this period successively held three other offices: procurator (1625–31), sexton (1631–40) and sub-prior (1640–52). He is known by two treatises on music: in Latin, *Notae Augustinianae, sive Musices figurae seu notae novae concinendis modulis faciliores tabulaturis organicis exhibendis aptiores* (Ghent, 1657), and, in Flemish, *Den ouden ende nieuwen grondt van de musijcke* (Ghent, 1662). The latter is considerably the bigger, though it deals with much the same material as the first one: keys and chord qualities, consonances and dissonances, counterpoint and thoroughbass, as well as the division of the monochord and instruments, the discussion of which is primarily concerned with harmonics and overblowing. In order to avoid what were in his view the confusing flags and beams attached to notes, Elst invented a new notation for values ranging from four semibreves down to a demisemiquaver, which he termed 'Notae Augustinianae' in honour of his order (see ex.1; for further illustration,

Ex.1

brevis quadrupla = □□□□
brevis = ◇ = ○
minim = ◆ = ●
fusa = ■
brevis dupla = □□
semibrevis = =
semiminima = =
semifusa = ♩

see NOTATION, fig.57). He also devised a new series of solmization syllables covering the enharmonic scale and based on the Guidonian series, the sharp being represented by the vowel 'i' and the flat by 'a': C = *ut*, C♯ = *it*, D♭ = *ra*, D = *re*, D♯ = *ri*, E♭ = *ma*, E = *mi*, F = *fa*, F♯ = *fi*, G♭ = *sal*, G = *sol*, G♯ = *sil*, A♭ = *lae*, A = *la*, B♭/A♯ = *li*, C♭/B♮ = *at*. The exposition is illustrated with 11 tables, the last of which contains, in old and new notation, the two-part song *Magne pater Augustine, preces nostras suscipe*, probably composed by Elst himself in honour of the founder of his order.

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HEINRICH HÜSCHEN

Elston, Arnold (*b* New York, 30 Sept 1907; *d* Vienna, 6 June 1971). American composer of Russian-Lithuanian descent. He studied harmony and counterpoint with Rubin Goldmark (1928–30), composition with Webern (1932–5) and conducting with Arthur Fiedler (1939). In addition he attended City College, CUNY (BA 1930), Columbia University (MA 1932) and Harvard University (PhD 1939). He was an instructor in composition at the Longy School of Music, Cambridge, Massachusetts (1939–40), and also taught at Cambridge Junior College (1938–40), the University of Oregon (1941–58) and the University of California, Berkeley (1958–71), where he was professor of music. The Berkeley period saw his finest achievements as a composer, though the chamber opera *Sweeney Agonistes* (1948–50) is an equally important work from an earlier period. His music balances a wide range of colour with a sureness of line; it subordinates rhythmic suppleness in order to elevate the importance of larger phrase structure. The String Quartet of 1961 (the only work to be published during his lifetime) and the Piano Trio (1967) stand out among his chamber works. His honours include a joint award from the American Academy of Arts and Letters and the National Institute of Arts and Letters (1969–70). He contributed articles to the *Musical Quarterly* and *Perspectives of New Music* as well as to the books *Music and Medicine* (1948) and *A Modern Guide to Symphonic Music* (1966).

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Orch: Suite, 1931; Prelude, Paean and Furioso, 1967–71
Vocal: 3 Orch Songs (R. Frost), 1938; Cycle of Children's Songs (W. de la Mare), 1941; There is a Way of Life (M. Moore), motet, female vv, 1943; Chorus (T. Hardy), female vv, brass qnt, 1946; 3 Songs (Hardy), 1v, pf, 1948; Chorus for Survival (chbr cant., H. Gregory), S, Bar, chorus, 7 insts, 1954–5; Great Age, Behold Us (cant., S.J. Perse), chorus, orch, 1965–6; 2 Madrigals (L. MacNeice, e.e. cummings), SSMezATBar, 1971
Chbr and solo: Str Qt, 1932; Variations, str qt, 1934; Pf Sonata, 1935; Rondo, pf, 1937; Sonatina, 2 cl, 1946; Str Qt, 1961; Pf Trio, 1967

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A.W. Imbrie, E.E. Dugger and J.M. Nin-Culmell: 'Arnold Elston', *In memoriam* (1974), 34–6

ANN P. BASART

Elvers, Rudolf (*b* Plau, Mecklenburg, 18 May 1924). German music librarian. He studied at the Musikhochschule in Rostock and musicology with Gerstenberg at Rostock University (1946–8). He continued his musicological studies with Gerstenberg at the Free University of Berlin, with German philology and art history as subsidiary subjects, and he took the doctorate at Berlin in 1953 with a dissertation on tempos in Mozart's instrumental music. After working as a music dealer at the Verlag Merseburger, Berlin, he joined the Staatsbibliothek Preussischer Kulturbesitz, Berlin, in 1965, becoming director of the Mendelssohn archives in 1967 and director of the music department in 1968; he has also lectured at the Free University, the Technical University and the Hochschule der Künste, Berlin. He retired in 1988. In addition to writing exhibition catalogues for the Staatsbibliothek (on Beethoven, 1970; Felix and Fanny Mendelssohn, 1972 and 1983; J.S. Bach, 1985), he was an editor for the series Musikbibliographische Arbeiten (1973–96). He specializes in the study of source materials, the works of Mozart and Mendelssohn, musical bibliography and the history of music publishing.

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HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

Elvey, Sir George (Job) (*b* Canterbury, 27 March 1816; *d* Windlesham, Surrey, 9 Dec 1893). English organist and composer. He was a chorister at Canterbury Cathedral until 1831, when his elder brother Stephen was appointed organist of New College, Oxford, and George went there with him as his pupil. Later he entered the Royal Academy of Music; in 1834 his anthem *Bow downe thine ear* was awarded the Gresham Prize in preference to S.S. Wesley's *The Wilderness*. In the following year he again defeated Wesley, this time for the post of organist of St George's Chapel, Windsor, which he held until his retirement in 1882. During this long period Elvey gradually improved the choir, redesigned the organ (1843) and enlarged the musical repertory of the chapel. He also provided music for various royal occasions, including the funerals of Queen Adelaide (1849) and the Prince Consort (1861) and the wedding of Princess Louise in 1871. He was also a violinist, and insisted that his pupils should learn that instrument. He graduated BMus at Oxford in 1838 and DMus in 1840, and was knighted in 1871. He was four times married.

Elvey's anthems, services and oratorios are long since forgotten; even when they were written they were half a century out of date, using an inflexibly Handelian style. His hymn tunes, however, are all the better for their avoidance of some of the mannerisms of his period. Two of them have gained general currency and show no sign of losing their popularity: 'St George's Windsor' (*Come, ye thankful people, come*) and 'Diademata' (*Crown him with many crowns*). His other works include the oratorios *The Resurrection and Ascension* (1837) and *Mount Carmel*, three odes, 45 anthems, services, hymn tunes, chants, partsongs and songs.

Stephen Elvey (*b* Canterbury, 27 June 1805; *d* Oxford, 6 Oct 1860), brother of George Elvey, was also an organist and composer. At the age of 17 he lost his right leg as a result of an accident, but he persisted with his organ playing, using a wooden leg. After studying with Highmore Skeats in 1830 he was appointed organist of New College, Oxford, succeeding Alfred Bennett. He took the BMus (1831) and DMus (1838) and was choragus of the university from 1848 to his death. His works include Evening Services in A (a continuation of Croft's Service in A) and F; Kyrie, Credo and Sanctus in E (all in *GB-Lbl*); and a *Manual of Psalm Tunes for the Use of Oxford University* (London, n.d.).

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NICHOLAS TEMPERLEY/BRUCE CARR

Elwart, Antoine (Aimable [Amable] **Elie)** (*b* Paris, 18 Nov 1808; *d* Paris, 14 Oct 1877). French theorist, writer on music and composer. He was of Polish descent. He began his musical studies at the singing school of St Eustache at the age of ten, and later played second violin in a boulevard theatre orchestra. In the 1820s he entered the Paris Conservatoire where he studied counterpoint and fugue with Fétis and composition with Le Sueur. With several friends he founded the Concerts d'Emulation which provided student composers and performers with the opportunity to be heard in public; the concerts lasted from 1828 to 1834. He won the *second prix* for composition in 1831 and was assistant professor to Reicha from 1832 until 1834 when he gained the Prix de Rome. During his stay in Rome he composed, among other things, an *Omaggio alla memoria di Vincenzo Bellini*, performed at the Teatro Valle in 1835. Back in Paris in 1836, he resumed his post as assistant at the Conservatoire, and later conducted the concerts in the rue Vivienne and those of the Société Ste Cécile. From 1840 to 1871 he was a professor of harmony at the Conservatoire. In 1867 he undertook a collected edition of his compositions; only three volumes (of a planned six) were published.

Elwart's compositions include operas, masses and many other sacred works, oratorios, songs and instrumental music, but he is better known for his writings. His numerous theoretical treatises were widely used and, though lacking originality, reveal careful thought. He completed the *Etudes élémentaires de musique* of Burnett and Damour (Paris, 1838–45) and contributed articles on music to the *Encyclopédie du dix-neuvième siècle* and to the *Revue et gazette musicale de Paris*. His *Histoire de la Société des concerts* (1860) and *Histoire des Concerts populaires* (1864) are useful and interesting.

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Stage: Les catalans (op, 2, Burat de Gurgy), Rouen, Arts, Jan 1840; La reine de Saba (op), unperf.; Les chercheurs d'or (op), unperf.; Incid music for H. Lucas: Alceste, Paris, Odéon; other works

Sacred: 5 masses (1838–72); other masses, unpubd; Te Deum, ?1848–9; Miserere; many motets; Heures de l'enfance: recueils de prières, cantiques et récréations à l'usage des … écoles etc. (1838)

Other vocal: Noë, ou Le déluge universel, symphonic orat, 1845; La naissance d'Eve, orat, 1846; Ruth et Booz, vocal sym., 1850; Les noces de Cana, mystery, 1853; occasional cants.; other choral works; ?*c*50 songs, incl. Mélodies du soir; other works

Inst: Syms., unpubd; ovs.; L'Eugénie, march, military band; str qnts, qts, trios, unpubd; L'enlèvement de Ganymède, cl/vc, pf (?1870); pf works, incl. 2 nocturnes (1869), Danse arabe (1884); Les quatre saisons, harmonium (1854)

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M.C. CARR/R

Elwell, Herbert (*b* Minneapolis, 10 May 1898; *d* Cleveland, 17 April 1974). American composer, critic and teacher. After graduating from the University of Minnesota he studied composition with Bloch in New York (1919–21) and with Boulanger in Paris (1921–4). He received a Prix de Rome (1923), and during his stay in Rome (1924–7) he composed his best-known work, the ballet *The Happy Hypocrite*. In 1928 he returned to the USA and was appointed head of composition and theory at the Cleveland Institute. He quickly acquired a reputation as a teacher, working also at the Oberlin College Conservatory and the Eastman School summer school before he retired in 1945 to give his attention to composition and music criticism. From 1930 to 1936 he wrote programme notes for the Cleveland Orchestra, and he was music critic of the *Cleveland Plain Dealer* (1932–64), where his reviews were noted for candour and wit. Among the awards he received were the Paderewski Prize (1945), the Cleveland Arts Prize (1961) and an award from the National Institute of Arts and Letters (1969).

Ewell's music reveals him as a lyricist with a post-Romatic musical language. The majority of his works are vocal, and his sensitive word-setting shows a great admiration for Fauré. His song repertory, with its subtle settings of texts by eminent poets, best reflects his artistry. The influence of Berlioz and Bloch can be heard in Elwell's rich and colourful sonorities.

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Solo vocal: Blue Sym. (J.G. Fletcher), song cycle, S, str qt/orch, 1944; Pastorale (Bible: *Song of Solomon*), S, orch, 1948; The Forever Young (P. Hansen), S, orch, 1953

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Unpubd songs, 1950s: American Psalm (D. Morton); A Child's Grace (Carlin); He whom a Dream hath Possessed (O'Sheel); I look Back (P. Hansen); The Love Charm of Simaitha (Theocritus, trans. Robinson); Memorial Day Eternal (B.W. Drossin); The Ousel Cock (Shakespeare); The Palatine (Cather); Le pays des enfants joyeux (T. Hart); Song Against Songs (Chesterton); War is Kind (S. Crane); The Waters of Pain (Tudor-Hart); The Ways (P. Hansen); Wistful (Chin.)

INSTRUMENTAL

Orch: The Happy Hypocrite (ballet, after M. Beerbohm), 1925, suite, 1927; Orch Sketches, 1937; Introduction and Allegro, 1942; Ode, 1950; Concert Suite, vn, orch, 1957; Sym. Sketches, small orch, 1966

Chbr: Pf Qnt, 1923; Divertimento, str qt, 1926; Pf Sonata, 1926; Sonata, vn, pf, 1927; Pf Pieces, 1928; 3 Pf Preludes, 1930; Str Qt, e, 1937; Variations, E, vn, pf, 1951; Busy Day, pf, 1957; Cortège, pf, 1966; numerous pf pieces

Band: arrs. by R.E. Nelson

MSS and writings in Cleveland State University

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JOHN G. SUESS

Elwes, Gervase (Cary) (*b* Billing Hall, Northampton, 15 Nov 1866; *d* nr Boston, MA, 12 Jan 1921). English tenor. He was educated at the Oratory School, Birmingham, and Christ Church, Oxford. He served in the diplomatic service from 1891 to 1895. After singing as an amateur, he studied in London and Paris. From 1903 he made professional appearances, singing at the leading provincial festivals besides giving solo recitals. In 1904, under Weingartner in London, he first sang Elgar's Gerontius, with which he became closely identified; in 1909 he gave the first performance of Vaughan Williams's *On Wenlock Edge*. He also appeared in Germany, Belgium and the USA. He was on his way to an engagement at Harvard University when he was killed in a train accident. The high place that Elwes held among British singers owed more to a temperament sensitive to every implication of the music, as his few recordings reveal, than to his natural vocal gifts.

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J.A. FULLER MAITLAND, H.C. COLLES/R

Ely. City in England. The earliest reference to music in the city, located near Cambridge, is found in the 12th-century *Liber eliensis* in which Cnut is reputed to have been impressed with the singing of the Ely monks. Before the Reformation, polyphony was sung in the Lady Chapel, contrasting with the plainsong of the monks' choir in the cathedral; no music from this period survives. In 1539 the monastery was dissolved and in 1541 the King's New College at Ely was established.

Tye was appointed *Magister choristarum* at the cathedral in 1543 and was succeeded in 1561 by Robert White. Some music survives from their late 16th-century successors, John Farrant, William Fox and George Barcroft. Towards the end of the 16th century the dean and chapter provided viol lessons for the choristers, although there is no evidence that viols were actually played in the services. From 1580 to 1685 reference is made in Dickson's catalogue to 'other instructors in musick and on the viols occasionally'. A considerable quantity of fine music, much of it recently published, was written by a native of Ely, John Amner, who was organist from 1610 to 1641. The music-loving dean, Henry Caesar, was a generous patron of the cathedral music and Amner dedicated some works to him. Amner enlarged the cathedral music library, copying and making new books (now in *GB-Cp*). Services were dramatically stopped in 1643 by Cromwell who, with soldiers and rabble, entered the cathedral during a service and drove out the congregation.

The 1662 statutes stipulated that the choir should include eight clerks but there soon developed a practice of appointing probationary lay clerks on half-salary, sometimes making a total of ten adult singers. John Ferrabosco and James Hawkins were organists after the Restoration; both were indefatigable copyists who set about gathering the fragments of the old partbooks, though Hawkins often remarked that a part (or parts) may be 'torn out of ye books' (Dickson). During 1690–91 Gerard Smith rebuilt the organ but Hawkins had to transpose when playing because 'the organ here is three quarters of a note higher than the pitch of the organs are now' (Dickson). Hawkins was also a prolific composer whose output includes chanted services where single chant alternates with more florid passages, a style continued by later Ely organist-composers, Thomas Kempton and Richard Langdon. In 1770 Alan of Walsingham's magnificent choir stalls were removed from the octagon, where they had been since the 14th century, to the extreme eastern end of the cathedral. They were moved again to their present position during the mid-19th century.

Robert Janes, organist from 1830 to 1866, was trained at Norwich where a previous organist, John Christmas Beckwith, had devised a system of pointing the psalms. Janes was the first to publish a pointed psalter, printed at Ely in 1837 by T.A. Hills. In 1851 the organ was rebuilt by Hill in a case designed by Sir G. Gilbert Scott in imitation of the one in Strasbourg Cathedral. In 1853 there were two daily services sung by eight lay clerks and ten choristers. During the 19th century the *Ely Confession* gained a wide reputation among choirs. It appears in the Ely Annual Choir Festival Book for 1867, where precise instructions demand that the priest and people shall sing alternately. Though often thought to be a work of Janes, there is no mention of his name in a long list of acknowledgments. His successor, Edmund Chipp, became popular as a composer and as a champion of Schumann's music, and was followed in 1887 by Basil Harwood, a prolific composer whose Service in A♭ op.6 and *Dithyramb* op.7 for organ were composed at Ely. Thomas Tertius Noble was organist from 1892 to 1898.

Most 20th-century Ely organists have maintained the tradition of composing. They have included Archibald Wilson, who also approved the specification for the Harrison organ, and Noel Ponsonby, usually remembered for his *Five Fancies for Small Organ*. Arthur Wills, organist from 1958 to 1990, was a prolific composer in many genres; notable are his organ music, mainly in the modern French style, and choral compositions showing an awareness of changing liturgical needs. He was succeeded by Paul Trepte. The entire old choir library, catalogued by precentor W.E. Dickson in the 19th century, was moved to the University Library of Cambridge in 1970.

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MAURICE A. RATLIFF

Emanuel Moór pianoforte. A grand piano with two keyboards, invented in the 1920s by the Hungarian composer and pianist Emanuel Moór (1863–1931). The upper keyboard strikes the strings an octave above the lower by means of a 'tracker' to the higher strings. Coupling the two keyboards allows octaves to be played with only one key of the lower keyboard, but with added weight of touch. Some note combinations prevent the coupler's proper working. About 64 pianos were made with the keyboard, including some by Steinway and Bösendorfer. The composer's widow, the pianist Winifred Christie-Moór (1882–1965), was the instrument's main proponent. The Emanuel Moór Double Keyboard Piano Trust in England supports an annual fellowship for a young pianist and has published a history of the invention.

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EDWIN M. GOOD

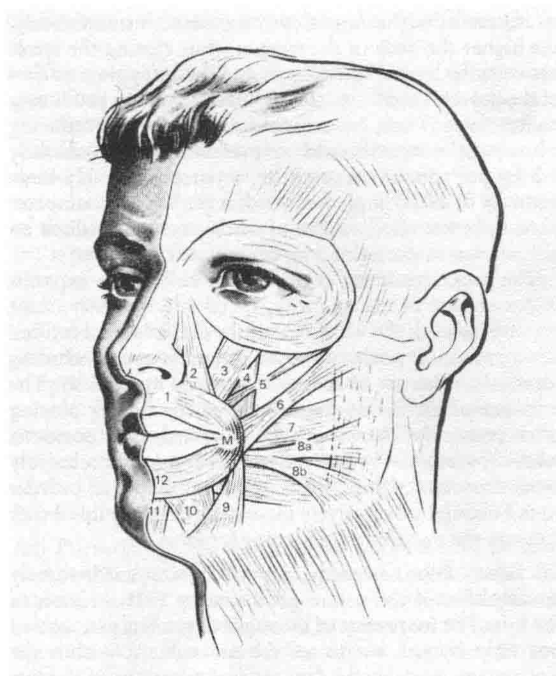
Embellishment. That element in music which is decorative rather than structural, and which in particular includes both free ornamentation and specific ORNAMENTS, whether indicated by notes or signs in the notation or left to be improvised at the discretion of the performer. *See* DIMINUTION; DIVISION; and IMPROVISATION.

ROBERT DONINGTON

Embouchure (Fr. *embouchure*; Ger. *Ansatz*; It. *imboccatura*). The coupling mechanism, during the playing of a wind instrument, between the air supply of the player and the instrument. Embouchure is a matter of such vital importance that its nature will influence the wind instrument player's progress and ultimate capability as a musician. Problems of embouchure are almost always dental in origin, that is, they are related to the teeth, jaws, mouth and so forth.

The embouchure is one of three parts of a physical complex, the other two being the air supply mechanism of the player and the management of the air within the instrument during playing. It consists of a superstructure which includes the muscles of the lower part of the face, converging around the lips, as well as the lips themselves. The muscles operate upon an underlying supporting structure which incorporates the jaws and teeth (fig.1). On both of these structural schemes depend the ease with which the player is able to blow the instrument, the position in which the mouthpiece is placed, the quality of tone produced, the player's 'embouchure comfort' and 'embouchure potential'.

'Embouchure' is also the French term for MOUTHPIECE.



1. Scheme of embouchure musculature (lateral view): (M) modiolus; (1) orbicularis oris (upper lip portion); (2) levator labii sup. alaeque nasi; (3) levator labii superioris; (4) levator anguli oris; (5) zygomaticus minor; (6) zygomaticus major; (7) buccinator; (8a) risorius (masseteric strand); (8b) risorius (platysma strand); (9) depressor anguli oris; (10) depressor labii inferioris; (11) mentalis; (12) orbicularis oris (lower lip portion)

1. Brass instruments. 2. Woodwind instruments.

1. BRASS INSTRUMENTS. Several factors are involved in producing a tone on a brass instrument: air quantity, speed and direction (which are affected by the back of the tongue, the angle of the instrument as it is held to the mouth, mouthpiece placement and teeth alignment); the 'push-pull' of the muscles surrounding the centre of the lips; the 'harmony' of the facial mask; the efficiency of the lips as they meet naturally; the structure of the teeth; the ability to achieve correct intonation without 'lipping' notes into tune; and a concept of sound focussing on pitch centre, fullness and intensity, and sheer beauty of tone.

(i) Air. In essence, air feeds the embouchure. A full, relaxed breath and sufficient air speed are critical. If the pressure of the air column is inadequate, the tone generator (the lips) either will not vibrate or will produce a pitch other than the one intended. The player also may find it necessary to press the mouthpiece more tightly against the lips, causing damage and pain. This is especially true of the upper lip, which most brass players describe as the 'anchor' of the mouthpiece to the lip tissue area.

Given a constant air pressure, the speed of the air column as it reaches the lips is largely determined by the arch of the back of the tongue. Many brass players think 'oh', 'ah', 'u', 'ee' or 'eek' depending on the register being attempted, 'oh' corresponding to the lowest position of the tongue and 'eek' to the highest. Control of the air stream as it passes from the windpipe into the back of the mouth, up and over the tongue, and finally through the lips illustrates Bernoulli's principle: the more open the

mouth cavity is, the more slowly the air moves; conversely, the higher the arch of the tongue (thus closing the space between the back of the tongue and the soft palate or roof of the mouth), the faster the air column moves, producing higher notes. Thus, for example, a tuba player producing a low pedal tone utilizes an air pressure of approximately 0·2 kg per square cm (emitting a correspondingly large quantity of air through the instrument), while a trumpeter playing in the third octave of the instrument utilizes an air pressure in excess of 3 kg per square cm.

The neck area in the region of the collarbone expands in correlation to the quantity, speed and intensity of air passing through the windpipe. If the player's head is tilted in an unnatural position, raised upwards and protruding forwards, a hernia of the neck tendons may result. The pressure of air inside the mouth cavity during playing often causes the cheeks to bulge outwards over positions where spaces exist between the teeth or at other relatively weak muscular points. If the player attempts to prevent such bulging by excessively increasing cheek or lip-corner tension, the muscles may become fatigued.

(ii) Lips. Fundamentally, a brass instrument is merely an amplifier of the sound produced by the vibration of the lips. The frequency of the musical pitch is determined not only by the length of the air column within the instrument, but also by the speed of vibration of the lips activated by the air stream. The 'muscles of expression' which surround the centre of the lips must push and pull in a manner appropriate for a given register. Because a muscle can only contract, this motion requires opposing sets of muscles that function in balanced tandem. It is through this muscle 'antagonism' that one's embouchure is brought into operation.

The aperture or opening in the lips is the point of vibration and is a direct result of the speed, 'size' and 'width' of the air stream. A faster, more intense, narrower air stream produces a higher pitch, and thus a smaller aperture. It is important to recognize that the aperture is created by the air column passing through the lips, rather than being pre-formed before notes are released by the valve action of the tongue. When the lip opening is either pre-formed or too large for the register being played, a condition known as 'spread aperture' results. It can be caused by playing too long at loud volume and/or low register, inserting the tongue between the lips in order to spread them apart (generally at the moment of placing the mouthpiece upon the lips) or using the tip of the tongue to stop the air ('stopped tonguing'). The sound thus created lacks core and vibrancy.

The primary muscles used in embouchure formation are the *orbicularis oris*, which compresses and protrudes the lips; the *risorius* (*platysma* strand), which depresses the lower jaw and tenses the skin of the lower face and neck; the *buccinator*, which presses the cheek against the molar teeth and helps to expel air from the mouth cavity (together with the *orbicularis oris*, these are the most active muscles during the actual formation of the embouchure); and the *mentalis*, which elevates and protrudes the lower lip (see fig.1).

Lip tissue is 'smooth' tissue which acts as a vibrating 'reed'; it is stretched or pursed primarily by the interaction of the sets of muscles surrounding the centre of the lips. The lips themselves are not actually muscles but a covering of skin on the outside and mucous membrane on the inside. There is, however, a thin layer of muscle and fat between the two coverings. The red part of the lips is called the vermillion area and the groove in the upper lip is called the philtrum. A player's lip tissue may be either moist or fairly dry. Many players prefer a 'wet embouchure' created by moistening the mouthpiece rim and/or the lips with saliva just before placing the mouthpiece upon the lips.

It is important to allow the lips to meet naturally, as if saying the letter 'p'. On the trumpet and french horn, in particular, an exaggerated rolling inwards of the lower lip (as if over the lower teeth) can reduce sound quality and restrict range. Players of lower brass instruments experience a feeling of 'blowing over the lower lip' as the lower lip protrudes into the cup of the mouthpiece. The practice of 'lipping' notes into tune, which is actually done with the back of the tongue in conjunction with embouchure contortion, is one of the primary causes of embouchure difficulties. Other compromises of embouchure may result from such factors as improper teeth alignment or structure, unusually thick or thin lip tissue, scar tissue on either the upper or lower lip at the point where it touches the mouthpiece, and unequal 'push-pull' at one corner of the mouth (often encountered in people who smile or speak to one side or the other). Over time, however, almost all brass players find that the outer corners of their lips are naturally drawn downwards, an effect commonly known as the 'brass player's frown'.

(iii) Jaws and teeth. The functions of the jaws and teeth are akin to those of a scaffolding and girders: they support and help to brace the lips and facial muscles. The muscles of the lip region, mouth, jaw and face are at rest when all the teeth are clenched lightly. In playing, however, the teeth are slightly apart, the distance depending on register, size and placement of the mouthpiece, thickness of the lips and other dental formation factors.

The position of the lower jaw (mandible) in relation to the upper jaw (maxilla) should be such that the teeth are comfortably aligned. In the even bite, top and bottom teeth meet in precise vertical alignment. The over-bite, in which the lower teeth are slightly behind the upper teeth, is most common among brass players. In the under-bite, the bottom teeth naturally protrude forward of the upper teeth. These differences in dental structure explain why brass players hold their instruments against the teeth at varying angles. Generally speaking, the instrument should be approximately at a 90 degree angle from the vertical alignment of the teeth in order to be played most comfortably and efficiently.

On most brass instruments a vibrato is produced by slight up-and-down oscillations of the jaw. Both the speed and the depth of the vibrato are determined by the exaggeration and intensity of this movement. Many brass players also report a sensation of vibrato produced in the lower glottal area of the throat, as in singing.

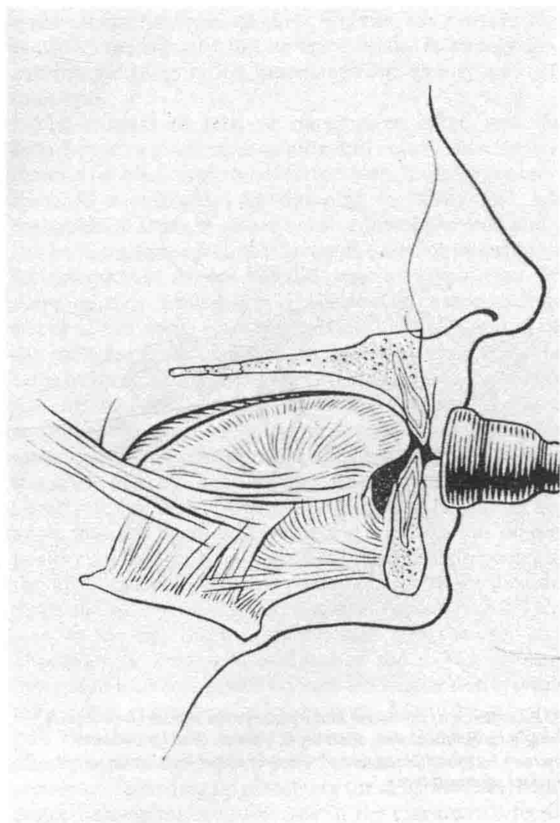
(iv) Mouthpiece. The mouthpiece is usually placed in the middle of the mouth horizontally (from left to right; fig.2). Most well-known teachers advocate the following proportions of lip coverage by the mouthpiece cup:

cornet $\frac{2}{3}$ upper lip, $\frac{1}{3}$ lower lip

euphonium $\frac{2}{3}$–$\frac{1}{2}$ upper lip, $\frac{1}{3}$–$\frac{1}{2}$ lower lip

french horn $\frac{2}{3}$ upper lip, $\frac{1}{3}$ lower lip

trombone $\frac{2}{3}$–$\frac{1}{2}$ upper lip, $\frac{1}{3}$–$\frac{1}{2}$ lower lip



2. Adaptation of lips on the cup-like trumpet mouthpiece, showing the cup covered equally by the upper and lower lips (with the horn the cup covers about two-thirds of the upper and one-third of the lower lip)

trumpet $\frac{1}{3}$ upper lip, $\frac{2}{3}$ lower lip

tuba $\frac{2}{3}$ upper lip, $\frac{1}{3}$ lower lip (the upper rim of the tuba mouthpiece is located just 'under the nose', an area encompassing nearly the entire philtrum region)

Exceptions to these 'rules' are generally made to accommodate mouthpiece size, unusual teeth structures and other dental factors.

Selection of a proper mouthpiece size and a comfortable rim contour is generally guided by tessitura range and endurance considerations as well as personal taste and playing requirements. The smaller the mouthpiece in relation to the overall strength of the embouchure, the easier it is to play in the upper register. The balance between the volume of the backbore to the volume of the cup becomes critical in allowing pitch-centre stability from soft to loud playing, especially at extremes of register. In addition, each key of instrument (e.g. C and D trumpet, C and B♭ tuba, tenor and alto trombone) requires a separate mouthpiece that is balanced properly for that instrument.

(v) Breathing and articulation. When the player is not blowing into the instrument, air is taken into the body through the openings at the corners of the lips, an action that contributes to formation of the 'frown'. It is also becoming a common practice to inhale air through the nose. In 'circular breathing' the player exhales air through the mouth using the pressure of the collapsing cheek muscles and brings fresh air into the body through the nose.

The tongue serves as a valve releasing lengths and quantities of air appropriate to the length and volume of the note being played, as well as to the desired style of articulation (similar to the different articulations produced by the bow on a string instrument). Varieties of articulation are determined by the quickness or slowness of the tongue as it releases the air column, as well as by the intensity of the air column. Many players conceptualize articulations with different consonants ('too', 'doo', 'goo', 'koo', 'loo' etc.).

Under normal circumstances the air – and thus the sound – is stopped in the same manner as in singing; only in special cases is it appropriate to stop a note with the tongue. Rapid articulation (double or triple tonguing) is produced by a balanced action in which the front of the tongue releases a short, concise air column and the back of the tongue immediately follows with a second release ('tu-ku' or 'tu-tu-ku').

(vi) Posture. When playing, the body should be erect and the head balanced on the spine in a comfortable and relaxed 'neutral' position. This allows the most efficient release of air through the wind passage, mouth cavity and aperture of the lips into the instrument. In proper playing posture the knees must not be locked, the hips must not thrust unnaturally forwards, the breastbone should be held upwards and outwards in order to allow the rib cage to expand fully, the shoulders must remain relaxed and slightly back, the elbows should be out and away from the body, the head must remain naturally erect and vertical with the chin down and back, and the instrument must 'meet' the embouchure without contortion.

2. WOODWIND INSTRUMENTS. Woodwind embouchure is the arrangement of the lips, teeth and mouth cavity on and around the mouthpiece of a woodwind instrument in order to control its sound. Unlike brass embouchures, the woodwind embouchure does not actually vibrate to produce the tone, but through it the parameters of pitch, tone quality, dynamics and, to some degree, articulation can be controlled and modified.

The embouchure acts as a mediator between the player's air column and the instrument. Ideally, the large muscles of the breathing apparatus (particularly the diaphragm and the muscles of the abdominal wall) provide most of the energy for playing. If the performer uses his fingers and breathing apparatus correctly, if the instrument is well made and properly adjusted, and if the demands of the score are not unusual, a woodwind player should be able to perform for hours without exhausting or overstraining his embouchure muscles. Any inadequacy or excessiveness in these elements forces the embouchure to compensate, causing strain and diminished endurance.

(i) General technique. Among the modern orchestral woodwinds three dissimilar methods of sound production are employed: the double reed used on oboes, bassoons and their kin; the single reed fastened to a beaked mouthpiece, as found on various sizes of clarinets and saxophones; and the air stream directed across an embouchure hole, as in flutes. Although each of these methods requires a somewhat different embouchure technique, certain significant points are common to all. In all reed instrument embouchures the lip muscles (*orbicularis oris*) close evenly around the mouthpiece or reed,

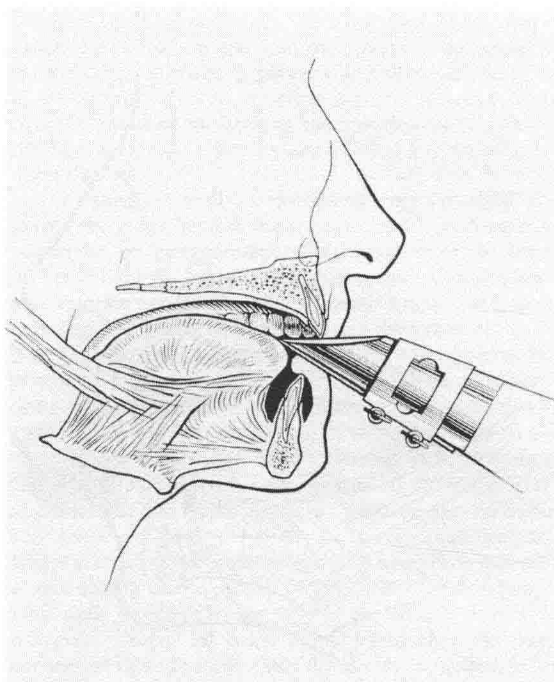
forming an air-tight seal (on the flute they form an aperture to shape the air column). The muscles surrounding the lips, however, pull gently away from the lips. This action is felt by the player as pulling the chin down, pulling the corners of the mouth back and so forth. Thus, one set of muscles works against the other, providing subtle control.

Two schools of thought dispute how firmly the corners of the mouth should be drawn back. The hard-cushion or 'smile' embouchure requires the sides of the mouth to be firmly drawn back in a modified smile, stretching and thinning the centre of the lips where they contact the reed and decreasing the 'lip damping' effect. This formation produces stronger high harmonics and consequently a more brilliant tone. The soft-cushion or 'pucker' embouchure (more popular among current players) has the sides of the mouth pushed forwards in a pucker, compressing and thickening the centre of the lips and increasing lip damping, thus discouraging higher harmonics and creating a mellower tone. In practice this difference is one of degree rather than kind, and some compromise is usually struck between these extreme positions. In fact, one noted clarinet teacher describes his embouchure as a 'smiling pucker'.

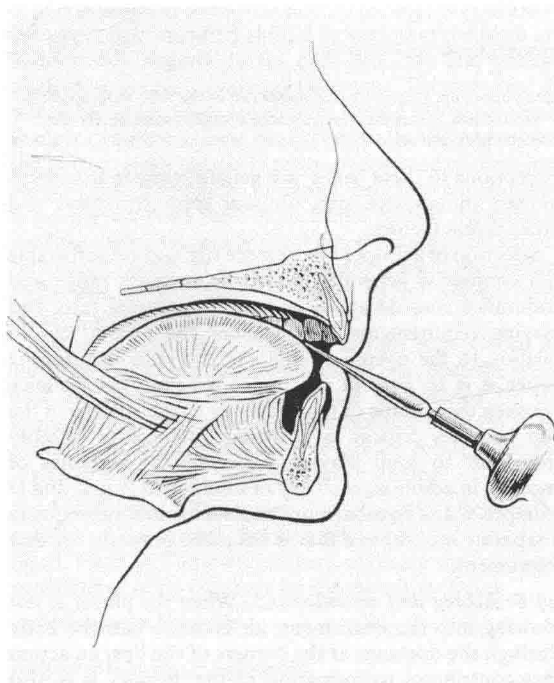
The volume of the mouth cavity affects most woodwind instruments in a similar way. A larger cavity may be produced by dropping the lower jaw and lowering the tongue (as in forming the vowel sound *o* or *aw*), while maintaining the air-tight seal around the reed or mouthpiece or the shape of the flautist's aperture. This configuration enhances low pitches and produces a deeper, richer sound. Decreasing the volume of the cavity (as in forming the vowel sound *eeee*) aids the production of high notes and creates a more brilliant sound. Generally speaking, deeper-voiced woodwinds, such as the bass clarinet, baritone saxophone and double bassoon, demand a more relaxed embouchure and a larger mouth cavity. Another similarity shared by all woodwind embouchures is that they are normally formed at the centre of the mouth. An asymmetrical oral or dental configuration, however, such as a prominent point or 'cupid's bow' at the centre of a flautist's upper lip, may require a player to play 'off centre', as some noted performers do.

(ii) Single- and double-reed instruments. Modern reed embouchures use the teeth similarly: the lips close in an air-tight seal, the teeth supporting the lips (figs.3 and 4). Except in certain unusual and extremely demanding circumstances (such as coaxing very high notes out of a bassoon), the teeth never touch the reed. The red part of one or both lips is rolled over them and acts as a cushion. On double-reed instruments both lips are rolled over the teeth, while on single-reed instruments the upper teeth usually rest on the mouthpiece and only the lower lip is rolled over. A few clarinet teachers, however, advocate using a 'double-lip' embouchure in which both lips are rolled over the teeth.

The position of the teeth is controlled by the jaw muscles, which are both stronger and less subtle than the lip muscles. Experienced woodwind players lower the jaw considerably, creating an appreciable gap between the teeth and providing only minimal support for the lips. This configuration increases the volume of the mouth cavity and allows the reed to be controlled primarily by the lip muscles. Novice players, however, may find that their lip muscles are not strong enough to sustain this



3. Adaptation of lips, teeth and tongue to the clarinet mouthpiece (single-lip embouchure), showing compression of lip on lower incisors by mouthpiece, and pressure of upper incisors on upper surface of mouthpiece



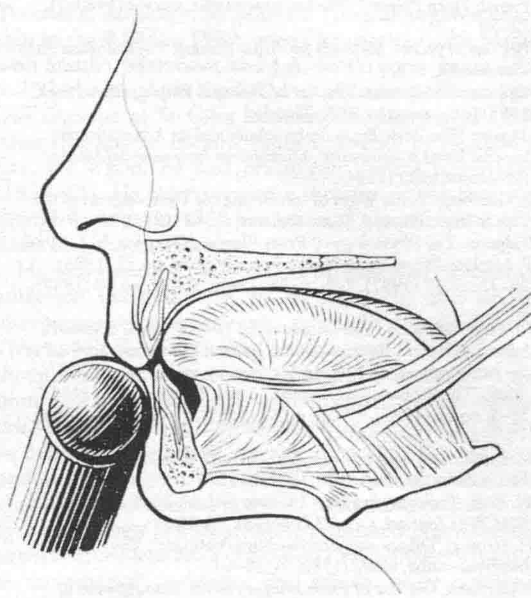
4. Adaptation of lips, tongue and teeth to the oboe reed (double-lip embouchure), showing compression of lower and upper lip against lower and upper central incisor teeth

embouchure for long. As their lips tire, the jaw muscles reinforce the faltering lips by bringing the teeth together, causing pinching, biting, restricted tone quality and loss of control.

The amount of reed or mouthpiece taken into the mouth affects pitch, tone quality and control in a similar manner for all modern reed instruments. If the lip contacts the reed near its tip, lip damping is substantial, less embouchure strength is needed to control the reed and a less brilliant sound results. Placing the reed or mouthpiece further into the mouth has the opposite result – less lip damping, more brilliance and a need for more embouchure strength. On single-reed mouthpieces the reed lies flat on the table for most of its length, but towards the tip the table begins a subtle curve away from the reed (*see* REED, esp. fig.1). At this point, called the fulcrum, the reed continues to run straight, thus separating from the mouthpiece. The correct point of contact for the lower lip is either directly beneath the fulcrum or somewhere slightly nearer the tip. Classical clarinet teachers generally agree that the lip should not move far from this unique position, whatever the demands of the music. In contrast, the lip position for double reeds is much more flexible. Since the sides of oboe and bassoon reeds touch all the way to the tip, there is no fulcrum and the reed can effectively be moved in and out of the mouth. Taking more reed into the mouth favours the higher notes, while taking less enhances the lower ones. Many bassoonists pull the lower jaw back to create an overbite, which allows maximum control over lip damping. There is no consensus regarding lip placement for saxophonists. Most concert saxophonists subscribe to the clarinetist's fixed-point approach, but jazz players (along with popular and 'folk' clarinetists) usually adopt a more flexible approach.

(iii) Flutes. The flautist's embouchure controls and directs the air stream so that it strikes the far edge of the embouchure hole at the proper angle, shape, volume and speed to produce the desired result (fig.5). A ribbon-shaped air column, vertically quite thin and no wider horizontally than the embouchure hole, produces maximum sound with minimal expense of air. In order to generate this ribbon shape, an aperture is formed by holding the lips almost closed and drawing the corners of the mouth back and somewhat downwards. The lower jaw controls the direction of the air column. Pulling the jaw back slightly directs the air stream downwards, while pushing it slightly forwards aims the air stream higher. For low notes, the speed of the air stream is diminished, and the column is made somewhat wider and flatter and is aimed lower. For higher notes air speed is increased, and the air column is made narrower and rounder and is aimed higher. Like oboe and bassoon embouchures, the flute embouchure is flexible, changing rapidly and subtly to accommodate pitch, range and dynamic variations.

(iv) Early woodwinds. The embouchure techniques for earlier woodwinds include the use of the lower lip and chin to stop the tops of vertical notched flutes, the use of the beaked whistle on recorders (*see* FLUTE, fig.1*i*), the capped double reed on crumhorns (*see* REED INSTRUMENTS, fig.1*f*; and WIND-CAP INSTRUMENTS), and the lip-controlled double reed with pirouette on shawms (*see* SHAWM, fig.2). These techniques will not be examined here, except to note that even on instruments in which there is no direct physical contact between the 'embouchure organs' and the source of vibration (e.g. recorders



5. Adaptation of lips to the flute

and crumhorns), pitch, at least, is affected by the shape of the mouth cavity.

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GERALD B. WEBSTER (1), FRANKIE KELLY, JERRY VOORHEES (2)

Emerich, Johann [Emericus, Johannes] (*fl* 1487–1506). German printer, active in Italy. He came from Udenheim in the diocese of Speyer. In 1487 he printed two books with Johann Hamman, in 1492 he began printing on his own, and in 1494 for Luc'Antonio Giunta and other Venetian publishers. His speciality was liturgical books with music. Of the 71 books he issued, 67 were liturgical and at least 24 contain printed music or space for manuscript music (20 missals, one gradual, one antiphonal, two processionals and two *Libri catechumeni*). To print music he used woodcut blocks (a 1493 *Missale romanum*), metal roman plainchant types in four sizes and added mensural music type for the mensural Credos of the 1499 *Graduale*. The *Graduale* has been called the largest book printed in the 15th century; it uses a very large chant type with a variety of designs for different-sized neumes as well as ornamentation or liquescence. The mensural type, a black notation, preceded that of Petrucci by two years.

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M.K. DUGGAN

Emerson, Lake and Palmer [ELP]. English rock group. Consisting of the virtuoso Keith Emerson (*b* Todmorden, 1 Nov 1944; keyboards), Greg Lake (*b* Bournemouth, 10 Nov 1948; bass and vocals) and Carl Palmer (*b* Handsworth, Birmingham, 20 March 1951; drums), it was one of the first progressive rock 'supergroups'. Formed in 1970, the group became notorious for their rock versions of classical masterpieces, the most renowned being their *Pictures at an Exhibition* (1971). Emerson was a flamboyant performer, stabbing his Hammond organ with knives and playing it as it rested on his chest. But he was also one of rock music's most talented and influential keyboard players, being among the first to employ the Moog synthesizer in a rock context. The title track from the second album, *Tarkus* (Island, 1971), is a representative example of the band's style. Cast in seven movements, driven alternately by Emerson's virtuosic playing and Lake's lyrical singing, it runs to over 20 minutes. With *Trilogy* (Island, 1972) they further refined their approach, the title track being among the best the group ever produced. *Brain Salad Surgery* (Manticore, 1973) contains the band's most ambitious

track, the 30-minute *Karn Evil 9*. After a two-year break (1975–7), the group released *Works, Volume 1* (Atlantic, 1977) and began a tour accompanied by a full orchestra. Logistical and financial problems forced the group to drop the orchestra and continue the tour as a trio. Facing waning popularity, the group broke up in 1978. Emerson and Lake regrouped with drummer Cozy Powell in 1986 to release *Emerson, Lake and Powell* (Polydor). In 1992, again reformed, *Black Moon* (Victory) was released followed by *In the Hot Seat* (London, 1994).

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JOHN COVACH

Emerson String Quartet. American string quartet. It was formed in 1976 as the professional continuation of a student quartet at the Juilliard School, by Eugene Drucker (*b* Coral Gables, FL, 17 May 1952) and Philip Setzer (*b* Cleveland, 12 March 1951), violins, Lawrence Dutton (*b* New York, 9 May 1954), viola, and Eric Wilson, cello, who was replaced in 1979 by David Finckel (*b* Kutztown, PA, 6 Dec 1951). From its inception the quartet's two violinists have shared the first chair in alternation. The quartet received the Naumburg Award for Chamber Music in 1978 and made its début in Alice Tully Hall, New York, on 27 March 1979, playing works by Mozart, Smetana and Bartók; its international début took place in Spoleto, on 28 June 1981. It has served as quartet-in-residence at the Smithsonian Institution, Washington, DC (from 1980), the Hartt School of Music (from 1981), the Spoleto Festival (Italy and the USA, from 1981) and the Aspen Music Festival (from 1981). Between 1982 and 1989 the Emerson was the first quartet-in-residence of the Chamber Music Society of Lincoln Center. The quartet tours frequently and in 1996 gave a cycle of Beethoven quartets at the Queen Elizabeth Hall, London.

The quartet's performances span the standard repertory and include the unprecedented presentation of all six quartets by Bartók on one programme. Their recording of the Bartók quartets won a 1990 *Gramophone* award. Contemporary works are a speciality: Davidovsky's String Quartet no.4 (1980) was commissioned by the Naumburg Foundation for the players, who gave the first performance and recorded the work. They have also given premières of works by Maurice Wright (1983), George Tsontakis (1984), Gunther Schuller (1986), John Harbison (1988), Wolfgang Rihm (1993) and Ned Rorem (1995). The ensemble has recorded many 20th-century compositions, including Webern's complete music for string quartet, Piston's Concerto for string quartet, wind and percussion with the Juilliard Orchestra (for CRI) and works by Barber, Ives, Cowell, Harris, Imbrie and Schuller. The Emerson String Quartet is noted for its impeccable ensemble, elegance of style and uniform virtuosity.

ELIZABETH OSTROW

Emery, Walter (Henry James) (*b* Tilshead, Wilts., 14 June 1909; *d* Salisbury, 24 June 1974). English musicologist and organist. After studies with Percy Fry, organist at St Thomas's, Salisbury, he gained a Threlfall organ scholarship to the RAM in 1929, where he continued his studies with Stanley Marchant and J.A. Sowerbutts. From 1932 to 1934 he taught at the RAM as assistant professor, and was organist at St Giles without Cripplegate (1931–9). After the war he became musical adviser to Novello & Co., for whom he had previously been a proofreader (1937–41). He later became a director of the firm, and though he left it in 1969 he remained general editor of its Early Organ Music series.

He wrote many articles on the problems of establishing authentic texts for the music of Bach, and on the interpretation of those texts, especially for the *Musical Times*. His book *Bach's Ornaments* (1953) gives a thoughtful commentary on ambiguities in Bach's intentions which are explained and illustrated with reproductions of Bach's autograph scores. With John Dykes-Bower he edited Bach's organ sonatas (BWV525–30) and short preludes and fugues (BWV553–60) for Novello; his edition of the Italian Concerto (BWV971) and the Overture in the French Manner (BWV831) were published posthumously as part of the Neue Bach-Ausgabe (1977). Emery's training as an organist, publisher and scholar were combined fruitfully in his work to further the understanding of Bach's keyboard music and the problems of performing it and other 18th-century music.

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DAVID SCOTT/ROSEMARY WILLIAMSON

EMI [Electric & Musical Industries]. British record company, with additional interests in music publishing and electric and electronic goods.

1. Beginnings. 2. World War I and its aftermath. 3. The Great Depression, 1931–9. 4. World War II. 5. Reconstruction, 1945–61. 6. The Beatles and after.

1. BEGINNINGS. In June 1931, during the Great Depression, shareholders of the Columbia Graphophone Company and the Gramophone Company agreed to merge and form a new undertaking, Electric and Musical Industries Ltd (EMI). Although both were British-registered companies, most of the shares were owned or controlled by American interests, 43% of the Gramophone Company by RCA Victor and 80% of Columbia Graphophone by the New York bankers J.P. Morgan. Pressure from these investors, who favoured the merger

to better protect their investments, compelled the British management to accept this measure.

At the time of the merger, the Gramophone and Columbia Graphophone companies were well-established businesses and world players in the gramophone record trade. The Gramophone Company had started a British and European trade in Emile Berliner's American-made disc records and gramophones in August 1897, when Berliner sent William Barry Owen, an American salesman and speculator, to London with instructions to create a British trade in gramophone goods and to find investors. The same year, the American Columbia Phonograph Company General created a European trade in its American-made cylinder records and machines from a base in Paris, under Frank Dorian. Both businesses prospered. Owen created a dealership network and Dorian extended Columbia's trade across Europe and into Russia. By 1899, both had opened recording studios, run by American engineers from the Berliner and Columbia studios; in addition, Emile Berliner, anxious about supplies to the London business, created a German-based record manufacturing facility incorporated as Deutsche Grammophon GmbH (*see* DEUTSCHE GRAMMOPHON).

In 1899, the Gramophone Company Ltd was incorporated in London; it acquired Owen's original venture, together with a controlling interest in Deutsche Grammophon, which became the German selling agency and the base for the Russian and central European gramophone trade. Several overseas operating companies were formed, including the Gramophone Company (Italy) Ltd and Compagnie Français du Gramophon; this as a joint venture with American entrepreneur Alfred Clark, later managing director of the Gramophone Company and eventually the founding chairman of EMI. Also in 1899, Owen acquired the picture by Francis Barraud of 'His Master's Voice' (the dog listening to a gramophone) which became the company's most valuable trademark. 1900 saw the incorporation of the Gramophone & Typewriter Ltd, which acquired the Gramophone Company, the remaining shares of Deutsche Grammophon and the patents of the Lambert typewriter. The typewriter was not a success and in 1907 the name reverted to Gramophone Company Ltd: this company, renamed, is now EMI Records UK and Ireland, the principal British operating company of the EMI Group plc.

Columbia's corporate development was slower and until 1917, when the business was finally incorporated, Columbia traded as the overseas branch of a foreign-registered company. In 1900 Columbia moved its headquarters and recording studios to London and in 1904 it opened its own record manufacturing facilities there.

By controlling their recording programmes, and using local artists, the two businesses made their records an important vehicle for the dissemination of commercial musical culture. They also sent recording engineers to branches across Europe, Russia and the British Empire, where they made records for local markets. Fred Gaisberg became the Gramophone Company's most famous sound engineer active before World War I, regularly touring Europe, the Middle East, India and East Asia. He and his colleagues made important records of some of the greatest classical artists then active, including such established figures as the violinist Joseph Joachim, the pianist Ignacy Jan Paderewski and, among singers, the sopranos Nellie Melba and Adelina Patti. Their records vied with those of rising performers such as the violinist Fritz Kreisler, the soprano Luisa Tetrazzini, the bass Fyodor Chaliapin and especially the tenor Enrico Caruso, whose first records, made for Gaisberg in 1902, established the gramophone as a medium of high culture. Columbia too recorded many famous performers. These celebrity records made good sense in terms of publicity and kudos, but sales were quite modest: the Gramophone Company sold only 34,000 in 1913, a mere one per cent of total sales (this includes sales through the company's licensing deal with the American Victor Talking Machine Company, the successor to Berliner's original venture, which gave it access to recordings by the Metropolitan Opera House stars and others).

Initially, the Gramophone Company's largest and most profitable markets were central Europe and Russia; Columbia's success was in Britain. However, this changed in 1907–9 as both firms underwent dramatic changes. The Columbia Phonograph Company General, which was financially unstable, used its successful European subsidiary as a source of cash; in 1908, during a recession, it failed and, with its cash assets remitted to America, the European business collapsed. Dorian returned to the USA to help rebuild the firm and his successor rebuilt the European business. The cylinder record was abandoned and the business was refocussed on the disc. In 1909, Columbia's fortunes were boosted by orders from the Rena Record and Manufacturing Company, a venture owned by Louis Sterling, who selected recordings from Columbia's catalogue which he published on the Rena label at below the Columbia price. The following year Columbia acquired Rena; Sterling came with the deal and by 1914 had transformed Columbia's European fortunes.

The Gramophone Company too suffered setbacks. During the 1907–9 recession, its Russian branch collapsed in a sea of corruption while the German business suffered under competitive pressures. In 1908 Clark, appointed managing director, reorganized the business, creating a modern management structure allowing him to plan for long-term growth. The fruits of Sterling's and Clark's labours were starting to appear when World War I began.

2. WORLD WAR I AND ITS AFTERMATH. By 1914, the British record industry could look back on a period of astonishing expansion, with annual sales of 15 million and at least one-third of households owning a record-player. The Columbia and Gramophone companies held about 40% of the British market, with the remainder in the hands of German-owned businesses and a host of small British firms. The war ended the German presence and the Columbia and Gramophone companies could expand, particularly in the cheaper aggregate lines.

The war nonetheless disrupted both businesses, with the Gramophone Company particularly vulnerable: overseas trade accounted for 60% of turnover and profit, much of which was lost because of the war, while Deutsche Grammophon and the Russian branch were seized by their respective governments and neither was restored when the war ended. Columbia however was overwhelmingly dependent on its British business. Sterling, general manager from 1914, presided over the wartime expansion; in 1917, to protect its assets, the business was incorporated as the Columbia Graphophone Company Ltd, with shares allotted to the American parent, and Columbia acquired from the receiver of enemy

property the British record factories of the German Carl Lindström company.

After the war, both businesses were chronically short of capital. In 1920, the Gramophone Company negotiated a deal with its American partner, Victor, who took a 43% stake in the business. Columbia's early post-war experience was equally shaky, with its American parent again in the hands of receivers in 1922; Sterling engineered a management buy out of the British business and floated it on the British stock exchange.

During the 1920s, the British record industry experienced a boom of unprecedented proportions, with annual sales rising from 19 million records in 1918 to 60 million in 1929. By 1930 60 per cent of households had a gramophone. At the heart of this boom were the Columbia Graphophone and Gramophone companies.

After the floatation of Columbia, Sterling spent the rest of the 1920s integrating the world record industry. In 1926, he bought the German Carl Lindström company and its Dutch-registered overseas arm Transoceanic Training; this gave Columbia control of factories in Europe and the Americas, a worldwide distribution and selling network and the important Parlophone and Odeon labels and artists. Also in 1925, financed by J.P. Morgan, Columbia acquired a majority stake in its former American parent; Sterling became chairman of the New York board, and turned around the loss-making business. In 1927, Columbia acquired Nipponophone, then Japan's leading record company. Columbia's last major acquisition was the recording division of the French Pathé company.

Mindful of important developments in electrical engineering, Sterling created a research and development facility in London in 1924. He hired the brilliant electrical engineer Isaac Shoenberg as head. In 1929, Shoenberg recruited Alan Dower Blumlein, to become Columbia's and later EMI's most important electrical engineer, responsible for many critical developments.

The Gramophone Company also rebuilt its multinational base during the 1920s, creating a new German business, Electrola, which proved a great success. Factories were built in various parts of Europe, Australia and in India. The British factory at Hayes, west of London, was modernized, expanded and updated. In 1929, Victor came into the hands of the Radio Corporation of America (RCA), whose head, David Sarnoff, joined the Gramophone Company board; he persuaded Clark to buy Marconiphone, a large British radio manufacturer, bringing the business into the electrical appliance industry. The company updated its record-making techniques, with help from Victor. An international Artistes Department was created to manage recordings of artists, such as the tenor Beniamino Gigli, whose fees could not be borne by a single branch and whose records had international appeal; its artistic director was Gaisberg until his retirement in 1939.

With electrical recording replacing mechanical cutting in 1925, catalogues became obsolete overnight and the careers of many highly-skilled mechanical record-cutters ended. In addition to creating new catalogues, electrical recording allowed engineers to make location recordings: in 1926, the Gramophone company captured parts of Melba's farewell performance at Covent Garden, while Columbia, between 1927 and 1930, made important Wagner recordings at the Bayreuth Festival.

Negotiations to merge the two businesses began in the mid-1920s, but were hampered by the poor personal relations between Clark and Sterling. The onset of the Great Depression in 1929 brought a new urgency to the negotiations and in 1931 the deal was consummated.

3. The Great Depression, 1931–9. Between 1931 and 1934, EMI saw its sales halved and accumulated losses in excess of 1 million. Sterling, managing director, reorganized and integrated the business, closing about half the company's worldwide network of factories and in Britain consolidating all manufacturing at the Gramophone Company's Hayes factories. The hardest hit EMI line was the gramophone record: from a 1929 figure of 60 million records sold, ten years on only six million were sold, by only two major manufacturers, EMI and Decca. The collapse was so great that late 1920s volumes were not regained until 1959. The causes of this dramatic meltdown went beyond the depression; other factors included the impact of radio (by 1939 80 per cent of households had radio), and the rise of the cinema.

When EMI was formed, Sterling ordered comprehensive price- cuts and a restructuring of the business. Non-selling records were deleted and many artists were dropped. As classical records in the HMV catalogue sold in higher numbers than the same works in Columbia's, more HMV records were released. There was one exception: the Columbia artist Sir Thomas Beecham, who negotiated a deal that enabled him to form the London Philharmonic Orchestra. In 1931, the Abbey Road Studios were opened in London. Built by the Gramophone Company, the three-studio complex (later extended to five) became the world's first purpose-built record studio. It was opened by Elgar and the London Symphony Orchestra.

The depression brought EMI a windfall of classical talent dropped by American record companies. The producer Walter Legge, who joined the Gramophone Company in 1927, introduced the idea of a Society series, with subscribers guaranteeing sales and costs by paying for a specific set of records before they were made. The first Society set was of Hugo Wolf songs, by Elena Gerhardt. It was in the Society series that Artur Schnabel recorded Beethoven's complete solo piano works. Legge's colleague David Bicknell broke new ground with a series of Mozart opera recordings from the new Glyndebourne opera house. Gaisberg remained active and made a series of complete opera recordings with Beniamino Gigli; he also made records of Elgar conducting his own works, among them the 1932 collaboration between Elgar and the 16-year-old violinist Yehudi Menuhin in his Violin Concerto, one of the 20th century's great recordings. Gaisberg retired in 1939, having rounded off his career the previous year with a final tour of Europe, where in Vienna he recorded Bruno Walter conducting the Vienna PO in Mahler's Ninth Symphony; other works followed, including recordings of Furtwängler and the Berlin PO, Rubinstein playing all Chopin's nocturnes and (back at Abbey Road Studios) the final recordings of his old friend and Gramophone Company pioneer the pianist Paderewski.

4. World War II. Shortly before the war, Sterling resigned after years of tense relation with Clark; his departure ushered in 15 years of mediocre management. With the coming of war, conscription reduced the pool of available artists and prevented new ones breaking

through; and most of the roster of artists EMI had built up in the 1930s moved to the USA and signed new contracts with American companies. EMI's record business went on to a care-and-maintenance basis and its catalogues were supplemented mainly by repertory from its American licensors RCA Victor and American Columbia. Towards the end of the war, British Council funding made possible the making of previously unrecorded works by British composers, including Walton's *Belshazzar's Feast* and Elgar's *Dream of Gerontius*.

5. Reconstruction, 1945–61. With the return of peace, EMI faced the daunting task of rebuilding its shattered international base; it had also to find new artists to rebuild the HMV, Columbia and Parlophone catalogues. In 1945 annual sales of records in Britain stood at ten million; in the postwar boom, and despite high rates of tax, sales grew. 1945 saw the retirement of Clark; Ernest Fisk headed the management team but his reorganization was unsuccessful and he left in 1952, when a further reorganization was necessary.

When Legge and Bicknell returned from war service, they went to Europe to sign up new talent. Legge went to Austria and Germany, where he recorded Edwin Fischer and Wilhelm Backhaus and signed contracts with new artists such as Dinu Lipatti, Elisabeth Schwarzkopf, Wilhelm Furtwängler, Herbert von Karajan and the Vienna PO; Bicknell went to Italy, where he met Gigli and signed contracts with Tito Gobbi and the violinist Gioconda Di Vito. Legge founded the Philharmonia in 1945 and it flourished as EMI's house orchestra, under such conductors as Karajan and Klemperer. In 1946, with guarantees of work from EMI, Beecham founded the Royal Philharmonic Orchestra.

The technical innovations of the postwar industry, especially the introduction of 33⅓ r.p.m. LP and 45 r.p.m. records, caused serious embarrassment to EMI. American Columbia had developed the LP and RCA Victor had produced the 45. EMI was dependent on the licensed repertory of those companies, and was anxious not to offend them. Doubting the British chemical industry's capacity to supply enough vinyl resin for the new records and noting the buoyant sales of 78 r.p.m. records and the need for new equipment to play LPs, Fisk hesitated; his rejection of the new records allowed Decca to take the field. In 1952, after his departure and 18 months behind Decca, EMI released its first LP and 45 r.p.m. records. Later, the company introduced stereo recording, based on the technology developed by Blumlein in the 1930s; as a result, much of the new LP catalogue had to be remade, at enormous cost.

After the war, America and American artists dominated British popular music. In the late 1940s, EMI hired four artist and repertory managers to discover and promote the best of British popular music, Walter Ridley, Norrie Paramour, Norman Newall and George Martin. Among their early signings were a Josef Locke, Shirley Bassey, Donald Peers, Eartha Kitt and Ruby Murray, and the orchestras of Joe Loss and Victor Sylvester, as well as Edith Piaf (through the French branch, Pathé-Marconi). They were also responsible for American licensed repertory. In 1956, Ridley released the first Elvis Presley records in Britain, which were poorly received. EMI was fortunate to spot three young British rock and roll artists, Helen Shapiro, Adam Faith and Cliff Richard, all of whom made important hit records. They also helped popularize rock and roll with British teenagers.

American Columbia and RCA Victor ended their licensing agreements with EMI in the 1950s, leaving EMI without representation in the USA; reacting to this, in 1955 the company acquired Capitol, a relatively new though highly successful company, with a galaxy of star names in the popular music business including Frank Sinatra, Nat 'King' Cole and Peggy Lee. New licensing agreements were made with American record companies.

From the mid-1950s, EMI classical records were released in the USA under the Angel trademark (the company lacked the right to use the HMV trademark in America and East Asia). The need to create an American classical record catalogue led Legge to undertake an extensive programme of complete operas with Maria Callas and many with Giuseppe Di Stefano. At this time, the Philharmonia, mainly under Karajan and Klemperer, together with Beecham's RPO, became almost permanent residents at Abbey Road Studios, where they made some particularly fine orchestral recordings.

In the late 1950s EMI underwent major reorganization under Joseph Lockwood, chairman and managing director from 1954; by 1961, EMI was highly profitable and its worldwide record business boomed. The British music business held around 40 per cent of the record market and the classical catalogue was the finest it had ever produced.

6. The Beatles and after. In June 1962, Brian Epstein, a Liverpool record retailer and manager of Merseyside pop musicians, brought George Martin, then Parlophone's artist and repertory manager, a tape of his top rock and roll group, the Beatles. This heralded an extraordinary decade at EMI. In Britain, during the first three years of EMI's association with the group, nine million Beatles singles were sold, together with 2.5 million extended-play and 3.5 million copies of their first five albums and that was just the beginning. In the USA, during the decade to 1973, 35 million Beatles albums were sold; at one point they accounted for 20% of EMI's record revenues. The Beatles and their mentor George Martin transformed the record industry: they used multi-tracking technology in their seminal album *Sergeant Pepper's Lonely Hearts Club Band* and generally pushed forward the boundaries of technology.

Epstein brought George Martin a raft of Merseyside talent including Billy J. Kramer and the Dakotas, Cilla Black and Gerry and the Pacemakers. Reacting to this, EMI's managers went in search of the next generation of rock and pop musicians and came up with bands like the Hollies, Pink Floyd and in the 1970s Queen, led by the flamboyant Freddy Mercury. This rich seam of creative talent caused an historic reversal of the postwar American domination of British popular music. The Beatles' first highly-acclaimed tour of America was followed by other British rock acts. Britain, EMI and Abbey Road Studios became the home of rock music. British consumers also bought records of new and established American artists: one of Capitol's successes in the 1960s were the Beach Boys, a close harmony group, whose single *Good Vibrations* became the first of many million-sellers in Britain and by the 1990s their album world sales exceeded 65 million. EMI's licensing deal with Tamla Motown brought artists including Diana Ross and the Supremes, Stevie Wonder and the Jackson Five. In 1974, EMI was

caught up in an unprecedented public row with one of its own acts, the Sex Pistols, a new signing, whom they dropped after an infamous television appearance.

For EMI's classical business, the decade began on a sour note when in 1963 Legge, the leading maker of EMI classical records, left, unable to accept increasing restrictions over his creative work under Lockwood, who was determined to exercise control over the company's classical business, which he saw as profligate and wasteful. This was partly because of the division between HMV and Columbia, who each had their own organizations, exclusive artist rosters and often competing programmes; in addition, overseas branches often released locally-made records in direct competition with EMI and there was no label uniformity, with different branches using different labels (Odeon, Columbia, Parlophone or HMV). Lockwood tried to create a common corporate identity, although the problem of labelling was not resolved until 1990, when the EMI Classics label was used on all EMI's classical CDs.

During the 1960s and 70s, EMI was at the cutting edge of change in classical music tastes. The rise of early music, pioneered by EMI in the 1930s, became popular, partly owing to the work of David Munrow and his records. New EMI artists during these years included Daniel Barenboim, Jacqueline Du Pré and Janet Baker. In 1969, Peter Andry succeeded Bicknell as head of EMI's International Artistes Department. Over the next 20 years, he consolidated EMI's worldwide classical recording and marketing activities and signed important contracts with many successful performers such as the Choir of King's College, Cambridge, André Previn and the LSO, Karajan, Rostropovich and the King's Singers.

Although EMI's record business, consolidated as EMI Music in the 1970s, flourished during the 1960s and into the 70s, profits were not ploughed back; instead, the company ventured into films, pubs and cinemas. It suffered heavy losses in medical technology; this coincided with a serious downturn in the record business, which at the time was destabilized by international piracy, counterfeiting and bootlegging. In 1979 EMI had to merge with Thorn Electrical Industries to form Thorn EMI Ltd.

In 1985, Thorn EMI appointed a fresh management team with Colin Southgate as managing director; he became chairman in 1987. The company now focussed on core businesses, music, rental and retailing. EMI Music was able to increase its market share by acquiring established record businesses: in a process, begun in 1979 with the acquisition of Liberty/United Artists, it bought Chrysalis Records and in 1992 Virgin Records. By the early 1990s, the policy came to fruition. EMI Music also benefited as consumers replaced their LP collections with CDs, and the business grew at unprecedented rates despite the early 1990s recession.

By the time of EMI's centenary in 1997, records from the roster of established classical and pop artists were still among the company's best sellers. But reliance on back catalogue and established artists to sell records was never an EMI policy, and during the 1980s and 90s new artists came to the fore, including Simon Rattle, Roger Norrington, Nigel Kennedy and Roberto Alagna; they complement EMI's roster of rock and pop talent including the Pet Shop Boys, Eternal, Blur and Radiohead.

In 1996, just before the centenary, Southgate demerged the business from Thorn, creating the largest independent record company in the world. EMI Music then held about 15% of the world market, had under contract some of the leading classical, pop and rock talent, with a catalogue stretching back to the beginnings of the business.

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PETER MARTLAND

Emidy, Joseph Antonia (*b* West Africa, *c*1770; *d* Truro, 23 April 1835). African violinist and composer, active in England. According to Buckingham, the primary source for details of Emidy's early life, he was born in Guinea, West Africa, taken in childhood as a slave by Portuguese traders to Brazil and, subsequently, to Lisbon. In 1795 he was second violin in an unidentified Lisbon opera house orchestra when he was kidnapped by an English captain, Sir Edward Pellew, whose frigate *The Indefatigable* was in the Tagus under repair. Pellew required a musician to entertain the sailors and, as the Royal Naval records show, Emidy remained imprisoned aboard until 1799. He was discharged in Falmouth where he earned his living predominantly as a violinist, leading amateur harmonic societies and teaching. In 1815 Emidy and his family moved to Truro.

Newspaper reports, advertisements and memoirs confirm that Emidy established a local reputation as a composer, performing his own violin concertos, as well as writing orchestral and chamber works. In 1807 Buckingham tried to advance Emidy's career by taking 'a quartett, a quintett, and two symphonies' to Salomon in London. Though the works were privately performed – apparently successfully – and a subscription raised, nothing further came of the venture. Emidy remained in Cornwall until his death. The details of the concerts he promoted suggest a taste formed by the early Classical idiom, but, in the absence of any of his music, the style and quality of his compositions remain a mystery.

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compositions advertised or reported; all lost

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RICHARD McGRADY

Emingerová, Kateřina (*b* Prague, 13 July 1856; *d* Prague, 9 Sept 1934). Czech pianist, teacher, writer on music and composer, sister of the painter Helena Emingerová (1858–1943). She studied the piano with Josef Jiránek, Karel Slavkovský and Karl-Heinrich Barth in Berlin (1882–3), then composition (privately) with Zdeněk Fibich and probably with Vítězslav Novák. She gave concerts and taught at the Prague Conservatory until 1928; she promoted and also published music, notably old Czech piano works. Her own compositions – piano

pieces for two or four hands – were mainly dances, published by Klemm (Dresden, 1882) and Barvitius (Prague). Her *Polka melancholická* was published as a supplement to the magazine *Zlatá Praha* in 1901; earlier works include a violin sonata (1881), songs (published by František Urbánek, 1882) and music for women's choir (Urbánek; 1900). *Starosvětské písničky* ('Songs from the Old Time') appeared in *Česká hudba* (xxxiv, 1930–31).

Even more important than her activities as a composer was her work as a lecturer and writer on music. She wrote on the history of music – on old Czech masters, Beethoven, Berlioz, Weber, Liszt and Smetana – as well as on musical pedagogy, the inheritance of musical gifts and the development of the musical ear. Her writings were published in the periodicals *Dalibor*, *Hudební revue*, *Hudba a škola*, *Ženský obzor*, *Český čtenář* and (from 1896) the Prague daily papers.

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MARKÉTA HALLOVÁ

Emiolia (It.). *See* HEMIOLA.

Ėmiriton. A monophonic electronic instrument. It was developed in Moscow at the Research Institute of the Musical Instrument Industry and the Research Institute for Theatre and Music from around 1932 by Aleksandr Antipovich Ivanov and Andrey Vladimirovich Rimsky-Korsakov, with V.P. Dzerzhkovich and V.L. Kreytser. (The name of the instrument is derived from the initials of 'electric musical instrument', Rimsky and Ivanov.) Originally controlled by a fingerboard, later versions had conventional keyboards. *See* ELECTRONIC INSTRUMENTS, §III, 1(iv).

HUGH DAVIES

Emmanuel, (Marie François) Maurice (*b* Bar-sur-Aube, 2 May 1862; *d* Paris, 14 Dec 1938). French composer and musicologist. In 1869 his family moved to Beaune, and the landscape and monuments of Burgundy instilled in Emmanuel a love of nature and the visual arts, which was encouraged by his mother, a skilled and perceptive artist. Here Emmanuel interested himself in folksong and frequent visits to the Hôtel-Dieu in Beaune stimulated his feeling for the beauty of the liturgy. Both of these factors played an important part in the evolution of his music. He passed his baccalauréat at Dijon and, following the encouragement of a local composer, Charles, Marquis d'Ivry, entered the Paris Conservatoire in 1880. Here his teachers were Savart (solfège), Dubois (harmony), Bourgault-Ducoudray (history) and Delibes (composition). He also studied classics, poetics, philology and history of art at the Sorbonne and the Ecole du Louvre, gaining the licence ès lettres in 1887. His free approach to rhythm and the introduction of medieval modes into his early works (notably the Cello Sonata op.2, cast in the Phrygian mode) met with strong censure from Delibes who branded his *Ouverture pour un conte gai* 'baroque and unperformable' and forbade his entry for the Prix de Rome. As a result Emmanuel studied privately with the more liberal Ernest Guiraud and so came into close contact with Debussy.

In 1896, after a viva voce examination involving dancers from the Opéra and ambitious projections by Jules Marey, Emmanuel was awarded the doctorat ès lettres for his thesis on ancient Greek dance, a comprehensive study which stressed its freedom and eurhythmic qualities in contrast with the greater rigour of the contemporary French dance, in which the mimetic element was almost entirely absent. After a report on the state of music in German universities, the Collège de France decided in 1898 to create the post of lecturer in musical history for Emmanuel, but vigorous opposition from Berthelot forced it to abandon this idea, and Emmanuel, in the absence of other more congenial employment, spent the period until 1904 lecturing on the history of art at secondary level. He was then appointed *maître de chapelle* at Ste Clotilde, but his revival of Gregorian chant led to his dismissal in 1906. In 1909 he was appointed lecturer in the history of music at the Paris Conservatoire in succession to Bourgault-Ducoudray, continuing his predecessor's pioneering interest in folksong and the ancient modes. He held the post until his retirement in 1936; his pupils included Migot, Casadesus and Messiaen.

Emmanuel was unusually self-critical, and of the 73 works he composed between 1877 and 1938, he destroyed all but 30. His compositions reflect his strong views on the 'tyranny' of the major scale, the conventional cadence, the dominant 7th and the bar-line. As Koechlin wrote, 'he used modes through taste and natural instinct; he thought modally'. Like Koechlin, he demonstrated how modality and folksong could be used constructively in 20th-century music. While his prose works are perceptive and scholarly in the extreme, there is nothing pedantic about his compositions, which are remarkable for their virility and concision, as well as their polymodal and polyrhythmic originality.

His eight purely orchestral works (including the overture to *Salamine* and the prologue to *Prométhée enchaîné*) cover the whole of a career which was planned with extreme care. None of these was performed before 1920. Apart from his *Suite française*, each is accompanied by a literary 'argument', although only in his last work, *Le poème du Rhône*, did he approach the symphonic poem beloved of his contemporaries d'Indy, Roussel and Koechlin. Each work entailed a new approach: *Zingaresca* recreates the improvisations of a Hungarian gypsy orchestra; the First Symphony expresses the sentiments felt on the death of the aviator son of his friend Louis de Launay, making no attempt to follow Classical sonata form; the short, programmatic Second Symphony was suggested by the Breton legend of King Grallon of Ys.

Emmanuel's three major stage works (opp. 16, 21 and 28) reflect his great sympathy with ancient Greek civilization, and his knowledge of Greek rhythms and methods enabled him to go beyond Fauré's refined interpretation of ancient beauty, nobility and simplicity to achieve powerful, tautly constructed dramas of considerable intensity. One of his greatest gifts was the creation of balanced, large-scale sections filled with a wealth of

detail which is more remarkable for its harmony and rhythm than for its melody. Even so, his stage works deserve to be revived. Most important among his pieces for lesser forces are the six piano sonatinas written between 1893 and 1925, of which the fourth is based on Hindu modes and prefigures Messiaen. It is through these striking and consistently inspired piano works that Emmanuel is most widely known.

One of the few genuine independents in French music, he sought to liberate it from all that limited its scope, deriving his material from sources almost entirely outside the Classical and Romantic traditions.

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all unpublished

op.	
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ROBERT ORLEDGE

Emmelēs (Gk.: 'in tune', 'harmonious'). A term in ancient Greek music theory referring to notes of definite pitch (as opposed, for example, to speech). More particularly, it is used to decribe intervals smaller than a 4th that can be calculated as superparticular proportions (e.g. the whole tone measured as the ratio 9:8 or 10:9).

□

Emmer, Huib (*b* Utrecht, 6 Sept 1951). Dutch composer. He studied composition with van Vlijmen and Schat at the Hague Conservatory (composition prize, 1977). He played bass guitar in Louis Andriessen's group Hoketus (1976–86). In 1992 he organized the event 'Nacht van de electriciteit' and since then electronics have assumed a significant role in his work. Emmer draws his inspiration chiefly from non-musical sources and is guided by examples from other disciplines. For instance he borrows his montage technique and method for playing layered

music at different speeds from the film medium (the Russian director Dziga Vertov) and literature (the American writers William Burroughs and John Dos Passos). Although he has been inspired by Schoenberg, Varèse, Shostakovich and Xenakis, the only musical style demonstrably present in Emmer's work is techno (Detroit, late 1980s), in which funk-like rhythms and black music come together. His music is characterized by nervously oscillating figures and pounding rhythms beginning with a short note on the downbeat, and by energetic melodies resounding in parallel intervals in several instruments. The compositions are generally rapid and breathless, giving the impression of constantly interrupted introductions. His instrumentation is deliberately rough and unpolished, reflecting his predilection for violent stories and films.

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(*selective list*)

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Principal publisher: Donemus

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TON BRAAS

Emmerik, Ivo van (*b* Amsterdam, 21 Oct 1961). Dutch composer. He studied composition with Robert Heppener at the Amsterdam Conservatory (1981–6) and Ferneyhough at The Hague Conservatory (1986–9). He also attended summer courses in Middelburg given by Feldman and Cage (1986–8). Van Emmerik has an intellectualist approach to composition and often allows the musical invention to be controlled by the notation. His pieces deal with such questions as the relationship between stasis and movement, or stagnation and change (*Air?*), the optimization of the sound qualities of the wind instruments (*Web*), the creation of spatial illusion (*Travelogue*) and, as several of his titles indicate, the parallelism of colour in painting and music. He associates his compositions with works of art and literature by Paul Klee, Jasper Johns, Marcel Duchamp, Marcel Proust, Italo Calvino and Raymond Roussel. For example, the starting-point for his orchestral piece *Architektur der Ebene* is Klee's watercolour of the same title. This piece consists of 'panels' with areas of sound, 13 short parts, each comprising two symmetrically constructed pages of score. It shares its static character (emphasis on structure rather than narrative) with most of van Emmerik's works. Other characteristics are the use of a minimum of material with mutually shifting patterns of repetition, transparent sound, self-quotations and the almost complete absence of melodies.

WORKS
(*selective list*)

Orch: Architektur der Ebene, orch, 1987–8; Thought, b fl, b cl, pf, orch, 1990; WinterSilence, chbr orch, 1992; De Leesmachine E, F . . . (R. Roussel, trans. S. Houppermans), chorus, wind orch, tape, 1995; Ventriloquist, orch, 1995–6, rev. 1997

Chbr: Pas de deux, 4 rec, 1984; Intérieur, fl, cl, 2 gui, perc, vn, db, 1985; Voci eguali, 3 tr rec, 1986; ((( )))^{2}, b trbn, 1988; (((O)))^{2}, va, 1988–93; Polyphon gefasstes Weiss, pf/cel, 1989; O/7 pieces for 3 insts, vn, vc, pf, 1990; Documents pour servir de canevas, 6 pieces, fl, ob, b cl, trbn, perc, pf, vn, va, vc, 1990–2; Combien change de force (Roussel), 2 bar sax, 2 b tuba, tape, slides, 1992–3; De Leesmachine A–D (Roussel, trans. Houppermans), vn, bn, tpt, trbn, perc, 1992–4; Renvoi à l'environ, b rec, db rec, b viol, 1993; Valise, fl, pf, perc, 1993; Fire, imagine, 1v + pf, 1996–7; Travelogue, vn, pf, fl, trbn, perc, va, vc, 1997; Birdstone, fl, ob, cl, bn, hn, tpt, trbn, pf, hp, perc, str qnt, 1998; Double Str Qt, str qt/2 qts, 1998

Elec: Als een gelaat van zand bij de grens der zee (M. Foucault, Roussel, J. Joyce, Homer), CD-ROM, environmental sounds, 1998–9

Principal publisher: Donemus

TON BRAAS

Emmerson, Simon (Thomas) (*b* Wolverhampton, 15 Sept 1950). English composer. He studied natural sciences and music education at Cambridge University (1968–72) and took the doctorate in composition at the City University, London in 1982. From 1972 to 1977 he was composer-in-residence at the Digswell Arts Trust, and in 1976 joined the staff of City University, where he has established and developed electronic music studios that have become one of the best facilities of its kind in the British Isles. In 1979 he was a founding member of the Electro-Acoustic Music Association of Great Britain (now the Sonic Arts Network), which he has continued to serve as a member of the executive committee. Nearly all his works make use of technology in conjunction with acoustic instruments. Live electronics are used to modify and extend the timbres of instruments or voices in an elegant and often unusual way (for example in *Spirit of '76*, *Ophelia's Dream I* and *Fields of Attraction*) as well as, sometimes, to bridge sound worlds from different cultures (e.g. *Pathways* and *Points of Return*). The more traditional role of recorded sounds on tape used as accompaniment is effective in *Time Past IV* and *Piano Piece IV*. Emmerson's music is often consonant without necessarily being tonal. He is an influential teacher and writer on electro-acoustic music. (*CC1*, C. ten Hoopen)

WORKS

El-ac (with voice): Shakespeare Fragments, S, fl, tuba, pf, elecs, 1976; Ophelia's Dream I, S, Mez, T, B, elecs, 1978; Ophelia's Dream II, S, S, Mez, Bar, B, elecs, 1979; Time Past IV, S, tape, 1984; Recollections, T, tape, 1985–6; Song From Time Regained, S, fl, cl, hn, str, elecs, 1988; Sentences, S, elecs, 1990–91

Other el-ac, inst: Pf Piece I, prep pf/pf, elecs, 1971; Pf Piece II, pf, elecs, 1971, rev. 1972; Digswell Tapes I, short-wave radio, elecs, 1973; Digswell Tapes II, perc, elecs, 1973; Chile!, pf, va, perc, elecs, 1974–5; Pf Piece III, pf, elecs, 1974–5; Spirit of '76, fl, elecs, 1976; Variations, tuba, 1976; But the Harp Never Plays, tin whistle, fl, amp pf, 1977; Chimera, b trbn, 7 vn, 2 va, 2 vc, db, tape, 1980; Time Past I, db, elecs, 1981; Time Past II, fl, vc, pf, elecs, tape, 1982; Time Past III, tape, 1983–4; Pf Piece IV, pf, tape, 1985; Windbreak, tpt, tape, 1985; Reflections, tpt, vc, s sax, perc, pf, elecs, 1987–8; Pathways, fl, vc, sitar, tablas, elec kbd, elecs, 1988–9; Shades (of Night and Day), pf, elecs, 1989, rev. 1991; Antiphons, 2 pf, elecs, 1992–3; Points of Departure, hpd, elecs, 1993; Points of Continuation, tape, 1993–7; Fields of Attraction, str qt, elecs, 1996–7; Points of Return, kayagum, elecs, 1997

Material in *GB-Lmic*; Sonic Arts Network

Principal recording company: Continuum

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'Acoustic/Electroacoustic: the Relationship with Instruments', *Journal of New Music Research*, xxvii/1–2 (1998), 146–64

STEPHEN MONTAGUE

Emmert, Johann Joseph (*b* Kitzingen, nr Würzburg, 27 Nov 1732; *d* Würzburg, 20 Feb 1809). German composer. He was a schoolmaster at Schillingsfürst, where he also taught music to the children of the Hohenlohe family. By 1765 he had moved to Würzburg, where in 1773 he became university choirmaster and Rektor of either St Burkhard's school or of the Juliusspital. Much of his output consists of Catholic church music (mostly with German texts), though he also wrote a number of operas. His music is simple in style, making little use of counterpoint; the publication of Latin psalms (1766) is unusual among published church music of the period in that it is scored for two choirs, which sing alternate verses in a straightforward chordal style.

Emmert's son, Adam Joseph Emmert (*b* Würzburg, 24 Dec 1765; *d* Vienna, 11 April 1812), was employed by the Salzburg Privy Council as keeper of the archives, and later became an official at the Haus- und Hofarchiv in Vienna. His compositions, which show both Classical and Romantic characteristics, include several operas (*Don Silvio von Rosalva*, Ansbach, 1801; *Der Sturm*, Ansbach, 1806; *Der Schlaftrunk*), numerous sacred and secular songs and several chamber and keyboard pieces.

WORKS

Sacred: Ecclesia una, sive Psalmodia vespertina, 2 choirs, 2 vn, 2 tpt, timp, bc, op.1 (Augsburg, 1766); Messlieder (Würzburg, 1786); Te Deum … für Deutschlands Kirchen, in 2 abwechselnden Figural-Choralen, vv, insts (Salzburg, 1797); Messlieder (Würzburg, 1786); Choralbuch zu dem 1800 erschienenen neuen Würzburgischen Gesangbuche (Würzburg, n.d.); much church music with Lat. and Ger. texts cited by Gerber
Ops: Die Geopferte Unschuld (Spl), Schillingsfürst, *c*1760; Semiramis, Würzburg, 1777; Tomiris, perf. Würzburg; Eberhard, Würzburg, 1780; Esther, Judith [both described variously as ops and orats]

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ELIZABETH ROCHE

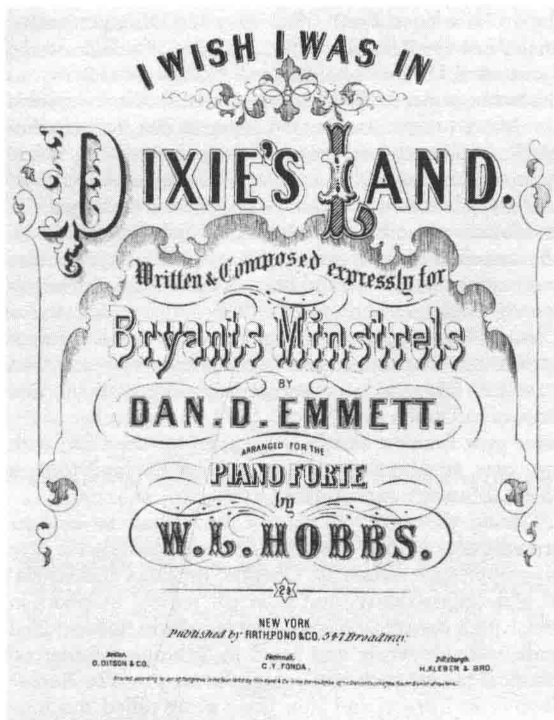
Emmett [Emmit], **Dan(iel Decatur)** (*b* Mount Vernon, OH, 29 Oct 1815; *d* Mount Vernon, 28 June 1904). American composer and minstrel performer. He had little formal education, but in early youth learned popular tunes from his musical mother and taught himself to play the fiddle. At the age of 13 he became an apprentice printer and in 1834 enlisted in the US Army. At Jefferson Barracks, Missouri, he became an expert fifer and drummer, publishing his own *Fifer's and Drummer's Guide* in 1862 in cooperation with George Brace. On receiving his discharge from the army on 8 July 1835 he joined a Cincinnati circus, for one member of which he wrote the words of his first 'black song' (to the tune of *Gumbo Chaff*). In 1840–42 he toured with the Angervine and other circuses as a blackface banjoist and singer.

In November 1842 Emmett and Frank Brower (1823–74), a blackface dancer and singer who was the first black impersonator to play the bones, formed a fiddle and bones duo in New York. From 6 February 1843 they performed at the Bowery Amphitheatre with Billy Whitlock on the banjo, and Dick (Richard Ward) Pelham (1815–76) on the tambourine, as the Virginia Minstrels (for illustration *see* MINSTRELSY, AMERICAN). In contrast with earlier black impersonators, these four presented an entire evening of imitation black music, dancing, anecdotes and oratory, advertised as 'entirely exempt from the vulgarities and other objectionable features which have hitherto characterized negro extravaganzas'. After spectacular successes in New York and Boston, the Virginia Minstrels toured England, beginning with a performance at the Concert Rooms, Liverpool, on 21 May 1843. Emmett performed independently at Bolton, Lancashire, and then travelled with circuses before rejoining Pelham and Brower in Dublin on 22 April 1844. In September of the same year Emmett and Brower sailed for the USA; with two new members they began a New England tour at Salem, Massachusetts, on 23 October.

During the next 14 years Emmett had to counter growing competition from other minstrel groups. He gave his troupe such names as 'Operatic Brothers and Sisters' to add respectability, and inserted 'wench' numbers in which male dancers impersonated females to titillate jaded audiences. He wrote and acted in 'Ethiopian Burlettas' (musical farces) such as *German Farmer, or The Barber Shop in an Uproar*, and launched a genre called 'machine poetry' in which his semiliterate black characters pretentiously assumed the inventive and progressive qualities of the Industrial Age. In 1853 he became part-owner of Charles T. White's Minstrels, and in 1855 opened the first minstrel hall in Chicago, at 104 Randolph Street. In November 1858 he disbanded his troupe and joined Dan Bryant's Minstrels in New York, with whom he continued performing until the end of the 1861–2 season in Chicago. He wrote the tunes and words for the shows' finales, called 'walk-arounds' (identified by Nathan as secular imitations of the black 'shout'), played the banjo and other instruments, acted in comic skits and sang parodies of well-known serious artists.

Emmett's most successful walk-around, now known as *Dixie*, was first published in an authorized version (1860) as *I Wish I was in Dixie's Land* (see illustration); it had been pirated a month earlier in New Orleans by P.P. Werlein as *I Wish I was in Dixie*, with music credited to J.C. Viereck and words to W.H. Peters. It was first performed in New York at Mechanics Hall, Broadway, by Bryant's entire cast on 4 April 1859, as the 'plantation song and dance' concluding part 3 of the show. In it Emmett imitated the black call-and-response pattern; the chorus answers the soloist in the verse with 'Look away' and in the refrain with 'Hooray'.

Emmett lived in Chicago from 1867 to 1870 and from 1871 to 1888. At first he worked as a member of Haverly's Minstrels, but after losing his voice he played the fiddle in various saloons. His rough-hewn black tunes and lyrics offended genteel society of the time and he was gradually forgotten. His poverty prompted younger minstrels to stage two benefits (1880 and 1882) that together brought him over $1000 and in 1881–2 enabled him to be employed as a fiddler in Leavitt's Gigantean Minstrels. After a tour that was notably successful in the South because of *Dixie*, Emmett returned to Chicago, and in 1888 retired to Mount Vernon, Ohio. From 1893 to his



Title-page of the first authorized edition of Dan Emmett's 'I Wish I was in Dixie's Land' (New York: Firth, Pond & Co., 1860)

death he was aided by a weekly allowance from the Actor's Fund of America.

Between 1843 and 1865 Emmett published at least 30 songs, most of which are banjo tunes or walk-arounds, and between 1859 and 1869 he composed another 25 tunes which are still in manuscript at the Ohio Historical Society, Columbus. Collections published in 1843–4 contain 36 tunes sung by him, only six of which are securely attributable to him. His authenticated tunes, always in heavily accented duple meter and always in a major key, are matched with gnarled texts that never treat any downtrodden person in a kindly or dignified manner.

WORKS

Texts and tunes by Emmett; all printed works published in New York unless otherwise indicated. Catalogue in Nathan.

Collections: *Old Dan Emmit's Original Banjo Melodies* (Boston, 1843–4)

Emmit's Celebrated Negro Melodies (London, *c*1844)

WALK-AROUNDS

I Ain't Got Time to Tarry, perf. 1858; Flat Foot Jake, 1859, lost; High, Low, Jack, perf. 1859; Johnny Gouler, 1859, lost; Jonny Roach, perf. 1859; Loozyanna Low Grounds, 1859; Road to Georgia, 1859; Sandy Gibson's, perf. 1859; What o' Dat, 1859; Billy Patterson (1860); Go 'way Boys (1860); I Wish I was in Dixie's Land (1860); John Come Down de Hollow (1860); Massa Greely, O, 1860; Old K. Y. Ky. (1860); Wide Awake (Boston, 1860)

Darrow Arrow (1861); De Contrack, or Down On the Beach-Low Farm (1861); Turkey In de Straw (1861); Bress Old Gen. Jackson, 1862; De Back-log, 1862, lost; Mr. Per Coon, 1862; Goose and Gander, 1863, lost; Greenbacks (1863); Here We Are! Here We Are!, or Cross Ober Jordan (1863); High Daddy (1863); Ober in Jarsey, 1863; Footfalls On de Carpet, 1864, most lost; Jack on the Green (1864); Little Mac is On de Track (1864)

Road to Richmond (1864); U. S. G. (1864); Old Time Rocks, perf. 1865; Whar Y'e Been so Long, 1865, lost; Abner Isham Still, 1868, lost; Barr-grass, 1868; I am Free, 1868; Pancake-Joe, 1868; Sugar in de Gourd, 1868; Want Any Shad, 1868, lost; Whoa! Bally!, 1868, tune lost; The Wigwam, 1868, lost; Yes or No, 1868; Dutchman's Corner, late 1860s; 15th Amendment, 1881; Reel O'er de Mountains, n.d.

OTHER SONGS AND TUNES

De Boatman's Dance (Boston, 1843); I'm Gwine Ober de Mountains (Boston, 1843); 'Twill Nebber Do to Gib it Up So (Boston, 1843); Dar He Goes! Dats Him (Boston, 1844); Dandy Jim from Caroline (London, *c*1844); Come Back Steben, ?1844, tune lost; Jordan is a Hard Road to Travel (Boston, 1853); Root, Hog or Die (Boston, 1856); I'm Going Home to Dixie (1861); The Black Brigade (1863); Mac Will Win the Union Back (1864); Striking Ile (1865)

*c*25 other songs and tunes, some with banjo acc., and unpubd works

MSS in *US-COhs*

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ROBERT STEVENSON

Empfindsamkeit (Ger.). A musical aesthetic associated with north Germany during the middle of the 18th century, and embodied in what was called the 'Empfindsamer Stil'. Its aims were to achieve an intimate, sensitive and subjective expression; gentle tears of melancholy were one of its most desired responses. The term is usually translated as 'sensibility' (in the 18th-century or Jane Austen sense, which derives from the French *sensibilité*). 'Sentimental' is another translation, sanctioned by Lessing when rendering Sterne's *Sentimental Journey* as *Empfindsame Reise*. One modern scholar, W.S. Newman, gives 'ultrasensitive' as an English equivalent.

German 'Empfindsamkeit' was part of a wider European literary and aesthetic phenomenon, largely British in origin (e.g. Shaftesbury's cult of feeling, and Richardson's novel *Pamela*, 1741), which posited immediacy of emotional response as a surer guide than intellect to proper moral behaviour. C.P.E. Bach (henceforth called simply Bach), who was close to Lessing and other progressive literary figures, best embodied the ideals of 'Empfindsamkeit' with respect to music. In his *Versuch über die wahre Art das Clavier zu spielen* (1753) he stated that music's main aims were to touch the heart and move the affections; to do this he specified that it was necessary to play from the soul ('aus der Seele'). The style of music he chose was often indistinguishable from the international idiom of finely nuanced, periodic melody, supported by light-textured accompaniment: it was a reaction to the 'strict' or 'learned' style and elsewhere was apt to go under the name 'galant'. A main difference was that the north Germans tended to avoid lavish decoration: both Bach and Quantz cautioned against the over-use of embellishments. Before them, Marpurg had written approvingly of the Berlin school, saying 'The performances of the Grauns, Quantz, Bach, et al., are never characterized by masses of embellishments; impressive, rhetorical and moving qualities spring from entirely different things, which do not create as much stir, but touch the heart the more directly'. The most easily identifiable 'rhetorical' device was instrumental recitative. It evolved in imitation of the elaborate or obbligato

recitative in *opera seria*, of which Hasse and his circle at Dresden were the most admired exponents in Germany. Bach provided a fine example in his 'Prussian' Sonatas, written in 1740. The so-called 'redende Prinzip' of Bach departs from recitative, but goes far beyond it in his keyboard and chamber music, for example, in the trio representing a 'Dialogue between a Sanguinary and a Melancolic' (1749). Another fundamental element in Bach's style, related to recitative by its freedom of rhythm, was the rhapsodic manner of the keyboard fantasy, as evolved by Frescobaldi and Froberger, kept alive by German organists, and passed on by Bach's father. While Bach's friends increasingly saw the need to make explicit by words or programme the rhapsodic and 'speaking' elements in his music (e.g. Gerstenberg's fitting of Hamlet's monologue to the music of the final *Probestück* accompanying the *Versuch*), Bach himself held back from verbalization.

In literature the most influential model of 'Empfindsamkeit' was provided by Klopstock's *Messias* (1748), a redefinition of the epic in which internal, subjective events predominate and the external drama exists only as a point of reference. The poet Ramler wrote the Passion cantata *Der Tod Jesu* in imitation of Klopstock. As set by C.H. Graun in 1755, it immediately became the most central and successful monument of musical 'Empfindsamkeit'. The drama is expressed mostly through the reflections and emotions of anonymous devouts, who use the present tense. Their musical speech is fashionably modern, relying on the aria types as well as the obbligato recitative of *opera seria*, of which Graun was the most important German master, after Hasse. His setting of 'Gethsemane!' (ex.1) shows this conjunction of sentimental meditation and theatrical musical language. The plethora of melodic sighs, the augmented 6th chord with Phrygian cadence for questions, the iterated quavers or semiquavers to express trembling, are all operatic clichés; more individual and expressive are the choice of darker flat keys and the easy enharmonic manoeuvring.

Ex.1 from Graun: *Der Tod Jesu*

Recit. Largo e mezzo forte

VIOLINS 1 2

VIOLA

Largo

Gethsemane! Gethsemane! wen hören deine Mauren so bange, so bange, so verlassen trauren? Wer ist der peinlich langsam sterbende? Ist das mein Jesus? Ist das mein Jesus? Bester

A critic writing in Cramer's *Magazin der Musik* in 1783 (i/2, p.1352) still preferred Graun's *Der Tod Jesu* to a more recent setting, saying that 'Gethsemane! Gethsemane!' 'brought one to tears because of its touching, heart-rending feeling'. Yet, even very early, voices were raised against the sentimentality that made Graun so popular. In the article 'Oratorio' for his *Allgemeine Theorie der schönen Künste* (1771–4), Sulzer, writing with advice from J.P. Kirnberger and J.A.P. Schulz, took exception to *Der Tod Jesu*, saying 'most arias are not differentiated enough from opera arias; precisely this softness and the exaggerated, almost voluptuous polish of the melodies, and in some places even playfulness kill the feeling [Empfindung]'.

In the same way Lessing, the man who founded sentimental, bourgeois tragedy in Germany, ironically condemned Klopstock's lyrics, saying that they were 'so voller Empfindung, dass man oft gar nichts dabey empfindet' (*Sämtliche Schriften*, iii, Brief 51). Schiller took a similar line when surreptitiously reviewing his own play, *Die Räuber* (1782), and saying that its incredibly sentimental heroine 'has read too much Klopstock'. Goethe pronounced judgment on the movement when, looking back at his *Werther*, he admitted its sentimentality was indebted to Sterne, and concluded 'there arose a kind of tender–passionate aesthetic which, because the humorous irony of the British was not given to us, usually had to degenerate into a sorry self-torment'.

Writing generally of 'Musik' in his encyclopedia, Sulzer put a finer point on the relationship of modern German style to the *galant* idiom: 'that music in recent times has the nice and very supple genius and fine sensibility [Empfindsamkeit] of the Italians to thank is beyond doubt. But also most of what has spoilt the true taste has also come out of Italy, particularly the dominance of melodies that say nothing and merely tickle the ear'. Schulz, who contributed music articles from the letter S onwards, spelt out this criticism further: 'The sonatas of the present-day Italians are characterized by a bustle of sounds succeeding each other arbitrarily without any other purpose than to gratify the insensitive ears of the layman' (article 'Sonata'). In order to give an example of music that went beyond such lowly aims, Schulz resorted to the keyboard sonatas of Bach, praising them because 'they are so communicative [sprechend] that one believes oneself to be perceiving not tones but a distinct speech, which sets and keeps in motion our imagination and feelings [Empfindungen]'. Bach's own remarks about the difference between his art and that of the modern Italians (among whom he included Schobert and his younger brother, Johann Christian) are recorded in a letter of 1768: 'Their music falls upon the ear and fills it up, but leaves the heart empty; in Italy now, as Galuppi himself told me, the mode no longer tolerates Adagios, but only noisy Allegros, or at most an Andantino'.

The implication that Galuppi, greatest master of the *galant* keyboard idiom in Italy and a personal friend of Bach's, was in sympathy with his ideals, lends further credence to the existence of a *galant*-'empfindsam' symbiosis; another implication is that the aesthetic ideals of the mid-century were yielding ground by about 1770 to a showier and stormier phase, so-called 'Sturm und Drang'.

Some historians have posited 'Empfindsamkeit' as a musical parallel to 'Sturm und Drang'. The dramatic fluidity sought by both encourages such a parallel. Bach wrote that he wanted to express many affects, closely following upon one another; and emphasis upon a fluid, transitional discourse, ranging quickly from one emotion to another, can be found in many of his pieces. Yet the intimate, almost private, aspect of Bach's art represents a quality that helps define 'Empfindsamkeit' and set it apart as a parallel phenomenon, one that anticipates and runs alongside the more popular appeal of 'Sturm und Drang'. Bach's favourite instrument was the clavichord. The boundaries of his artistic world and the ideals of his generation were not such as could embrace all the revolutionary visions of young Herder, Goethe and Schiller.

The difference was more of degree than of kind. Even as late as about 1785 Schubart, a typical 'Stürmer', wrote in the *Ideen* praising the clavichord as the 'empfindsame' instrument *par excellence*, calling it 'this lonely, melancholy, inexpressively sweet instrument ... whoever does not prefer to bluster, rage and storm, whose heart overflows often and readily in sweet feelings, he passes by the harpsichord and the piano and chooses – a clavichord'. Bach, unlike his friend Benda, drew back from melodrama, and even resisted attempts made by literary friends like Gerstenberg to set texts under his fantasies. They may be easily enrolled under the banner of *Sturm und Drang*; by his caution, his reluctance to indulge in theatrics beyond the scope of his keyboard, Bach may not.

See also CLASSICAL; ENLIGHTENMENT; GALANT; ROCOCO; STURM UND DRANG.

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DANIEL HEARTZ/BRUCE ALAN BROWN

E(lectronic) M(usic) S(tudios). British firm of SYNTHESIZER and electronic instrument manufacturers. It was founded in Putney, London, by Peter Zinovieff in 1969, and subsequently owned by Datanomics of Wareham, Dorset (from 1979), the composer Edward Williams (from 1982), and Robin Wood (from 1995). Since the 1980s it has been based near Truro, Cornwall. The company's best-known product is the Putney or VCS-3. *See also* ELECTRONIC INSTRUMENTS, §IV, 5(ii–iv).

Ems, Bad. Town in Germany. *See* KOBLENZ.

Emsheimer, Ernst (*b* Frankfurt, 15 Jan 1904; *d* Stockholm, 12 June 1989). Swedish ethnomusicologist of German birth. After studying music privately in Frankfurt he studied musicology with Adler and Fischer at the University of Vienna (1924) and with Gurlitt and Besseler at Freiburg University, where he took the doctorate in 1927 with a dissertation on Johann Ulrich Steigleder. Subsequently he was employed in Leningrad (1932–6) as a consultant in musicology at the National Academy for the History of Art, the Hermitage Collection, and the Phonogram Archives of the Museum of Ethnography, from which he led an ethnomusicological expedition to the mountains of the northern Caucasus (1936). On settling in Stockholm (1937) he became musicological adviser to the National Museum of Ethnography and to the scientific expedition to the north-western provinces of

China led by Sven Hedin. In 1959 Emsheimer took part in another field trip to study the music of Albanians living in Yugoslavia and in 1973 he made an expedition to the Berbers in Morocco. From 1949 until his retirement in 1973 he was director of the Musikhistoriska Museet in Stockholm, where his work has been of great importance for Swedish musical life. He enlarged the museum's instrument collection, devised new techniques for displaying the collection in conjunction with a modern sound system, and restored early instruments to playing condition. Under him the museum became a centre of concert activity with emphasis on a high standard of performance based on a thorough study of contemporary performing practices. With Erich Stockmann he initiated and edited the series Handbücher der Europäischen Volksmusikinstrumente. The University of Uppsala awarded him the honorary doctorate in 1960 and an honorary professorship in 1967.

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JOHN BERGSAGEL/HENRIK KARLSSON

E-mu [Eμ]. American manufacturer of electronic instruments. It was founded in 1972 by David Rossum with Scott Wedge in Santa Clara, California, and subsequently based in nearby Santa Cruz and from 1986 in Scotts Valley. In 1993 E-mu Systems was bought by Creative Technologies of Singapore, and in 1999 it was amalgamated with the latter's later acquisition, Ensoniq, as E-mu/Ensoniq. It has specialized in analogue and digital synthesizers (such as the Proteus, 1989, and Morpheus, 1993), samplers (beginning with the Emulator, 1981) and electronic percussion (including the Drumulator, 1983). *See* ELECTRONIC INSTRUMENTS, §IV, 5(ii–iii) and SYNTHESIZER.

HUGH DAVIES

En chamade (from Fr. *battre la chamade*: 'to sound a parley'). A phrase indicating a rank of pipes (usually reeds or regals) placed horizontally in the case front of an organ, e.g. 'trompette en chamade'. (*See* Clarìn, Dulcayna, Orlos and Trompeta in ORGAN STOP.) Although before the end of the 18th century Iberian organs had such reeds and regals, the phrase was used by neither Spanish nor Portuguese builders. It first appears in Isnard's contract of 1772 at Saint Maximin-la-Ste-Baume, Provence, for horizontal reeds imitating military trumpet-calls, like the vertical Feldtrompeten (sometimes placed in the case front) and Clarìns del mar of 17th-century organs in Germany and Spain. The phrase was popularized in the 19th century by Aristide Cavaillé-Coll to describe the reeds he heard as a boy in the southern borderlands, and which Jean-Pierre Cavaillé, his grandfather, had used in the organs he built in Catalonia; Aristide imitated them in his formative organ at St Sulpice, Paris. 20th-century reeds *en chamade* in England, Germany, Holland etc. rarely have the particular élan of the Spanish models, replacing resonance with power; also, on Spanish organs, external horizontal reeds and regals were always supplementary to interior vertical reeds.

The advantages of such stops *en chamade* are their clear, penetrating sound (cf the common direction 'Schalltrichter auf!' for orchestral trumpets); their easy access for tuning; their sheer contrast with the soft, singing flue stops of Spanish organs; their safety from dust; a convincing imitation of (or replacement for) real trumpets in cathedral music from about 1650; and an extravagant appearance. (*See* ORGAN, figs.39, 40 and 41.)

PETER WILLIAMS/R

Enchiriadis, Musica. *See* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS.

Encina [Enzina], **Juan del** [Fermoselle, Juan de] (*b* Salamanca, 12 July 1468; *d* León, late 1529 or early 1530). Spanish poet, dramatist and composer. He was born Juan de Fermoselle in Salamanca, where his father was a

shoemaker; it has been suggested that he was of Jewish descent. One of at least seven children, he, like several of his brothers, pursued a career that brought him into contact with the higher echelons of society. Diego de Fermoselle was professor of music at Salamanca University from 1479 until 1522, and may well have taught his younger brother. Juan became a choirboy in the cathedral in 1484, where another of his brothers, Miguel, was a chaplain. By 1490, when he, too, briefly held a chaplaincy at Salamanca Cathedral (a position he was forced to resign as he was not ordained), he had adopted the name Juan del Encina, probably his matronymic, but also perhaps a conscious reference to the Castilian holm oak as well as the ilex of Virgil's bucolic poetry which clearly exerted considerable influence over him. He would have coincided with the great Spanish humanist Antonio de Nebrija at Salamanca, where he studied law probably between 1488 and 1492, and it is assumed that he would have come under his influence. It has previously been accepted that he entered the service of the Duke of Alba, Don Fadrique de Toledo, immediately after graduating in 1492. However, it is possible that his first post was as a magistrate or *corregidor* in northern Spain, which would have been a royal appointment. If this were the case, Encina would not have become a member of the duke's household until 1495, which has implications for the chronology of his works, especially the plays he composed for performance at the ducal palace at Alba de Tormes, close to Salamanca; most of his works, including the first eight *eglogas*, were published in Salamanca in 1496. He may have entertained hopes of serving Prince Juan (*d* 1497), son and heir of Ferdinand and Isabella, who in that year had taken up residence in the city. In 1498 Encina applied for the post of *cantor* (*maestro de capilla*) at Salamanca Cathedral, but was unsuccessful; after much prevarication on the part of the chapter the position was divided among three singers, including his rival Lucas Fernández. He sought promotion elsewhere, and by 1500 was in Rome, securing benefices in the Salamancan diocese with papal support. Two years later, and despite the opposition of the cathedral chapter, a papal bull decreed that he should hold the benefice assigned to the *cantor*, which by then belonged to Fernández. Encina did not, however, return to Spain, having found Rome congenial and obtained the favours of successive popes and cardinals. By October 1503 he may have secured a place in the household of Alexander VI, and later in that of Cardinal Francisco Loriz (*d* 1506). In 1508 he was granted the archdiaconate of Málaga Cathedral by Julius II, and he attended his first chapter meeting in 1510, although the chapter curtailed his responsibilities because he was still not ordained. It did, however, entrust him with cathedral business, and over the next eight years he travelled several times to Rome, notably in 1512–13, when his play *Placida y Vitoriano* was performed at the house of a Valencian cardinal, and to the royal court in Valladolid. In 1518 he resigned his position at Málaga for a simple benefice at nearby Morón, and the following year he was finally ordained and travelled to the Holy Land in order to sing his first Mass in Jerusalem. Before his journey, of which he wrote an account in verse, he had been nominated by Leo X for the priorship of León Cathedral, and he attended his first chapter meeting there in November 1523. He held this position until his final illness in December 1529, his will being presented on 14 January 1530. It was his wish that he should be buried beneath the choir of Salamanca Cathedral, and his remains were moved there in 1534.

Encina has been portrayed as an ambitious man who set his sights on promotion through preferment; it is curious that, despite dedicating several of his works to members of the royal family, he was never appointed a member of the royal chapels, and it is striking that almost all his works were written and composed by the time he was in his mid-30s. Many of his songs, well over 60 in number, are preserved in musical settings in the Cancionero Musical de Palacio (*E-Mp* 1335), much of its wide-ranging repertory being attributed to composers who worked at some time in the royal chapels. Encina's involvement in the compilation of this anthology, if any, has yet to be ascertained. His *Cancionero* of 1496 includes lyric verse on a broad range of topics – occasional (including a lament probably on the death of Prince Juan), popular, devotional and didactic – and his first eight *eglogas*, as well as an adaptation in Castilian of Virgil's *Bucolics*. Five more plays were added to later editions. The concise but pioneering treatise on metrics, the *Arte de poesia castellana*, reveals a knowledge of earlier Spanish writings as well as Italian poetry, and is valuable for its clear definitions of contemporary Castilian metres and forms.

Although not strictly speaking the founder of the Spanish theatre, as has sometimes been said, Encina was the first to compose dramatic pieces systematically and specifically for performance. He designed a lyric-dramatic mode of presentation which his followers successfully elaborated. The earliest plays, sacred dramas celebrating religious festivals (Christmas, Shrove Tuesday, Passiontide or Easter), are tentative developments of the medieval mystery plays, notable for their popular, even rustic flavour. These elements are exploited with grace and tact in the later secular pastoral plays; a brashly rowdy play composed in dialect for a popular audience in Salamanca (1497) stresses the humorous aspects of conflicts between students and rustics. The later plays are dramas in which passionate or tragic love is the theme. Influenced by the Italian Renaissance, Encina introduced allegorical and mythological elements. Music is an integral part of the action in all the plays. They normally conclude with or introduce midway a four-part villancico sung and danced by the actors, and the play's synopsis or the text itself frequently specifies singing and dancing. Appropriate villancicos from Encina's repertory were probably interpolated for many are dramatically written and seem made for the purpose.

To the 60 or so songs attributed to Encina in the songbooks, a further nine anonymous settings of texts by him can be added, of which the music may also be attributable to him; only three settings of his poems by other composers are known to survive. Musical settings for ten further poems included in the *Cancionero* of 1496 are no longer extant. The surviving pieces, mostly villancicos, are three- and four-voice settings displaying a variety of styles, according to the type of text, within a shared idiom: clearly defined musical phrases for each line of text, which is set essentially syllabically and homophonically, with only the briefest of melismas on the penultimate syllable and a limited amount of independent movement between the voices in preparation for cadence points. The varied and flexible rhythms are

patterned on the accents of the verse, making the song texts clearly audible, while harmonic progressions are simple and strong. The extent to which Encina was responsible for evolving this idiom – which differs considerably from the earlier, chanson-influenced repertory of composers such as Urrede, Enrique and Cornago – has yet to be studied, but his oeuvre, dating from the late 1480s and early 1490s, certainly marks a watershed in song composition from the Spanish kingdoms. It is striking that a considerable number of his villancicos (including *Señora de hermosura* and *Una sañosa porfía*) are based on the folía and may well provide some of the earliest examples of this dance pattern.

Many of his songs share a spontaneous, quasi-improvised feel that may reflect their development from an unwritten, popular musical tradition that he notated and formalized for court consumption, just as most of his poems draw on popular, or popular-style, refrains which are then elaborated in the manner of the courtly love lyric. Other songs seem wholly inspired by popular tradition, while his six ballads or *romances* are more austere, even hymn-like, in idiom – at least as they are notated in the songbooks. Encina's songs illustrate to an unparalleled degree that happy interpenetration of 'learned' and 'popular' elements often characteristic of early Renaissance music and poetry. His originality lay in his special ability to combine poetic and musical rhythms and expression in an organic whole.

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Amor con fortuna, 4vv, A 102, B 97, L 13; Antonilla es desposada, 3vv, A 312, B 384, L 45, J 10 (different music); ¿A quién devo yo llamar?, 3vv, A 406, B 299, L 54; A tal pérdida tan triste, 4vv, refrain only, A 324, B 338, L 49; Ay triste, que vengo, 3vv, A 293, B 378, L 38; Caldero y llave, madona, 4vv, irregular villancico, A 249, B 432, L 28, *I-Fn*; Circumdederunt me dolores, music lost, text in Salvá y Mallen; Congoxa más que cruel, 3vv, irregular villancico, A 224, B 152, L 27; Cucú, cucú, cucucú, 4vv, A 94, B 406, L 12

Daca, bailemos, Carillo, 3vv, A 282, B 373, L 33; Démonos al alegna, music and text lost, see House; Desidme, pues sospirastes, 3vv, A 308, B 197, L 43; El que rige y el regido, 3vv, A 275, B 179, L 30; El que tal señora tiene, 3vv, A 395, B 254, L 53; Es la causa bien amar, 3vv, canción, A 46, B 36, L 3; Esta tristura y pesar, music lost, text in *Cancionero* (1496); Fata la parte, 4vv, A 421, B 455, L 57

Gasajémonos de husia, 4vv, A 165, B 353, L 18; Gran gasajo siento yo, 4vv, L vii, text in *Cancionero* (1496), music in *E-SE* possibly by Encina; Hago cuento que hoy nascí, music lost, text in *Cancionero* (4/1509); Hermitaño quiero ser, 4vv, A 313, B 198, L 46; Levanta Pascual, levanta, 3vv, A 184, B 316, L 24; Los sospiros no sosiegan, 4vv, on the folía, A 163, B 108, L 17, 1516[2], 1517[2]; Mas quiero morir por veros, 4vv, A 82, B 67, L 10; Más vale trocar, 4vv, A 298, B 190, L 39; Mi libertad en sosiego, 4vv, romance, A 79, B 64, L 8; Mortal tristura me dieron, 4vv, canción, A 44, B 34, L 2

Ninguno cierre las puertas, 4vv, on the folía, A 167, B 354, L 19; Non quiero que me consienta, 4vv; L ix, 1516[2], 1517[2], text in *Cancionero* (1496), music possibly by Encina; No quiero tener querer, 3vv, A 378, B 247, L iv, text definitely, music possibly by Encina; No se puede llamar fe, 3vv, A 45 B 35, L i, text definitely, music possibly by Encina; No tienen vado mis males, 4vv, A 162, B 107, L 16, also 3vv, J 50, also 2vv, BG 7; Nuevas te traigo, Carillo, 3vv, A 281, B 372, L 34; O castillo de Montanges, 3vv, A 356, B 339, L iii, text definitely, music possibly by Encina; Ojos garzos ha la niña, music lost, text in *Cancionero* (3/1505), BG 25; ¡O reyes magos benditos!, 3vv, A 412, B 302, L 56; Oy comamos y bebamos, 4vv, on the folía, A 174, B 357, L 20

Paguen mis ojos, 3vv, A 277, B 180, L 31; Para verme con ventura, 3vv, A 354, B 320, L 51; Partir, coraçón, partir, 3vv, A 67, B 55, L 5; Partístesos, mis amores, 3vv, A 186, B 121, L 25; Pedro, y bien te quiero, 3vv, A 278, B 371, L 32; Pelayo, ten buen esfuerço, 3vv, A 428, B 387, L 59; Pésame de vos, el conde, 4vv, romance, A 131, B 329, L 15; Por muy dichoso se tenga, 3vv, L viii, text in *Cancionero* (1496), music in *E-SE* possibly by Encina; Pues amas, triste amador, 3vv, A 379, B 248, L v, text definitely, music possibly by Encina; Pues no te duele mi muerte, 4vv, A 305, B 194, L 42; Pues que jamás olvidaros, canción, 4vv, A 30, B 22, L 1, *E-SE*, 1516[2]; 1517[2], João IV, King of Portugal: *Defensa de la musica moderna* (Lisbon, 1650/*R*); Pues que mi triste penar, 3vv, A 191, B 125, L 26; Pues que tú, Reina del cielo, 3vv, A 442, B 314, L vi, text definitely, music possibly by Encina; Pues que ya nunca nos veis, 4vv, A 271, B 177, L 29, Quédate, Carillo, adiós, 4vv, A 304, B 382, L 41; ¿Qu'es de ti, desconsolado?, 3vv, romance, A 74, B 315, L 6; ¿Quién te traxo, cavallero?, 3vv, A 283, B 82, J 47, L 35

Razón que fuerça, 4vv, coplas with refrain, A 314, B 199, L 47; Remediá, señora mia, 3vv, A 318, 320, B 201, 202, L ii, ii *bis*, text definitely, music possibly by Encina; Repastemos el ganado, music lost, text in *Cancionero* (1496); Revelóse mi cuidado, 3vv, A 436, B 262, L 60; Roguemos a Dios por paz, music lost, text in *Cancionero* (1496); Romerico, tú que vienes, 3vv, A 369, B 240, J 56, L 52, *E-SE*; Señora de hermosura, 4vv, irregular villancico, on the folía, A 81, B 66, L 9; Serviros y bien amaros, 3vv, A 338, B 218, L 50; ¿Si abrá en este baldrés?, 4vv, irregular villancico, on the folía, A 179, B 415, L 22; Si amor pone las escalas, 4vv, A 178, B 65, L 21; Si a todas tratas, Amor, music lost, text in Salvá y Mallen; Soy contento y vos servida, 3vv, canción, A 50, B 40, L 4; Tan buen ganadico, 4vv, A 426, B 393, L 58, *I-Fn*; Todos los bienes del mundo, 4vv, A 438, B 265, L 61, *I-Fn*; Todas se deven gozar, music lost, text in *Cancionero* (1496); Torna ya pastor, en ti, music lost, text in Menéndez y Pelayo; ¡Triste España sin ventura!, 4vv, romance, A 83, B 317, L 11

Un'amiga tengo, hermano, 3vv, A 285, B 375, L 36; Una sañosa porfía, 4vv, romance on the folía, A 126, B 327, L 14; Vuestros amores, he, señora, 4vv, A 181, B 117, L 23; Ya çerradas son las puertas, 3vv, A 289, B 186, L 37; Ya no quiero ser vaquero, 4vv, A 302, B 381, L 40; Ya no quiero tener fe, 3vv, A 408, B 300, L 55; Ya no spero qu'en mi vida, 3vv, A 316, B 385, L 48; Ya soy desposado, 3vv, A 309, B 383, L 44; Yo m'estava reposando, 4vv, romance, A 77, B 62, L 7

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9 plays in various edns of *Cancionero* (1496/*R*, 6/1516): *Egloga representada la misma noche de Navidad* (Gran gasajo siento yo, lost), Christmas Eve; *Representacion a la muy bendita passion y muerte de nuestro precioso Redentor* (Esta tristura y pesar, lost), Holy Week; *Representacion a la santissima resurrecion de Cristo*(Todos se deven gozar, lost), Holy Week; *Egloga representada en la noche postrera de carnal* (Roguemos a Dios por paz, lost), Shrove Tuesday; *Egloga representada la mesma noche de antruejo* (Oy comamos y bevemos), Shrove Tuesday; *Egloga representada en requesta de unos amores* (Repastemos el ganado, lost), Christmas Eve; *Egloga representada por los mesmas personas* (Gasajemonos de huzia; Ninguno cierre las puertas), Christmas Eve; *Aucto de Repelon* (Hago cuenta de hoy nasci, lost); *El triunfo del Amor* (Ojos garzos ha la niña, lost), Salamanca, 1497

Egloga interlocutoria (Demonos al alegria), lost, see House

Egloga de Cristino y Febea (Torna ya, pastor, en ti, lost), 1497 (*c*1610), see Menéndez y Pelayo

Egloga de Placida y Vitoriano (Si a todos tratas, Amor; Circumdederunt me dolores, both lost), Rome, 1513 (Rome, *c*1514), ed. L. de Aliprandini (Torrejón de Ardoz, 1995)

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ISABEL POPE/TESS KNIGHTON

Enclume (Fr.). *See* ANVIL.

Encomium (Lat.; Gk. *enkōmion*). A work of prose or poetry composed in praise of an individual. In its original sense, encomium denotes a choral song, sung by a *kōmos* (group of revellers), praising the winner of a musical or athletic competition. The meaning was later extended to include any laudatory song, poem or speech. A eulogy, a funeral oration for those who died in battle, an epideictic speech in praise of a historical or mythical figure, a verse-epitaph praising the life of the deceased, a *skolion* (banquet song) in praise of the host: each could be classified as an encomium. Aristotle (*Rhetoric*, i, 1367b; *Eudemian Ethics*, ii. 1.12) specified that an encomium praises actual deeds (*erga*), not qualities of virtue or excellence (*aretē*). Plato (*Republic*, x. 607a) distinguished between encomia, which praise mortals, and hymns, which honour gods. Although Plato himself did not consistently maintain this distinction, the Alexandrian grammarians, who gathered and classified Archaic and classical Greek literature, found the categories useful. Victory songs (encomia in the radical sense) were classified as *epinikia*, poems to the gods as hymns, and the category of encomium became a repository for any remaining praise poetry.

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MICHAEL W. LUNDELL

Encore. A French word meaning 'again', cried out by English audiences (not French ones, who use *bis*) to demand the repetition of a piece just heard or an extra item. This use of the word goes back at least to February 1712, when it attracted satirical comment in the *Spectator*: 'I observe it's become a custom, that whenever any gentlemen are particularly pleased with a song, at their crying out *encore* or *altro volto*, the performer is so obliging as to sing it over again'. In this period, the word had a fashionable status. Pope (1742) has the 'harlot form' of Opera telling Dullness ('in quaint Recitativo'):

> To the same notes thy sons shall hum or snore
> And all thy growing daughters cry *encore*. (*The Dunciad*, iv. 59).

In both concerts and operas the progress of a work was freely interrupted for the repetition of arias or movements.

Today, an 'encore' usually means an extra piece played at the end of a solo or chamber recital, or by a soloist after a concerto, in response to more than perfunctory applause. If American audiences cry out, it is usually 'bravo', not 'encore'.

PETER WALLS

Enculturation. This refers to the process of learning the culture of a people, specifically its language, norms, beliefs, and appropriate behaviours. Enculturation begins in childhood, but extends into adulthood, when the cultures associated with new statuses and social roles must be learnt. Musical enculturation, the learning of a music culture, includes such processes as cognitive development in children, teaching strategies, learning techniques, how performative behaviours are understood as social behaviour, learning how to interact with audiences and patrons, and discovering the symbolism or meaning of various aspects of musical style and presentation. Some of these issues, especially teaching strategies and cognitive development, have been studied in the fields of music education and psychology of music. Ethnomusicologists, who routinely use the culture concept in their work, have rarely addressed the broad range of issues implicit in the concept of enculturation.

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TIMOTHY RICE

End correction. Standing waves in a cylindrical pipe have a pressure antinode (point of maximum pressure fluctuation) at a closed end of the pipe. To a first approximation, an open end can be treated as a pressure node (point of no pressure fluctuation), but in fact the node is displaced beyond the physical end of the tube by a short distance known as the end correction. The effective length of the air column, which is used in calculating the wavelengths and frequencies of the standing waves, is the sum of the physical length and the end correction. If the pipe is open at both ends, two end corrections are required. The end correction at the open upper end of a thin-walled organ flue pipe is close to 0.61 times the pipe radius at low

frequencies; it decreases as the frequency increases, and increases with increasing wall thickness. Partially closing the end increases the end correction, lowering the sounding pitch. The end correction at the mouth of an organ flue pipe depends on the details of the mouth, and is normally greater than the pipe diameter.

See also SPEAKING LENGTH.

MURRAY CAMPBELL

Endechas (Sp., Port.: 'dirge'; sometimes sing., *endecha*). A funeral song and, from about 1500, an elegy or lament. With the exception of *endechas de canaria* (or *endechas canarias*), the genre followed no consistent poetic or musical form, although *endechas* of quatrains of six-syllable lines were common in the 16th century. *Endechas de canaria* were regularly in rhymed tercets and the music was based on that of the *canarias* (*see* CANARY). The earliest known composition specifically entitled *endecha* is a refrain-song possibly by Alfonso de Troya, no.187 in the Cancionero Musical de Palacio (compiled *c*1505–20); others in the collection are called 'lamentación', a term which was later often synonymous with *endecha*. Pisador's *Libro de música de vihuela* (1552) contains two *endechas*. Salinas equated the *endecha* with the *nenia* in classical Latin. The *endecha* tradition survives in Judeo-Spanish communities and in the Canary Islands.

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JACK SAGE/SUSANA FRIEDMANN

Endellion Quartet. British string quartet. It was founded in 1979 by Andrew Watkinson, Louise Williams, Garfield Jackson and David Waterman. Entering the first Portsmouth International String Quartet Competition in 1979 almost immediately after its formation, it took second prize and the audience prize; in the same year it won the British National String Quartet Competition and made its first visit to the USA, winning the Young Concert Artists award. The following year it returned to the USA for concerts and since then it has enjoyed an international reputation, touring widely. Williams left in 1984, to be succeeded by James Clark and (since 1986) by Ralph de Souza. The Endellion is arguably the finest quartet in Britain, playing with poise, true intonation, excellent balance and a beautiful tone. In music of the Viennese Classical composers it has few challengers but it has won praise in a wide repertory, its Beethoven and Bartók cycles being especially admired. In 1996 it won the Royal Philharmonic Society award for the best chamber ensemble; and it has been honoured with a joint degree by Massachusetts Institute of Technology. Since 1992 it has been resident ensemble at the University of Cambridge, where it has a regular concert series. The group plays music by Goehr, Wood and Maw and has commissioned or given the premières of works by David and Colin Matthews, Judith Weir, Imogen Holst, Peter Benari, Silvina Milstein and Thomas Adès. In concert it has collaborated with Sir Thomas Allen, members of the Amadeus Quartet, Joshua Bell, Steven Isserlis, Tabea Zimmermann, Mitsuko Uchida, Anne Queffélec and Imogen Cooper. For the 1999–2000 season it commissioned meditations to accompany Haydn's *Seven Last Words* from the Poet Laureate, Andrew Motion, who himself took part in some of the performances. The Endellion's recordings include a Britten cycle, all of Tchaikovsky's chamber music for strings, quartets by Haydn, Mozart, Smetana, Dvořák, Bartók, Barber, Bridge and Walton, Amy Beach's piano quintet (with Martin Roscoe) and Adès's *Arcadiana*. Outside the quartet, Watkinson is well known as an orchestral leader and director; Jackson teaches the viola and chamber music at the RAM; and Waterman coaches ensembles at Prussia Cove, Cornwall, and Westonbirt, Gloucestershire. The Endellion's instruments are particularly well matched, the violins being by José Contreras of Madrid (1760 and 1772); the viola anonymous English, *c*1800; and the cello by G.B. Guadagnini, *c*1745.

TULLY POTTER

Enderle, Wilhelm Gottfried (*b* Bayreuth, 21 May 1722; *d* Darmstadt, 18 Feb 1790). German violinist, keyboard player and composer. He was the son of Johann Joseph Enderle, a wind player who took up an appointment in Nuremberg in 1728. He completed his studies in 1737–8 in Berlin, returned to Nuremberg an accomplished virtuoso and often made appearances outside his home town. In 1748, when his father died, he joined the Würzburg court as a violinist. On 9 April 1753 Landgrave Ludwig VIII appointed him Konzertmeister at Darmstadt under Graupner and Endler, and he was also music tutor to the household. Graupner died in 1760, and on Endler's death in 1762 Enderle became principal conductor. Between 1773 and 1776 the Hofkapelle was reduced in numbers, and during this period Enderle combined his duties with those of a principal musician at the Homburg court, after which he was entrusted with the rebuilding of the Darmstadt orchestra.

Schubart wrote of Enderle: 'He can produce notes and turns of phrase that still beggar description ... In his youth he possessed breathtaking virtuosity, and caused a general sensation'; but he also suggested that a certain inclination towards the amusing rather than the serious may have limited his acclaim. Enderle was also an outstanding keyboard performer, an excellent teacher, and a respected composer of three-movement symphonies, virtuoso concertos and numerous trios in pre-Classical style, and of several somewhat anachronistically Baroque festival cantatas for the Darmstadt court.

WORKS

Orch: Simphonia a piu stromenti (Paris, ?1770); 1 sym. in Simphonies a 4 et plusieurs parties, op.4 (Paris, 1761); 6 syms., incl. nos.9, 13, *B-Bc*, *D-DS*, *EB*; Hpd Conc., *Bsb*; 2 vn concs., *DS*; Pastorell (inc.), *EB*
Chbr: 6 vn duos (Paris, *c*1762); 1 work in Pièces choisies pour le clavecin, i (Amsterdam, *c*1760); 18 trios, 2 fl, b, and fl trio: autograph, *KA*; trio, 2 vn, b, *B-Bc*
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ELISABETH NOACK

Enderlin, Hieronymus. *See* FORMSCHNEIDER, HIERONYMUS.

Enders, Karel Vilém (*b* ?1778; *d* Prague, 23 June 1841). Czech bookseller and publisher. He had a bookshop first in Leipzig and then from 1809 (or 1810) until 1835 (or 1836) in Prague, where until 1832 he also ran a publishing house. He published mostly contemporary dance music, vocal and piano pieces by Prague composers, notably Václav Jan Tomášek. In 1817 he produced Jakub Jan Ryba's book *Počáteční a všeobecní základové ku všemu umění hudebnímu* ('First and universal principles for all musical art'), which was of fundamental importance in the development of Czech literature on music. He also attempted to publish the first Austrian bibliography, but failed for lack of support.

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ZDENĚK CULKA

Enders, Karl. *See* ANDREAE, CAROLUS.

Endler, Johann Samuel (*b* Olbernhau, Erzgebirge, 26 July 1694; *d* Darmstadt, 23 April 1762). German composer. His father was organist and schoolmaster at Olbernhau. No documents concerning Endler's schooling are known, but many circumstances, including his connections to Christoph Graupner, suggest that he attended the Thomasschule in Leipzig. He enrolled at the university there in 1716. Archival documents regarding the Neukirche show Endler, still a student, substituting there as organist and director of church music in 1720. From 1721 to 1723 he directed Fasch's collegium musicum. While Graupner was in Leipzig in connection with his application for the post of Thomaskantor, he evidently offered Endler a post at Darmstadt, and the latter was installed at the court in 1723 as an alto singer and violinist. He was promoted to Konzertmeister before 1740 and then (before 1744) to vice-Kapellmeister under Graupner. After Graupner's death in 1760 Endler succeeded to his position, which he held until his own death two years later.

Three early church cantatas and one secular cantata (the political satire *Der Raritätenmann*, written in 1747 for the birthday celebration of Landgrave Ludwig VIII) survive; another secular cantata, *Der Nachtwächter* (1746), has been lost. Endler's remaining extant works are orchestral. Two-thirds of the sinfonias were written for special festivities and first performed between 1748 and 1761 at the landgrave's favourite hunting castle, Kranichstein. Often richly orchestrated, they exploit skilfully the court's especially large group of virtuoso brass and wind players. They consist of a modern Allegro movement followed by a suite of up to six further movements with dance, tempo and, occasionally, character titles. Concertante elements are apparent, except in the first movements. The overtures are similar, except that the first movement is in the form of a French overture, tonal unity is maintained throughout the cycle and a larger selection of dance movements is found. The autograph manuscripts of Endler's compositions, together with his excellent copies of other 18th-century works, are in the Hessisische Landes- und Hochschulbibliothek, Darmstadt.

WORKS

in D-DS and autograph unless otherwise stated

VOCAL

Church cants.: Da die Zeit erfüllet war (J.C. Lichtenberg), T, 4vv, str, bc, 1729; Ihr Lieben glaubet nicht einen jeglichen (Lichtenberg), 4vv, orch, 1729; Jesus stirbt! Ach, soll ich leben (G.C. Lehms), 5vv, orch, 1713, *D-DS* (mostly autograph)
Secular cants.: Der Nachtwächter, 1746, lost; Der Raritätenmann (J.A. Buchner), B, orch, 1747

INSTRUMENTAL

30 sinfonias; 3 ed. in The Symphony 1720–1840, ser. C, lix–lxxiv (New York, 1984)
7 ovs. [Nagel gives incipits for 10], orch; *c*10 marches; partita (C), hpd; 2 pieces, 1755, 1759; 5 riddle canons [anon. in Endler's script], facs. in *MGG1* (F. Noack)

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JOANNA COBB BIERMANN

Endoviensis, Christoffel van. *See* RUREMUND, CHRISTOFFEL VAN.

Endpin [tailpin] (Fr. *pique*, *bâton*; Ger. *Stachel*, *Pflock*, *Fuss*; It. *puntale*). A wooden or metal attachment to the bottom of a cello or double bass to assist in lifting the instrument off the floor and holding it securely. A standard playing position for the cello, unlike that for the bass, was not established until around 1900. Pictorial evidence from the 17th, 18th and 19th centuries shows cellists standing and seated, with endpin (or other lifting-and-holding device) and without. Therefore the endpin has figured as an important variable in cello performance, with ramifications affecting tone, technique, style and gesture. Until the late 19th century, method books taught only one position for playing the cello, with the instrument held between the legs and supported mainly on the left calf. From the early 17th century onwards, however, numerous iconographic records (e.g. M. Praetorius, *Theatrum instrumentorum*, 1620, pl.xxi) show cellos being held up by a spike, stool, platform, box, barrel, the player's foot or even a combination of ways. J.S. Petri (*Anleitung zur praktischen Musik*, 2/1782, 415–16) reported that the use of the endpin was most prevalent among ripienists, especially those who prefer to play standing. This may explain why method books, directed primarily at soloists, ignored the endpin for so long.

In the 19th century there was more consistency between method books and iconography. The methods continued to ignore the endpin, and few players are depicted using one. One famous exception was A.F. Servais, who, owing to his girth or that of his large Stradivarius (accounts

differ), found relief in an endpin, and for this reason was erroneously credited with its invention. When method books first began to advocate use of the endpin, around 1880, it was again considered to be a new invention. It did not meet with immediate, universal acceptance; many well-known cellists such as Grützmacher, Piatti and Hausmann continued to adhere to the old position. Women cellists appear to have been pioneers in the adoption of the endpin, because of widespread disapproval of their holding the cello between the legs, a prejudice that persisted until well into the 20th century. The endpin allowed the cello to be held away from the body in positions that, around 1900, were deemed more decorous, either with the legs turned to the left in side-saddle fashion, or with the right leg almost kneeling behind the cello, a position in which Beatrice Harrison was photographed.

The perceived benefits of the endpin were: a more relaxed position, especially for the legs; increased stability, especially for shifting and playing in high positions; better access of the bow (unimpeded by the knees) to the *a* and *C* strings; freer vibration of the body of the instrument; and transmission of sound into the floor (with some debate as to whether wood or metal is the better transmitter; metal is now always used). Disadvantages perceived when the endpin was reintroduced in the late 19th century were the lazy posture or extravagant motions it allowed the player.

The endpin was originally fixed in length, and short; the adjustable endpin was introduced in the late 1890s, and length began to increase significantly thereafter. The most recent modification, not widely used, is the bent 'Tortelier' endpin, which raises the cello from a nearly vertical to a more nearly horizontal position (*see* BRITTEN, BENJAMIN, fig.9). Performers on period instruments tend to eschew the endpin, a practice consistent with method-book directions but at odds with much iconographic evidence, and therefore of questionable authenticity if applied uniformly, especially with regard to 18th-century music.

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TILDEN A. RUSSELL

Endres, Karl. *See* ANDREAE, CAROLUS.

Endrèze [Kraeckmann], **Arthur** (*b* Chicago, 28 Nov 1893; *d* Chicago, 15 April 1975). American baritone. He studied in Paris with Jean de Reszke and made his début in 1925 at Nice as Don Giovanni. In 1928 he sang Karnac in *Le roi d'Ys* at the Opéra-Comique, then in 1929 he was engaged at the Paris Opéra, making his début as Valentin (*Faust*). He also sang Nevers (*Les Huguenots*), Athanaël (*Thaïs*), Herod (*Hérodiade*), Hamlet, Mercutio, Telramund, Kurwenal, Iago, Amonasro, Germont and Rigoletto. He created Mosca in Sauguet's *La chartreuse de Parme* (1939) and sang Creon in the first Paris performance of Milhaud's *Médée* (1940). At Monte Carlo he sang Nilakantha (*Lakmé*), Scarpia and the Duke of Kilmarnock in Alfano's *L'ultimo lord* (1932), and created Metternich in Honegger and Ibert's *L'aiglon* (1937). In 1946 he made his farewell at the Opéra as Jacob in Méhul's *Joseph*. He had a warm, lyrical voice especially well suited to the French repertory.

ELIZABETH FORBES

Endter. German family of printers and publishers. Wolfgang Endter the elder (1593–1659) began his career as a journeyman printer in Altdorf and Herborn before training as a bookseller in the shop of his father, Georg Endter the elder (1562–1630), in Nuremberg. He owed his leading position among German book printers and publishers during the Thirty Years War to his editions of the Bible and Protestant devotional works, whereas his brother Georg Endter the younger (1585–1629) and his descendants specialized in the printing and distribution of Catholic devotional literature. On being ennobled by Emperor Ferdinand III in 1651 Wolfgang the elder retired from his business in favour of his sons Wolfgang Endter the younger (1622–55) and Johann Andreas Endter (1625–70). After the death of Wolfgang the younger Johann Andreas continued to manage the firm on behalf of his brother's heirs; after his death the heirs separated. Wolfgang Moritz Endter (1653–1723), son of Wolfgang Endter the younger, has been credited with improvements in the technique of music printing, but he seems to have specialized entirely in bookselling and sold his share in the press and publishing business. The Endters' musicological importance rests on their numerous editions of hymnbooks and works of the Nuremberg school.

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THEODOR WOHNHAAS

Enēchēma. *See* ĒCHĒMA.

Enescu, George [Enesco, Georges] (*b* Liveni Vîrnav [now George Enescu], nr Dorohoi, 19 Aug 1881; *d* Paris, 3/4 May 1955). Romanian composer, violinist, conductor and teacher. Enescu (also known by the French form of his name, Georges Enesco) was Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation.

1. LIFE. Enescu came from a modest middle-class family (his father was an estate manager). He started to play the violin at the age of four, and began composing as soon as he learnt musical notation (aged five). In 1888 he entered the Konservatorium der Gesellschaft der Musikfreunde in Vienna. There he studied with Sigmund Bachrich and Joseph Hellmesberger jr (violin), Robert Fuchs (harmony), Joseph Hellmesberger sr (chamber music) and Ernst Ludwig (piano). He also learnt the organ and cello, frequented the Hofoper (for Wagner performances conducted by Hans Richter) and played Brahms's works in the conservatory orchestra, in the composer's presence.

His first public performance, as a violinist, was at Slănic (north-eastern Romania) in 1889. Enescu graduated in 1893, then stayed for a year of further study in Fuchs's composition class.

From 1895 Enescu continued his studies at the Paris Conservatoire, where he studied composition under Massenet (1895–6) and Fauré (1896–9); he also warmed particularly to his teacher of counterpoint and fugue, André Gédalge. Other teachers were less congenial: Ambroise Thomas and Théodore Dubois (harmony), Diémer (piano) and Marsick (violin – there was some supplementary teaching by José White, whom Enescu preferred). Fellow pupils and friends at the Conservatoire included Ravel, Schmitt, Koechlin, Roger-Ducasse, Casella, Cortot and Thibaud. Enescu's main interest was composition; the first public performance of his works was an all-Enescu chamber concert, in Paris in 1897. His orchestral work, *Poème roumain* op.1, was conducted by Edouard Colonne in Paris in January 1898; two months later Enescu conducted it in Bucharest, and he was promptly hailed by the Romanian press as a figure of national importance.

After his graduation from the Conservatoire in 1899, Enescu began to lead the divided existence which would characterize most of his adult life: he was based in both France and Romania, and divided his energies between performance and composition. Paris was the main base for his activities as a violinist (and pianist); frequent partners included Cortot, Thibaud and Casals. He formed a trio with Casella and Louis Fournier in 1902, and the Enescu Quartet in 1904. Before World War I he toured several European countries as a violinist; he also conducted the Berlin SO and the Concertgebouw in the Netherlands in 1912. Summer months were usually devoted to composition in the Romanian countryside, but during this period he also became an active figure in the musical life of that country (where he enjoyed the special patronage of the royal family), and in 1912 he founded the Enescu Prize for Romanian composers. He stayed in his native land during World War I, forming a symphony orchestra in 1917; in 1921 he created the first national opera company in Romania, rehearsing and conducting its first production (*Lohengrin*, 31 December 1921).

For Enescu, the inter-war years were dominated by one great task; the completion of his own opera *Oedipe*. This was conceived in 1912, written in rough (two- or three-stave) draft in 1921, revised and orchestrated (1921–31) and finally performed (at the Paris Opéra) in 1936. The slowness of this whole process was caused partly by the punishing schedules of Enescu's concert tours. From 1923 these included regular visits to the USA; it was there, in the 1920s, that Enescu was first persuaded to make a small number of recordings as a violinist. American orchestras also offered him frequent opportunities to conduct (in 1936 he was one of the candidates considered to replace Toscanini as permanent conductor of the New York Philharmonic). A performance by Enescu in San Francisco in 1925 inspired the young Yehudi Menuhin, who came to Europe and studied under him from 1927 onwards. Enescu was always reluctant to become a pedagogue, but those who were deeply influenced by his teaching – formal and informal – included Ferras, Gitlis, Grumiaux and Haendel. He gave masterclasses at the Ecole Normale de Musique, Paris, in 1928, and at Yvonne Astruc's 'Institut Instrumental' (also in Paris) in 1938–9; after World War II he would devote more time to teaching, at the David Mannes School (New York), the Accademia Musicale Chigiana (Siena) and the summer courses at Brighton and Bryanston.



George Enescu

Enescu stayed in Romania during World War II, making several important recordings of his own works with his godson Dinu Lipatti. After the war the Communist Party gradually took control; Enescu went into exile in 1946. He was old, ill (with heart trouble, curvature of the spine and a hearing problem which affected intonation) and impoverished; he also had the burden of a mentally unstable wife (once a famous aristocratic beauty, Princess Maruca Cantacuzino, née Rosetti-Tescani), to whom he remained chivalrously devoted. For a few years he resumed his career as a violinist; several important recordings survive from this period, including the Bach solo sonatas and partitas. Apart from teaching, he gave more time now to conducting, especially on a series of visits to England (1947–53); but, as always, what he cared about most was composition. In July 1954 he suffered a severe stroke, causing partial paralysis. His last work, the Chamber Symphony, was completed with the help of his friend Marcel Mihalovici.

Enescu made a lasting impression on almost everyone who came into contact with him; this was both a musical and a personal phenomenon. His gifts included a prodigious memory: he knew much of the classical canon by heart, including every note of Wagner's *Ring*, and most of the Bach-Gesellschaft's edition of Bach's complete works. As conductor, chamber player and teacher he also had a gift for communicating a kind of reverence for the music itself; he avoided showmanship, aiming at a self-effacing performance in which all attention would be

focussed on the music, not the player or his technique. (His violin tone was warm and intimate, modelled on the cantabile of a human voice.) His humility towards the music of other composers was matched by modesty about his own works, and his career as a composer suffered from his dignified but damaging reluctance to engage in any form of self-promotion.

2. WORKS. Enescu's published output extends to only 33 opus numbers, though several of these are very large-scale works (the three symphonies and *Oedipe*). The demands of a busy career as a performer were not the only reason for this comparative paucity of finished output. Enescu was also an obsessive perfectionist: many of his published works were repeatedly redrafted before their first performances, and revised several times thereafter. Moreover, as recent research has made increasingly clear, the works which he did allow to be published were merely the tip of a huge submerged mass of manuscript work-in-progress (the bulk of which is held by the Enescu Museum, Bucharest). The leading authority on these manuscripts, Clemansa Firca, suggests that there may be 'several hundred' compositions in varying degrees of rough draft or near-completion. In some cases, too, the same thematic material would be re-worked in manuscript for decades before emerging in one of the published works.

Such inner continuities are obscured, however, by the striking stylistic changes which took place during Enescu's seven decades as a composer. His first student works (from Vienna and his early Paris years) show the heavy influence of Schumann and Brahms. French influence comes to the fore with his Second Violin Sonata (1899), where the fluid piano textures and delicate combination of chromaticism and modal cadences are strongly reminiscent of Fauré. This sonata, written at the age of 17, was later described by Enescu as the first work in which he felt he was 'becoming myself'. Yet, for the next 15 years or more, he continued to switch eclectically between a variety of stylistic idioms. His Octet for Strings (1900) combines rich late-Viennese chromaticism with ferocious contrapuntal energy; the First Symphony (1905) is an ambitious and sweepingly Romantic work with an explicit debt to *Tristan und Isolde* in the slow movement; but interspersed with these compositions were a number of neo-classical or neo-Baroque works, including the First Orchestral Suite (1903), the Second Piano Suite (1903) and the limpid *Sept chansons de Clément Marot* (1908), in which the piano part imitates, at times, the sonorities of lute music. The culmination of his series of neo-classical works was the Second Orchestral Suite (1915), whose bustling mock-Baroque figurations foreshadow Prokofiev's Classical Symphony (1917) and Stravinsky's *Pulcinella* (1919). Yet, almost contemporaneously, Enescu's dense and intricate Second Symphony (1914) explored the harmonic world of Richard Strauss's *Salome* and *Elektra*.

Traditional accounts of Enescu's musical development place great emphasis on the elements of Romanian folk music which appear in his works at an early stage – above all, in the *Poème roumain* (1897) and the two Romanian Rhapsodies (1901). (These last works were to become an albatross round Enescu's neck: later in his life he bitterly resented the way they had dominated and narrowed his reputation as a composer.) But he quickly tired of the limited possibilities offered by the task of 'setting' Romanian songs and dances; as he remarked in 1924, the only thing a composer could do with an existing piece of folk music was 'to rhapsodize it, with repetitions and juxtapositions'.

The real significance of his Romanian folk-heritage would emerge later in the growth of Enescu's musical language, as he searched for new ways of developing, and combining, pure melodic lines. Particularly influential here was the *doina*, a type of meditative song, frequently melancholic, with an extended and flexible line in which melody and ornamentation merge into one. (This was the type of song for which Bartók had coined the phrase *parlando rubato*.) The melodic line was, for Enescu, the vital principle of music: as he wrote in his autobiography, 'I'm not a person for pretty successions of chords . . . a piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another'. His urge to superimpose melodies led, in several early works, to some exorbitant uses of cyclical form: in the last movement of the Octet for Strings, for example, all the melodic elements of the work return, to be piled one on top of another. In his mature works, however, Enescu made increasing use of the less mechanically contrapuntal, more organic technique of heterophony – a form of loose melodic superimposition which was also rooted in Romanian folk music.

Some elements of Enescu's mature style began to emerge at the end of World War I, with the completion of the Third Symphony (1918) and the First String Quartet (1920). Both works display an organicist style of development, in which germinal themes, intervals and note-patterns are constantly adapted and recombined. As Enescu worked on his opera *Oedipe* during the 1920s, this method lent itself naturally to the elaboration of leitmotifs: one modern study (by Octavian Cosma) has identified 21 such motifs in the work, although their functioning is so germinal and cellular that it is possible for listeners to experience the whole work without being aware of the presence of leitmotifs at all. Another feature of the opera is the minutely detailed orchestration, which frequently makes use of solo instruments within the orchestral texture. This concentration on individual voices may help to explain why the output of his final decades is dominated by chamber music. Only two major orchestral works were completed after *Oedipe*: the Third Orchestral Suite (1938) and the symphonic poem *Vox Maris* (*c*1954). (Three works left in unfinished draft have, however, been completed recently by Romanian composers: the *Caprice roumain* for violin and orchestra (1928), completed by Cornel Ţăranu, and the Fourth (1934) and Fifth (1941) symphonies, completed by Paşcal Bentoiu.)

The great series of chamber works which crowns Enescu's output begins with the Third Violin Sonata (1926), and includes the Piano Quintet (1940), Second Piano Quartet (1944), Second String Quartet (1951) and Chamber Symphony (1954). Enescu stays within the bounds of late-Romantic tonality and classical forms but transmutes both into a very personal idiom; ceaseless motivic development is woven into elaborate adaptations of sonata form, variation-sequences and cyclical recombinations. Romanian folk elements are also present, sometimes in the form of percussive Bartókian dances,

but the most characteristic use of folk music here involves the meditative *doina*. In several works (the Third Orchestral Suite, the *Impressions d'enfance* for violin and piano (1940) and the Third Violin Sonata, as commented on by Enescu) the use of such folk elements was linked to the theme of childhood reminiscence: what Enescu aimed at was not the alienating effect of quasi-primitivism which modernists sought in folk music (Stravinsky, for example), but, on the contrary, a childlike sense of immediacy and intimacy. That, indeed, is the special character of many of his finest works.

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OPERA AND VOCAL

Opera: Oedipe, op.23 (lyric tragedy, 4, E. Fleg), 1931, PO, 13 March 1936

Choral: L'aurore (C. Leconte de Lisle), S, female vv, orch, 1897–8; Waldgesang (Carmen Sylva [Queen Elizabeth of Romania]), mixed vv, 1898; Die nächtliche Herschau (J.C. Zedlitz), Bar, vv, orch, 1900; Plugar (Rădulescu-Niger), mixed vv, 1900; Oda (I. Soricu), mixed vv, pf/org, 1904; Linişte [Silence] (A. Stamatiad), 3 equal vv, 1946; Vox Maris, op.31, sym. poem, S, T, vv, orch, *c*1954

Songs: 3 mélodies, op.4 (J. Lemaître, S. Prudhomme), 1898; 7 chansons de Clément Marot, op.15, 1908; 3 mélodies, op.19 (F. Gregh), 1916; 20 other songs (mainly Carmen Sylva), all before 1909

ORCHESTRAL

Poème roumain, op.1, 1897 [with wordless chorus]; Symphonie concertante, b, op.8, vc, orch, 1901; 2 rhapsodies roumaines, A, D, op.11, 1901; Suite no.1, C, op.9, 1903; Sym. no.1, E♭, op.13, 1905; Sym. no.2, A, op.17, 1914; Suite no.2, C, op.20, 1915; Sym. no.3, C, op.21, 1918 [with chorus and pf solo]; Suite no.3 'Villageoise', D, op.27, 1938; Conc. Ov. 'sur des thèmes dans le caractère populaire roumain', A, op.32, 1948

CHAMBER AND INSTRUMENTAL

For 8–12 insts: Str Octet, C, op.7, 1900; Ww Decet, D, op.14, 1906; Chbr Sym., E, 12 insts, op.33, 1954

For 4–5 insts: Pf Qt no.1, D, op.16, 1909; Scherzino, vn, va, vc, db, pf, 1909; Str Qt no.1, E♭, op.22/1, 1920; Pf Qnt, G, op.28, 1940; Pf Qt no.2, d, op.30, 1944; Str Qt no.2, G, op.22/2, 1951

For 3 insts: Aubade, C, str trio, 1899; Pf Trio, a, 1916

For 2 insts: Sonata no.1, D, vn, pf, op.2, 1897; Sonata no.1, f, vc, pf, op.26/1, 1898; Sonata no.2, f, vn, pf, op.6, 1899; Impromptu concertant, G♭, vn, pf, 1903; Cantabile et presto, fl, pf, 1904; Concertstück, va, pf, 1906; Légende, tpt, pf, 1906; Sonata no.3 'dans le caractère populaire roumain', a, vn, pf, op.25, 1926; Sonata no.2, C, vc, pf, op.26/2, 1935; Impressions d'enfance, D, vn, pf, op.28, 1940

Pf: Prélude, 1896; Scherzo, 1896; Suite no.1 'dans le style ancien', g, op.3, 1897; Variations, A♭, 2 pf, 1898; Impromptu, 1900; Prelude and Fugue, 1903; Suite no.2, D, op.10, 1903; Suite no.3 'Pièces impromptues', op.18, 1913–16; Sonata no.1, f♯, op.24/1, 1924; Sonata no.3, D, op.24/3, 1935 [Sonata no.2 does not exist]

Chromatic harp: Allegro de concert, 1904

Principal publishers: Enoch, Editura muzicală, Salabert

The above list includes only published works and works with opus numbers; for fuller lists see Foni and others (1964), 264ff, and Firca (1985–)

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NOEL MALCOLM

Engardus. *See* EGARDUS.

Engel, Carl (i) (*b* Thiedewiese, Hanover, 6 July 1818; *d* London, 17 Nov 1882). German organologist and musicologist. His musical education began with the Hanover organist Enckhausen and continued with Hummel and Lobe. He moved to England in 1844–5, settling first in Manchester and then (permanently) in London; there he began the intensive reading which was to become the basis of all his later work, and began to form a library and an exceptional instrument collection. After the death of his wife in 1881 he sold his books and the majority of his instruments, most of which were acquired by the Victoria and Albert Museum. A limited number, however, were bought by A.J. Hipkins; these were presented to the RCM after Hipkins's death.

His first scholarly publication of 1864 coincided with his connection with the South Kensington (later Victoria and Albert) Museum, where he remained for many years as its organological adviser, producing a series of publications on the holdings. His *Descriptive Catalogue* of 1870 established principles of classification that were definitive in the field, and also provides sources of acquisition, detailing which of the instruments were his own. His work doubtless prompted a Loan Exhibition in 1872, for which he produced the catalogue; the 1874 edition of his *Descriptive Catalogue* was superseded only in 1968. His other writings emphasize European folk music. His lengthy article 'The Literature of National Music' details the contents of many national song collections, and devotes attention to the character of English melodies.

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PHILIP BATE/MICHAEL MUSGRAVE

Engel, Carl (ii) (*b* Paris, 21 July 1883; *d* New York, 6 May 1944). American musicologist, administrator and composer of German birth. After studying at the universities of Strasbourg and Munich and as a composition pupil of Thuille in Munich, he emigrated to the USA (1905), becoming an American citizen in 1917. He was music editor for the Boston Music Company (1909–22), head of the Music Division of the Library of Congress (1922–34), president of the music publishing firm of G. Schirmer (appointed 1929) and honorary consultant in musicology to the Library of Congress (from 1934). Concurrently he worked as a columnist (1922–44) and editor (1929–44) of the *Musical Quarterly*. In 1934, with Sonneck and Kinkeldey, he founded the American Musicological Society, subsequently serving as its president (1937–8).

Engel was one of the first generation of American musicologists trained in Europe who applied the standards of continental musicology to American scholarship. He was closely associated with Sonneck (succeeding him as head of the Music Division of the Library of Congress, as president of G. Schirmer and as editor of the *Musical Quarterly*), but unlike him produced no major publications. Among his writings are *Alla breve* (New York, *c*1921, 2/1970), a series of brief lives of composers, and *Discords Mingled* (New York, *c*1931/*R*), a collection of essays, though only the latter is representative of his ability as a writer and scholar.

As a librarian Engel initiated the Library of Congress's tradition of sponsoring musical performances through the creation of the Elizabeth Sprague Coolidge Foundation, incorporated in 1925. This was one of the first projects to involve the American government in the arts. As a publisher he encouraged composers as varied as Schoenberg, Bloch, Loeffler, Griffes and Carpenter; and as a writer he combined a distinctive and fluent style with scrupulous care for accuracy and a wide range of interests. His compositions include songs and piano and chamber music, the *Triptych* for violin and piano being his most representative extended piece.

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WAYNE D. SHIRLEY

Engel, Hans (*b* Cairo, 20 Dec 1894; *d* Marburg, 15 May 1970). German musicologist. He studied musicology with Sandberger at the University of Munich, obtaining the doctorate in 1925 with a dissertation on the development of the German piano concerto from Mozart to Liszt. In 1926 he completed his *Habilitation* at the University of Greifswald and was appointed reader in 1932. In 1935 he came to the University of Königsberg (now Kalingrad) as a supernumerary professor, simultaneously headed the institute for church and school music, and was made professor in 1944. After Königsberg came under Soviet rule, Engel went to the University of Marburg in 1946 to head its musicology department.

Launching his career with a specialization in the Italian madrigal, Engel soon became a longstanding champion of German music, producing studies of numerous German composers and even arguing for the German origins of Franz Liszt. He was an outspoken promoter of research on regional music history and dedicated himself to the histories of Pomerania and East Prussia while working in those provinces, overseeing periodicals such as *Musik in Pommern* and *Ostpreussische Musik* and editions such as Denkmäler der Musik in Pommern. In 1936 Engel became editor of the newly established *Deutsche Musikkultur*, a journal designed to direct musicological scholarship to a wider public. During World War II, Engel dabbled in applying race studies to musicology and strove to find musical and racial kinships between Germany and its ally, Italy. Thereafter, he focussed more attention on Mozart (he was a member of the Zentralinstitut für Mozartforschung from 1931) and music sociology. He was recognized by his colleagues for his diverse interests and encyclopedic knowledge and was honoured with a Festschrift in 1964.

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PAMELA M. POTTER

Engel, Joel [Yuly Dmitrevich] (*b* Berdyansk, Crimea, 4/16 April 1868; *d* Tel-Aviv, 11 Feb 1927). Russian composer, critic, lexicographer and folklorist. He studied law at Kharkov University but soon turned to music, studying theory and composition with Taneyev and Ippolitov-Ivanov at the Moscow Conservatory (1893–7). From 1897 to 1919 he worked as a music critic for the newspaper *Russkiye vedomosti*. In 1901 his translation of Riemann's *Lexikon* into Russian with newly written sections on Russian music was published in Moscow. Although an early opera, *Esther*, was performed in 1894, his work as a critic overshadowed that as a composer. Under the influence of the Russian nationalist music critic Vladimir Stasov, however, he turned his attention to Jewish folklore, collecting, arranging, performing and publishing the songs of eastern European Jews. In 1909 his first album of ten Jewish folksongs appeared in Moscow; a second volume followed later in the same year. Engel continued to promote his new interest with public lectures and a series of articles in *Voskhod*. Extensive field-work followed, especially after the foundation in 1908 of the Society for Jewish Folk Music which counted among its members some of the best Jewish musicians of the day. In 1912 Engel joined folklorist S. An-Ski on an ethnographical expedition to Jewish villages in south Russia; later he published a collection of children's songs, *50 Yidishe kinderlider* (in Yiddish; Moscow, 1916). Engel's reputation as a composer rests with the incidental music to the 1922 Moscow production of An-Ski's dramatic legend *Dybbuk* which achieved international recognition through performances by that city's Hebrew-language Habimah Theatre. In 1922 Engel left the Soviet Union; during his stay in Berlin (1922–4) he helped found the Yuval Publishing House, where many of his compositions, including the orchestral suite from *Dybbuk* were published. During his last three years (1924–7) Engel settled in Tel-Aviv as a composer, teacher and choir conductor in support of his belief that the revival of Jewish song was prerequisite for any future art music in Israel.

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EDITH GERSON-KIWI/BRET WERB

Engel, Johann Jakob (*b* Parchim, 11 Sept 1741; *d* Parchim, 28 June 1802). German music aesthetician, theatre director and librettist. The son of a minister, he attended the Gymnasium at Rostock and later the universities at Bützow (1762) and Leipzig (1764), studying mainly theology and philosophy. While at Leipzig he became interested in the theatre, writing a Singspiel libretto after Goldoni's *Lo speziale* (*Die Apotheke*, music by C.G. Neefe, 1771), as well as making small additions to Gotter's Singspiel *Der Dorfjahrmarkt* (music by G.A. Benda, 1775). Three further texts (*Der Diamant*, *Der dankbare Sohn* and *Der Edelknabe*) were published with *Die Apotheke* under the collective title *Lustspiele* (Karlsruhe, 1783).

In 1775 Engel accepted a position in the Joachimsthal Gymnasium at Berlin, where he later became professor of philosophy and liberal arts. In 1785 he was entrusted with the education of Alexander and Wilhelm von Humboldt; in 1787 he became the tutor of Crown Prince Friedrich Wilhelm, and was also appointed to the Berlin Academy of Sciences. With the accession of Friedrich Wilhelm II he became co-director, with K.W. Ramler, of the newly created Nationaltheater at Berlin. He resigned after seven years and retired to Schwerin and Parchim until 1798, when he returned to Berlin at the king's summons.

Engel expressed his most noted views on musical aesthetics in *Über die musikalische Malerey* (Berlin, 1780, dedicated to J.F. Reichardt) and, somewhat extended and modified, in *Ideen zu einer Mimik* (Berlin, 1785–6). Both

works appeared in French translation shortly after their first publication; the latter was also translated into Italian (1818–20) and adapted by H. Siddons into English as *Practical Illustrations of Rhetorical Gesture and Action* (London, 1807, 2/1822/*R*). Engel was concerned principally with the representation in music of extra-musical ideas and feelings. He contrasted objective representation ('tone-painting') with subjective ('expression', in a general sense), maintaining that the first is completely justified only in texted music, that musical onomatopoeia is always incomplete, and that music best represents general feelings rather than the objects of those feelings. He thus emphasized the importance of expression vis-à-vis objective tone-painting, a view which Sandberger linked with Beethoven's instruction at the beginning of the Pastoral Symphony: 'Mehr Ausdruck der Empfindung als Mahlerey'.

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SHELLEY DAVIS

Engel, Karl (*b* Basle, 1 June 1923). Swiss pianist. He studied with Baumgartner at the Basle Conservatory and with Cortot at the Ecole Normale de Musique in Paris. After winning prizes at the Queen Elisabeth of Belgium Competition (1952) and the Busoni Competition in Bolzano (1953) he began an international career, specializing in the sonatas and concertos of Mozart, the Beethoven sonatas and the works of Schubert and Schumann. He also played chamber music with, among others, Casals, and was a discerning accompanist in lieder, notably with Prey and Fischer-Dieskau. He made many recordings, including Mozart concertos, Schubert and Brahms lieder and the complete piano works of Schumann. Engel was a professor at the Hanover Hochschule für Musik from 1955 to 1986 and subsequently taught at the Berne Conservatory.

RICHARD WIGMORE

Engel, (A.) Lehman (*b* Jackson, MS, 14 Sept 1910; *d* New York, 29 Aug 1982). American composer and conductor. He attended the University of Cincinnati and studied composition at the Cincinnati Conservatory. In 1929 he moved to New York, where he continued composition studies, first at the Juilliard Graduate School with Goldmark, then privately with Sessions. Engel founded and conducted the Lehman Engel Singers and the Madrigal Singers, and appeared widely with both groups in the late 1930s. *Four Excerpts from Job* (1932), one of his early works, appeared in the October 1932 issue of *New Music*; its style, atonal and canonic, suggests the influence of Schoenberg and Webern. His later music reflects an eclectic, more extroverted idiom, shifting to and from tonality and diatonicism, and marked by incisive rhythms. Most of his compositions, which cover a wide range of genres, were written between the late 1920s and the late 1950s.

Engel's reputation rests chiefly on his work in the theatre as a leading composer, conductor and musical director. He composed incidental music for numerous major theatrical productions and dance music for several distinguished choreographers, including Martha Graham. On Broadway he served as conductor and/or musical director for many shows, including *Wonderful Town* (1953, Bernstein), *Fanny* (1954, Rome), *Jamaica* (1957, Arlen), *Destry Rides Again* (1959, Rome), *I Can Get It for You Wholesale* (1962, Rome), and *Bajour* (1964, Marks); he also directed productions outside New York. In the field of opera he conducted the premières of Weill's *Johnny Johnson* (1936), Copland's *The Second Hurricane* (1937) and Menotti's *The Consul* (1950).

Engel initiated and directed BMI's Musical Theatre Workshops (1960–82) and held administrative posts with Columbia Pictures, the Concert Artists Guild, Arrow Music, the League of Composers, and other organizations. He wrote several books and delivered a series of lectures for the Smithsonian Institution on the evolution of American musical comedy. He also edited *Renaissance to Baroque: 3 Centuries of Choral Music*, published in seven volumes (1931–69). Among the honours he received are three Tony awards (1950, for Menotti's *The Consul*, and two in 1953) and awards from the England Theatre Conference (1977) and the Los Angeles Drama Critics' Circle (1981). His papers were donated to Yale University.

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(*selective list*)

Operas: The Pierrot of the Minute (1), 1927, Cincinnati, 1928; Golden Ladder (musical comedy), collab. W.A. King, J. Ross, L. Allan, Cleveland, 1953; Malady of Love (1, Allan), 1954, New York, 1954; The Soldier (3 scenes, Allan, after R. Dahl), 1955, New York, 1956; Serena (musical comedy, after S.N. Behrman), 1956

Ballets (all choreog. M. Graham unless otherwise stated): Ceremonials, 1932; Phobias (G. Sandor, F. Sorel), 1932; Ekstasis, 1933; Transitions, 1934; Imperial Gesture, 1935; Marching Song, 1935; Traditions (Limón, others), 1938; The Shoe Bird (R. Cooper, after E. Welty), 1967, Jackson, MS, 1968

Incidental music: Within the Gates (S. O'Casey), 1934; Murder in the Cathedral (T. S. Eliot), 1936; A Streetcar Named Desire (T. Williams, dir. Kazan), 1947; St. Joan (G.B. Shaw, dir. M. Webster), 1951; The Trojan Women (Euripides), 1951; Middle of the Night (P. Chayefsky, dir. J. Logan), 1956; Measure for Measure (W. Shakespeare, dir. Webster), ?1957; Twelfth Night (Shakespeare), 1957; The Tempest (Shakespeare), 1959 [for television]; *c*45 others

Other works: The Chinese Nightingale, cant, 1928; 4 Excerpts from Job, chorus, 1932; Str Qt, 1933; Pf Sonata, 1937; Sym. no.1, 1939; The Gates of Paradise, variations, pf, 1941; The Creation (Genesis), nar, orch, 1945; Ov. for the End of the World, 1945; Sym. no.2, 1945; Va Conc., 1945; Vc Sonata, 1945; Dialogue, vn, va, 1950; Vn Sonata, 1953; Roogies Bump, film score, 1954; Beyond Gauguin, film score, 1959

MSS in *CtY*

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STEVEN E. GILBERT

Engelbert of Admont (*b* *c*1250; *d* 1331). Austrian theorist. A Benedictine monk of Admont, he studied at Prague (1271–4) and then at Padua (at the university and the Dominican school of theology). After 1285 he probably became Abbot of St Peter's, Salzburg, and from 1297 to 1327 he was Abbot of Admont. His *De musica* (ed. in Enrstbrunner: *Der Musiktraktat*) was obviously written to improve the musical knowledge of liturgical singers and their teachers. It draws on a collection of well-known treatises (including workd by Guido of Arezzo, Boethius and Isidor), surveying traditional music theory and terminology and explaining it in terms influenced by Aristotelian thought; yet, despite its didactic purpose, there is a strange discrepancy between the simple explanations of basics and the high level of presupposed philosophical knowledge.

Englebert divided *De musica* into a theoretical part (parts I and II) and a part concerned 'more with the practice' of music (parts III and IV). Part I presents definitions of music and sound, and the various nomenclatures used by earlier authors; part II explains the proportions of intervals and their species in relation to the diatonic context. Part III is concerned with 'ars solfandi', describing the solmization system in detail and prepairing, in its explanation of the tetrachord system of the Reichenau theorists, the doctrine of the eight 'toni musici'. Part IV, the main subject of which is plainchant, contains chapters conveying general concepts and the musical thinking of Englebert, for example the application of the Aristotelian terms 'motus naturalis' and 'motus violentus' to music. The work culminates with the last six chapters, his teaching on the 'distinctiones' in plainchant, in which he explains the necessity of structure in music and of singing with the natural requirements of perception.

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ANDREW HUGHES

Engelmann, Georg (i) (*b* Mansfeld, nr Eisleben, *c*1575; *d* Leipzig, bur. 11 Nov 1632). German composer, organist and writer, father of GEORG ENGELMANN (ii). In 1593 he matriculated at the University of Leipzig, and he spent the rest of his life at Leipzig. About 1596 he was appointed organist of the university church, St Pauli, and then became musical director there, a position in which Sethus Calvisius collaborated with him for a time. In 1625 he also became organist of the Thomaskirche; Johann Schein and Tobias Michael successively held the position of Kantor during his years there. He held both his posts until his death, which resulted from the plague; Paul Fleming commemorated him in a Latin elegy.

Engelmann's published music was widely known in central Germany. His occasional motets, which are virtually all for six to eight voices and sometimes for two choirs, are competent, well-wrought works. His quodlibet is a long single work constructed from 72 musical and textual phrases of 53 different motets and German lieder by 12 composers – Lassus, Handl, Scandello, Meiland, Victoria, Schlegel, Ivo de Vento, Hieronymus Praetorius, Wert, Pevernage, Massaino, Knöfel – and some anonymous works. According to the title-page, the humorous mixture of Latin and German words and their associated music was composed for music lovers and friends in Leipzig.

Engelmann's three volumes of dances (1616–22) are specially noteworthy. They consist basically of pavans and galliards paired after the English manner, each pair being related tonally and often melodically and harmonically. Engelmann liked to give his dances fanciful names and he used anagrams to highlight connections between a pair; for example, a pavan called *Mirar* is followed by a galliard called *Rimar*. English (and also north German) influence is suggested too by traces of English jigg tunes. Although the opening passages of his pavans are motet-like in texture, Engelmann, like Scheidt and Thomas Simpson, generally adopted a more modern, freely polyphonic style, characterized by idiomatic string writing and brilliant, sometimes decorative figuration in the two highest parts.

As well as his interesting chronicle of musical and other events in Leipzig from about 1597 to 1632, Engelmann seems to have written at least one other prose work, for both Walther and Mattheson referred to his 'musical discourses concerning new and old music'.

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OCCASIONAL

Cantio nuptialis in honorem ... Dn. M. Melchioris Herlizii ... XXX Augustii 1596, 6vv (n.p., 1596)
Cantio in honorem ... Dn. Valentini Pischelii, 7vv (1600)
Dictum psalmi 147 ... honoris ... philosophiae candidatis ... quibus 25. januarij anno 1616. in inclyta Academia Lipsiensis, insignia & titulus magisterij publice conferebantur, 8vv (1616)
Hymnus jubilantium Lutheranorum Panegyricus: der 76. Psalm (Gott ist in Juda bekannt), 8vv, bc (1617)
Encomium sapientiae, ex capite 3. proverbiorum Salomonis (Beatus homo), 6vv, bc (1618), lost, but extract ed. in Wustmann
Ein Spruch aus dem 68. Psalm: Gott ist ein Vater der Waisen ... in eine Mottet ... verfasset ... zu den Hochzeitlichen Ehrenfreuden dess ... Matthiae Götzen ... und der ... Catharinen Schürer (Singet Gott, lobsinget seinem Namen), 8vv, bc (1619)
Eulogiai gamikai festivitati nuptiarum ... Dn. Laurentii Wilhelmi ...

cum Maria ... Georgii Richters ... filia (Cantores amant humores), 4, 9vv (1625)
Letzte Sterbens-Gedancken und Valet-Worte der ... Catharinen ... Schürerin ... in einen Trauergesang gefasset, welcher mit seiner ... vierstimmigen Choral-Melodey ... Ach Gott von Himmel sih darein: item, Wo Gott der Herr nicht bei uns helt (Clag, Trübsal, Elend überall), 4vv, in Epicedia Götziana (1631); extract ed. in Wustmann

OTHER VOCAL

Quodlibetum novum latinum, ex variis cantionum, maximam partem sacrarum, 5vv, bc (1620)
Jauchtzet dem Herrn alle Welt, 8vv (n.p., n.d.), inc.
Lobet und preiset den Herren, ?8vv, *D-Dl*
Gott schweig doch nicht also, 8vv, *Dl*
65 motets (7 printed), mostly 8 and more vv, lost (listed in Werner)

INSTRUMENTAL

Fasciculus [21] concentuum, cujusmodi paduanas et galliardas vulgo vocare solent, a 5 (1616); ed. H. Mönkemeyer (Celle, 1995); pavan and galliard ed. in Delli; extract of pavan ed. in Wustmann
Fasciculus sive missus secundus (22] concentuum, cujusmodi paduanas et galliardas vulgo vocant, a 5 (1617); ed. Mönkemeyer (Celle, 1995); 1 pavan ed. in Delli; 1 pavan and galliard ed. Thomas (London, 1990)
Fasciculus tertius [24] concentuum, cujusmodi paduanas de galliardas vulgo vocare solent, a 5 (1622); pavan ed. in Delli; balletto, galliard and intrada ed. in Wustmann

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KARL-ERNST BERGUNDER/FREDERICK K. GABLE

Engelmann, Georg (ii) (*b* Leipzig, between 1601 and 1605; *d* Leipzig, 1 Sept 1663). German organist and composer, son of GEORG ENGELMANN (i). He matriculated at the University of Leipzig in 1618 and was sworn in there in 1622. After his father's death he succeeded him as organist of the Thomaskirche, Leipzig, but only after two other candidates, the Merseburg Cathedral organist Caspar Schwarze and Gottfried Scheidt, had refused the post; he was first appointed on probation and was confirmed in office on 24 April 1634. In his later years he began to neglect his duties, and early in 1659 he was dismissed because of his continual heavy drinking. He died in total penury.

A volume of eight-part masses by Engelmann was announced in a book fair catalogue of 1643, but it is not known if it was published. His only extant works are two funeral songs, *Es heben all bereit* for four voices and continuo and *Giebstu nicht, o werther Gott* for five voices and continuo, both published at Freiberg in the year of his dismissal, 1659; the second was written to commemorate his son, Georg Ernst, who died at the age of 20.

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KARL-ERNST BERGUNDER

Engelmann, Hans Ulrich (*b* Darmstadt, 8 Sept 1921). German composer and theorist. He studied composition with Fortner, Leibowitz and Krenek (from 1947), philosophy with Theodor W. Adorno and Max Horkheimer, among others, and musicology (DPhil 1952) at Frankfurt University. Following a stay in Iceland (1953–4), he worked as music adviser and composer at the Hessisches Landestheater, Darmstadt (1954–61), the Nationaltheater, Mannheim (1961–9) and the Städtische Bühnen, Bonn (1972–3). From 1969 to 1986 he taught composition as professor at the Frankfurt Musikhochschule. He has lectured on contemporary music at festivals and universities internationally. His honours include a scholarship from Harvard University (1949), the Confederation of German Industry prize (1955), the Lidice Prize of Radio Prague (1960), scholarships from the Villa Massimo, Rome (1960, 1967, 1983), the Stereo Prize of the German broadcasting industry (1969), the Johann Heinrich Merck Award (1971), the Goethe Medal (1986), the Order of the BRD (1991) and the Hessian Order *pour le merite* (1997).

Engelmann's output shifted in 1948 from freely atonal works to dodecaphonic and serial compositions. In 1961 he began to enlarge his compositional repertory further by incorporating techniques such as electronic sound generation, graphic notation, collage and montage. Many of his works also include jazz elements. His use of diverse techniques reached its climax in the pluralistic, multimedia dramatic works *Der Fall van Damm* (1966–7), *Ophelia* (1969), *Commedia humana* (1972) and *Revue* (1972–3), the dramatic style of which also reflects his interest in stereophonic radio opera. After a period during which he engaged primarily in the revision of earlier works (1974–9), he focussed his attention on smaller ensembles and developed a more homogeneous style.

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Stage: Doctor Faust's Höllenfahrt (chbr op, 1, Klabund, Engelmann), op.4, 1949–50, Hamburg, 1951, rev. Nuremberg, 1962; Magog (Musikdrama, 2, A. Müller and Engelmann), op.16, 1955–6; Der verlorene Schatten (lyrische op, 2, Engelmann, after A. von Chassimo), op.22, 1960; Der Fall van Damm (radio op, 3, M. Kutter), op.30, 1966–7, Cologne, 1968, rev. Münster, 1974; Ophelia (multimedia-theatre, M. Goldschmidt), op.36, 1969,

Hannover, 1969; Revue (Musiktheater, 2 pts, W. Swaczynna and Engelmann), op.43, 1972–3, Bonn, 1973; incid music for stage and TV

Orch: Impromptu, op.4a, 1949; Strukturen (Den Taten der neuen Bildhauer), op.15, chbr orch, 1954; Trias, op.24, pf, orch, elecs, 1962; Sonata, op.32, jazz orch, 1967, rev. 1995; Modelle II, op.39, trbn, perc ens, 1970; Sinfonia da camera, op.46, chbr orch, 1981

Vocal: Komposition in 4 Teilen, op.11, S, fl, pf, perc, 1953; Die Mauer (dramatic cant.), op.13, S, T, Bar, SATB, orch, 1954, rev. 1960; Eidophonie, op.25, chorus, perc, 1962; Commedia humana, op.42, spkr, double chorus, vc, elecs, 1972; Stele für Büchner, op.52, A, Bar, SATB, orch, 1986–7; Omnia tempus habent, chorus, 1996

Chbr and solo inst: Jazz-Sonatine, pf, 1945, rev. 1978; Toccata, op.1b, pf, 1947; Cadenza, op.23, pf, elecs, 1961; mini-music to siegfried palm, op.38, vc, 1970; Dialoge, op.51, pf, perc, 1986–90; Tastenstück, op.56, pf, 1991–3; per Luigi, fl, cl, vc, perc, elecs, 1996

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KdG (J. Kopp); *MGG1* (R. Lück)

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U. Stürzbecher, U. Dibelius, C. Kühnl and others: *Commedia humana. Hans Ulrich Engelmann und sein Werk* (Wiesbaden, 1985)

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JAN KOPP

Engelmann, Johann Christoph. *See* KAFFKA, JOHANN CHRISTOPH.

Engerer, Brigitte (*b* Tunis, 27 Oct 1952). French pianist. She studied the piano first in her native city and then in Paris, winning a *premier prix* in the class of Lucette Descaves at the Paris Conservatoire in 1968 and a prize in the Marguerite Long-Jacques Thibaud Competition the following year. She then studied with Stanislav Neuhaus at the Moscow Conservatory and won prizes at the Tchaikovsky Competition (1974) and the Queen Elisabeth of Belgium Competition (1978). She has appeared in recitals and with orchestras throughout the world and made notable recordings of Russian music, including works of Musorgsky, Rachmaninoff and Tchaikovsky. Her unforced technique and poetic approach have also made her an outstanding interpreter of Schumann. She is an active chamber musician and has recorded Ravel's complete works for violin and piano (with Régis Pasquier) and the violin sonatas of Grieg and Schumann (with Olivier Charlier). She was appointed professor of piano at the Paris Conservatoire in 1994. (C. Timbrell: *French Pianism*, White Plains, NY and London, 1992, enlarged edn forthcoming)

CHARLES TIMBRELL

Engführung (Ger.: 'leading closely'). Thematic imitation at a short time interval, done in such a way that the statements of the theme overlap. In fugue and other contrapuntal forms it is called STRETTO.

England (i). Country on the north-western periphery of Europe. Although its borders and some of its institutions have changed little in a millennium, England nevertheless finds its identity, cultural as much as political, subject to an ever-shifting network of contributing peoples and governances. Some consideration to the terms and relationships that define England within Britain are given here.

Geographically, England is the largest, southernmost part of Great Britain, itself the larger of the two main land masses constituting the British Isles. Wales and Scotland are the other units of Great Britain, together with certain offshore islands long incorporated, namely the Channel Islands and the Isle of Man, both Crown dependencies of largely English culture, although they have their own laws, coins and assemblies. Politically, Britain – the United Kingdom, a democratic constitutional monarchy – has since 1922 included Ulster (Northern Ireland) and excluded Eire (southern Ireland), which became independent at that date; previously, the whole of Ireland was a possession of the British crown, colonial until political union in 1801. The kingdom of Scotland was politically independent of England until the Act of Union of 1707, though the two countries have shared a monarch from 1603. Wales was to all intents and purposes assimilated to England from 1485, though its language, unlike the other Celtic ones of Britain, retained official currency within the principality that it had become. To add to the historical complexity, England was effectively a colony of Normandy, governed by a French-speaking élite after William I's conquest of 1066, but by the time of his great-grandson Henry II, 100 years later, England and its monarch exercised control over the larger part of what is now France, though Henry was king only of England. Before the Norman Conquest, English identity must largely be a matter of Anglo-Saxon culture and language, imposed by invasion on earlier Celtic ones and modified in turn by a Danish admixture from later invasion. The paradox of English versus British identity is prominent in the figure of Arthur, a symbolic English national, yet historically a Celtic Briton fighting the Anglo-Saxons (as he appears in Purcell's semi-opera of 1691). Minus Ireland and Scotland, Britain comprised a group of Celtic tribes under Roman occupation for the first four centuries CE; they nevertheless joined as Britons in Boudicca's uprising of CE 61. English cultural identity dates arguably from around the time of Bede, possibly the first commentator to assume it. The English language developed from Anglo-Saxon but was not the vernacular of the governing classes until the 14th century. Now it is the foremost language of the world, but is spoken at home not just in noticeably different ways in the various traditional constituencies of Britain (including those of class and region) but by English citizens of increasing ethnic and cultural diversity.

England has always been the predominant entity within Britain, not least because its capital city, London (succeeding Winchester in the 12th to 13th centuries, although Westminster Abbey was already the coronation site before the Norman Conquest), has remained the capital of the United Kingdom and the hub of the overseas British

Empire. From its Roman foundation in the 1st century CE, London has always been the largest city in Britain. By the end of the 17th century it was the largest in western Europe, subsequently the largest in the world until the early 20th. In the new millennium London is still a leading metropolis and one of the greatest cultural centres of the world. It has dominated England's musical life and thus England has dominated Britain's, although seldom, if ever, Europe's or the world's prior to late 20th-century pop culture.

I. Art and commercial music. II. Traditional music.

I. Art and commercial music

1. Contenance angloise. 2. Orpheus Britannicus. 3. Absence of mind. 4. A musical renaissance. 5. English musical identity.

1. CONTENANCE ANGLOISE.

(i) Englishness in music. All the above factors have affected England's music, as have many others historically dependent upon them and perhaps a few external constants such as climate and geography. Thus musical terms of reference must be sought amid an interlocking and chronologically shifting set of identities at, above and below the level of England in structural and community terms. In a long-surviving monarchy linked for much of its history with a state church – a unique configuration in the present, though formerly paralleled up to a point in tsarist Russia – we should expect music to play a symbolic role as regalia, facilitating the country's corporate sentiment, trade, diplomacy, sense of history and so on. This role posits an inevitably hegemonic rather than ethnic or regional destiny for musical concepts of Britishness or Englishness other than the folk ones which it nonetheless embraces at critical moments. Yet just as the physical regalia have been melted down in the past, musical tokens are prone to remodelling over time and according to circumstances. Whether a populist national identity (that is, patriotic solidarity) can be assumed at all for Britain before the 18th century has been questioned, but 'England', already proudly peripheral, is a powerful construct in Shakespeare, who projects it back to the Middle Ages.

Music, as a performing art, is subject to institutional production, and musicology has not lacked accounts of how the nation's musical institutions (the Chapel Royal, for instance) function anatomically in the body politic. J.A. Westrup's 'England' article in *The New Grove* (A1980) and Caldwell's in *MGG2* (A1995) both offer comprehensive chronicles, Apel's in *The Harvard Dictionary of Music* (A1944) a thoughtful pocket survey. Beyond this, the discipline's emphasis on composers and their styles has tended to play into the hands of 19th- and 20th-century nationalism in its search for an intrinsic Englishness, spurred by certain contemporary perceptions of difference dating from as far back as the Middle Ages, above all in the sphere supposed to be most international: the pre-Reformation church. Englishness of style must certainly be addressed in this article, but the musical representation of England or Britain cuts other ways as well. As for the question of English music or British music, it is easier to raise conundrums than propose a rule of thumb. Perhaps all one can suggest, tentatively and with massive exceptions, is that from the 18th century musical representation of England tends to pertain more to the private sphere, of Britain, and indeed London, than to the public.

As early as the 1440s, in *Le champion des dames*, the Burgundian court poet Martin le Franc recognized in the contemporary English music of John Dunstaple and his fellows (Leonel Power, for instance) a discrete style, influential on the continental masters Du Fay and Binchois, 'characterized ... by "sprightly consonance" and a number of specific technical features' (Caldwell, A1991, pp.109–10). Two sweet-sounding 'sighting' (extempore) idioms, 'English discant' (two-part, contrary-motion counterpoint favouring the imperfect consonances, namely 3rds and 6ths) and faburden (parallel 6–3 homophony), contributed to this perception, as did 'gymel' when misunderstood abroad as improvised duetting in 3rds (it is, rather, an English *divisi* vocal scoring). Interacting with the more elaborate, cosmopolitan motet and chanson styles, they produced what Caldwell (ibid., 120) sees as the paradoxical mixture of 'euphony ... or, on the contrary, that relish for the harmonic clash of independently conceived lines' – the latter perpetuated, one senses, in the 'English cadence' flat and sharp 7th simultaneities of Tallis, the spiced chromatic collisions of Purcell, and the sombre triadic false relations of Vaughan Williams, all running counter to the diatonic strain.

Ever since Dunstaple's period, commentators and sometimes composers have been tempted to treat the idea



1. 'The minstrels who should solace a king': miniature from the treatise 'De secretis secretorum' by Walter of Milemete, 1326–7 (GB-Och 92, f.43r); their instruments are (from top to bottom) double pipe, fiddle, gittern (citole), timbrel, bagpipes, shawm, crowd, pipe-and-tabor, gong, portative organ, and (centre) positive organ and harp

of a special kind of sonority or other inherent property as the philosopher's stone of Englishness in music, Dahlhaus's 'immutable ethnomusical component'. Immutable it may not be, but the later Middle Ages and Reformation is as good a time as any on which to pin certain indigenous traits with causes and consequences before, in and beyond their era. Late Gothic sonority with its sense of space is one such trait, the cultivation of the English language and associated forms in songs, carols and anthems another. Both will be considered below.

(ii) The Gothic legacy. The uniqueness, longevity (roughly 1350–1530) and magnificence of the final English phase of Gothic architecture, the Perpendicular style, with its featherweight use of stone in fan vaults and huge windows, has often prompted comparison with the music written for such buildings. Certainly, English church music in the greater part of the century before the Reformation of the 1530s and 40s developed a spatial magnificence and complexity in patent stylistic isolation from the continent. This was in both arts partly the economic result of royal and aristocratic patronage: William of Wykeham endowed both the chapel buildings and choral foundations of Winchester College (1382) and New College, Oxford (1379), Henry VI did the same for Eton College and King's College, Cambridge (both 1440–41). In all four establishments there were 16 boy choristers plus a smaller number of adult clerks. Choral as opposed to solo polyphonic singing in church thereby developed early and far in England and gave rise to the unprecedentedly wide pitch range (*F* to *a″*), large number of polyphonic parts – six or seven routinely, sometimes nine or even 13 – and quirky, flamboyant textures of the votive antiphons of the Eton Choirbook of the late 15th century, an outstanding source preserving a unique virtuoso repertory virtually single-handed and to this day residing in its original home.

This style peaked with Fayrfax, Taverner and Sheppard and enjoyed a brief final flowering during Mary Tudor's Catholic reign (1553–8) in the antiphons of William Mundy and Tallis (including *Gaude gloriosa*), but it can still be sensed in Byrd's late Latin publications and presumably gave rise, in a different context, to Tallis's famous 40-part motet, *Spem in alium*, perhaps even, in the 20th century, to the doggedly British 'new complexity' foreshadowed in Brian, Sorabji and van Dieren and latterly pursued by Smalley, Ferneyhough, Dillon and others (Dillon acknowledging the Tallis influence). Certainly, the idiom was isolated from Renaissance limpidity developing at the hands of Josquin, and in the Anglican Reformation continental church music could in any case enjoy no place; but it might be argued that the contrapuntal and textural transparency of the latter, when finally taken up in England with the Italian madrigal (*Musica transalpina*, 1588), leading to the indigenous madrigal school – the only one outside the genre's country of origin – of Weelkes, Wilbye, Ward and others up to 1625, furnishes an excellent example of the English endorsing an idiom late and then excelling at it. Works such as Ward's *Out from the vale* and Wilbye's *Draw on, sweet night*, the former with its six-note diatonic dissonance, combine supremely expressive humanism with something residual of Gothic extremity.

The Eton Choirbook is one of the last of a series of manuscripts of English liturgical music from whose chance survival whole works, biographies and repertories have had to be extrapolated. Earlier ones, in a diminishing perspective of period, knowledge and musical accessibility, include the Old Hall Manuscript (*c*1400), the Worcester Fragments (13th- and early 14th-century conductus), and the Winchester Troper (*c*1000, associated like the famous Winchester organ with the cantor Wulfstan and containing the earliest surviving collection of Western polyphony, in the form of two-part organa). Further manuscripts in collections abroad make it doubly difficult to judge the extent to which English sacred polyphony in the Middle Ages, taking its cue from the localized Sarum (Salisbury) rite, was *sui generis*, or conversely influential on the Continent. The development of the cyclic cantus firmus mass of which the 'Caput' Mass of around 1440, tangentially ascribed to Du Fay but almost certainly English, is tantalizing evidence, is a case in point, imitated as it was by Ockeghem who thereby 'ensured the preservation of a certain Englishness in the mainstream of European music at a time when direct contact had failed' (Caldwell, A1991, p.158) owing to the political ousting from France abroad and the Wars of the Roses at home. Regardless of this particular work's authorship, one might still say with Bukofzer (C(i)1950, p.223) that 'the cyclic tenor Mass is the most influential achievement of the English school of Renaissance music', and consider further whether it marks the origins of 'symphonic' unification in Western musical thinking, an ambition whose scope already seems exultant, though with different structural means, in the extraordinary span of continuous musical time (up to 20 minutes) commanded in such a 'late Gothic' work as Mundy's *Vox patris caelestis*.

(iii) English melos. The English may have liked to discant on 3rds and 6ths because they were 'merry to the singer and to the hearer' (quoted in Apel, A1944, p.241), but the 'merrie England' myth in music goes back a lot further than the 15th century, to SUMER IS ICUMEN IN, the secular song (also with sacred words) preserved in a Reading Abbey manuscript probably of the later 13th. No matter that 6/8 is only one of its possible rhythmic interpretations; that, the minor-3rd cuckoo calls, major mode, affection for nature, rhetorical exuberance ('sumer' and 'cumen' on the upper tonic), oscillating harmony and drone bass make it the perfect English pastoral prototype, 'slightly too good to be true', as has been said of Grainger's *Country Gardens* as a folktune arrangement. Yet it is true, early date and all, and two more things about it bear consideration: its form and its melopoetics.

Sumer is icumen in is a rota, that is, a canon, in four parts. It is accompanied by a four-bar, two-part ostinato bass (*pes*), making six parts in all, otherwise unprecedented before the 15th century. Clever in its handling of all this (see *HarrisonMMB*, pp.141–4), it suggests an English love for music that turns around perpetually, whether with canon (or fugue), ostinato or refrain. Rondellus, the technique of canonic voice exchange common in English motets of the same period, is indeed how the *pes* of *Sumer* works. Often arrived at in the course of a canon, the onomatopoeic 'burden' is a feature of many of the recreational songs collected or composed by Thomas Ravenscroft – see *Derry, ding, ding, dasson* in *Melismata* (1611) – and is also implied in Shakespeare's *Full fathom five*. Purcell's catches, many of them obscene, and the gentleman's catch culture catered for by Playford and other publishers sees the impulse extended into the

17th and 18th centuries, as a tavern or club pursuit related to the rise of concert life. Into the 19th century runs the glee, still retaining something of its remote link with clerical or monastic hilarity in the parts for male alto (60 male altos sang in the first performance of Mendelssohn's *Elijah* in Birmingham in 1846, and they cannot all have been from cathedral choirs) and in its fugal tendencies, dutifully chronicled as late as 1872 in the famous description of a musical meeting of the Bursley Mutual Burial Club in Arnold Bennett's novel *Clayhanger*. Parallel to all this, vernacular fugue and refrain come together comparably in the carol, courtly song and even the anthem.

The carol is associated overwhelmingly with Christmas and good cheer, but its indigeneity is best defined formally, as a song (originally danced) with parallel verses framed and separated by a recurrent section (again best called a burden), different from the refrain that can occur in addition as the last line of each verse. The *Agincourt Song* about the 1415 battle against the French (*Deo gracias, Anglia*, MB, iv/8) follows this prescription but also includes a second burden. Do its patriotic sentiment and (partly) English text make it a popular song or its polyphony a courtly or clerical one? Simpler polyphonic ploys of rudimentary imitation and canon characterize the burdens of some later songs such as, respectively, Cornysh's *Blow thi horne hunter* and *A robyn* (MB, xviii/35, 49), and this is perhaps where the link with the early anthem may be perceived, if a refrain-like sense of release and solidarity is felt in the repeated *B* section of Richard Farrant's *Lord, for thy tender mercy's sake* and other short pieces (see Milsom, C(ii)1980–81). Something similar forms the essence of the 18th-century fuging tune, a procedure still enjoyed today by Nonconformist congregations singing *Sagina* or even *Cwm Rhondda*, while the circling burden form survives in various Christmas favourites (the waits' carol *Past three o'clock*), in Victorian hymns (*All things bright and beautiful*), and in any 17th-century country dance tune, such as the Playford one pressed into service for *All things bright and beautiful*, built for indefinite repetition until a midway *fine*. Given the ubiquity of the daily school assembly in 20th-century Britain, it is not surprising that traces of these forms and the intricate distinctions of burden and refrain should be felt even in pop songs, such as the Beatles' *Eleanor Rigby*, *Can't buy me love* and *Help!*.

The melopoetics of *Sumer is icumen in* also tell us something. They make the most of the propensity of Anglo-Saxon words to intensify the stress of rhyme with association of sense – 'groweth'/'bloweth' 'seed'/'mead', even 'starteth'/'farteth' – and when the onomatopoeic dimension in which this association frequently resides (think of 'sneeze'/'wheeze') is extended to melodic congruence, a very tight lyrical premise ensues, unifying sound and sense. Compare the melodic settings of the rhymes given above: each involves an identical or corresponding (5th-removed) note and/or a similar contour. Nor is *Sumer is icumen in* the start of such melopoetics, for they can be found in the very first English songs, three attributed to St Godric who died in 1170, as with the coordinates of 'bur'/'flur', 'delie min sinne'/'bring me to winne', and 'mod'/'God' in *Sainte Marie* (HAM, 23a). Wagner, of course, exploited similar Anglo-Saxon properties of assonance and alliteration outside the English language in his *Stabreim* usage of the *Ring*, and we should have to take lyric devices back to the narrative ballad and epic of *Beowulf* and its period, and understand the structural role of harp (strictly lyre) accompaniment in minstrelsy, to uncover the roots of such art. The point is that it branched and flowered differently in English once the language lost its inflections and gained the flexibility of romance words, and to one later node, 18th-century nursery rhyme, must be added another, bourgeois comic opera, above all when the wit of Arthur Sullivan was added to that of W.S. Gilbert. Two of Gilbert and Sullivan's techniques, both cadential, need highlighting: the conflict of homely vernacular sense with lyrical or operatic decorum (as when Buttercup refers to 'toffee' and 'coffee' in a graceful waltz); and the use of dissociation between sound and sense – and normally incongruent grammar – through rhyme ('one cheer more'/'Pinafore'). These techniques were honed further by P.G. Wodehouse, possibly the first musical theatre lyricist to re-establish the practice of letting the tune be written before the words.

These melopoetics imply a simple equation between note and syllable, and one way to view the polar impulses



2. Opening of the top part of a motet setting of the Latin drinking song 'O potores', with illuminated initial, c1440 (GB-Lbl Eg.3307, f.72v)

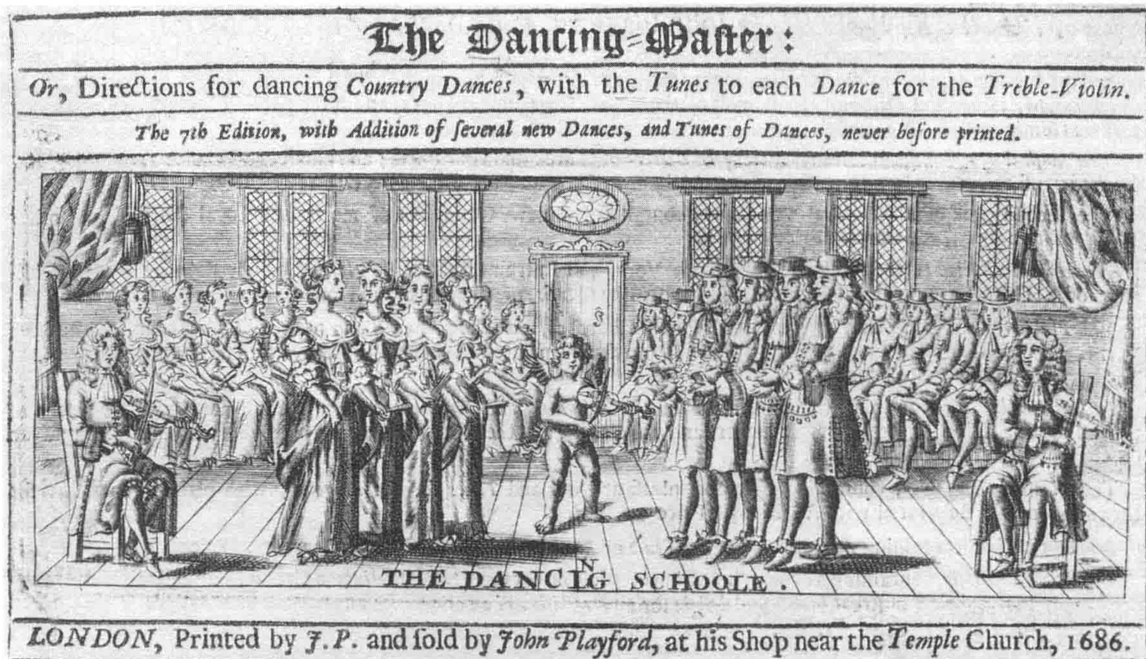
of cultivated and vernacular expression in English music is in terms of melismatic or syllabic text-setting. It is the relationship between foreign opera and indigenous musical theatre in Purcell's and Handel's London. Later it is the florid rebellion of Britten in his song cycles, starting with *On this Island* (Auden, 1936), Tippett in his W.H. Hudson cantata *Boyhood's End* (1943) and both in their operas, against the syllabic 'just note and accent' of Finzi setting Hardy (*Earth and Air and Rain*, 1936) and of Parry, Butterworth, Gurney, Quilter, Warlock, Ireland and many others in the pseudo-vernacular lyrical markets of church, school and salon. Earlier it is composers' responses to the Reformation's demand for intelligibility superseding their Marian extravagance: Tallis's short anthem *If ye love me*, prompted by Archbishop Cranmer's 1544 dictum 'for every syllable a note', as opposed to his *Gaude gloriosa*.

2. ORPHEUS BRITANNICUS. Perhaps more than the growing national identity, in the later 17th century and throughout the 18th it was the reciprocal factors of England's growing mercantile power channelled (predominantly through London) and growing civilian freedoms that produced a national music, above all song. They did so through the twin commercial stimuli of publishing and the public venue (theatre, concert hall, assembly room and pleasure garden) and the opportunities for participation and instrument manufacture that complemented them.

(i) The public and metropolitan sphere. From this time almost to the present, folk culture, in addition to being seen as a series of unselfconscious and separate traditions within Britain, might also be viewed within a single more commercial one of 'national song' which embraced rather than separated the 'four nations' while acknowledging representatives of each. Thus was the world's first national anthem (*God save the King* – see Scholes, C(iii)1942) produced and popularized, as was *Rule, Britannia*, alongside English, Welsh, Irish and Scottish songs (*Heart of oak*, *All through the night*, *The rose of Tralee*, *Loch Lomond* and many others), all to be sung at hearths that were British.

Modern concepts of patriotism were certainly involved in this enterprise, which stretched back to tavern club songs such as *Here's a health unto His Majesty* on the one hand and, on the other, *Lilliburlero*, the 'new Irish tune' arranged or composed by Henry Purcell that 'was highly instrumental in singing out a Bad Monarch [James II]' in 1688 (quoted in Spink, C(ii)1992, p.6). Here and at the prompting of dramatic scenarios and song texts in works for the London stage, notably Dryden's *King Arthur*, mentioned earlier, Purcell took upon himself the transformation of the masque's symbolic glorification of court and state into an exercise in more populist myth-making (and see Aspden, B(i)1997, on the link between ballad narratives and English opera plots). It sings of Britain (*Fairest isle*), but the viewpoint is English, not least when Purcell uses a country-dance style 'topic' in *Your hay it is mow'd* and the pomp and circumstance of diatonic dissonance in *Our natives not alone appear* (see the subdominant major 7th at the final iteration of 'sceptred subjects'). A handful of early 20th-century songs by composers of art music, notably Parry's *Jerusalem* (text by Blake), Holst's *I vow to thee, my country* and Elgar's *Land of hope and glory*, has now largely superseded the earlier national corpus, but the model is still ultimately Purcellian and still only ambiguously British as opposed to English.

Most song finds its way to the public's heart via media entertainment of one kind or another, and if the English have always been concerned with how their melody relates to sung words, its relation to spoken ones, and to spectacle and action, has been equally critical. This must be investigated, in view of the failure of English opera.



3. *Title-page of 'The Dancing Master' (London: John Playford, 7/1686)*



4. Performance of a masque, possibly on 'Cupid and Death': etching by Francis Cleyn from John Ogilby's 'Fables of Aesop Paraphras'd in Verse' (London: Thomas Warren, 1651); a masque on this subject by James Shirley was staged in 1653

The first reason for that failure must be that, as an Italian art form arriving in London shortly before Handel and his former employer George I, both German, for the ruling classes there was no more obvious necessity for opera to be anglicized than there was for the king to learn English in a world in which most political business was conducted in French. Long thereafter, the aristocracy held to Italy as music's natural habitat. This explains why until the 1880s Wagner was performed at Covent Garden in Italian, and why, leaving aside the question of audibility, even today taste or snobbery decrees that the majority of seasoned English opera-goers prefer to savour its fare in the original language rather than submit to its rhetoric in their own.

Yet regardless of language, England might still have followed a lead and made *dramma per musica* its own. Some artists did try, but perhaps Handel was the wrong exemplar; instead, Steffani (working in Hanover) shows us what picturesque and vivid drama Georgian opera might have been capable of, had his contemporary Purcell not died young and had Steffani's own works been available as models to Purcell's brother Daniel, and to John Eccles, Gottfried Finger and John Weldon as they wrestled with Congreve's *Judgment of Paris* libretto for an English opera prize in 1700 – a circumstance itself revealing a national concern to keep up with the Joneses, or rather the Charpentiers and the Scarlattis. (Eccles later wrote *Semele*, an italianate opera in English, but it was not produced.) Handel's theatrical enterprise, forsaking



5. Rehearsal of an opera: painting by Marco Ricci, c1709 (private collection); one of a series of paintings on this theme executed while Ricci was scene painter at the Queen's (later King's) Theatre, Haymarket (it has been suggested that the central figure may be the castrato Nicolini)

Italian opera for English oratorio upon diminishing returns after about 1740, was as business speculation too financially precarious for a delicate fusion of tastes and traditions.

Perhaps, in any case, the English simply knew what they liked best (see Temperley, *GroveO*). Stevens says of the English late Middle Ages that music was 'widely used in ceremony' as regalia (strictly speaking, as its adjunct) but 'occupied a markedly subordinate position'. He adds: 'Music was there to draw attention to something worth seeing' (B(ii)1961, pp.239–40). From the medieval tournament or royal progress through the Jacobean masque and London's theatrical heydays of the 17th and 18th centuries to the Andrew Lloyd Webber 'megamusical', this may be a prescription for the preferred role of dramatic music in England. Where music and the stage are concerned, from the community street theatre of the late medieval mystery plays onwards (of which complete cycles survive for York, Chester, Wakefield and probably Norwich), the English seem nearly always to have felt that there is a time to sing and a time to speak, a time to marvel and a time to partake, a time to aim high, a time to bend low. In the Wakefield Second Shepherds' Pageant the comic shepherds, three-part musical improvisers to a man, wonder at the angels' elaborate polyphony ('Three breves to a long . . . /Was no crotchet wrong') which they try to emulate. Angels sing, shepherds speak or croak faburden, just as in Shakespeare high characters speak blank verse, low ones tumbling prose, and in later musical theatre romantic *ingénues* warble their operetta soprano opposite male leads of comic parlando.

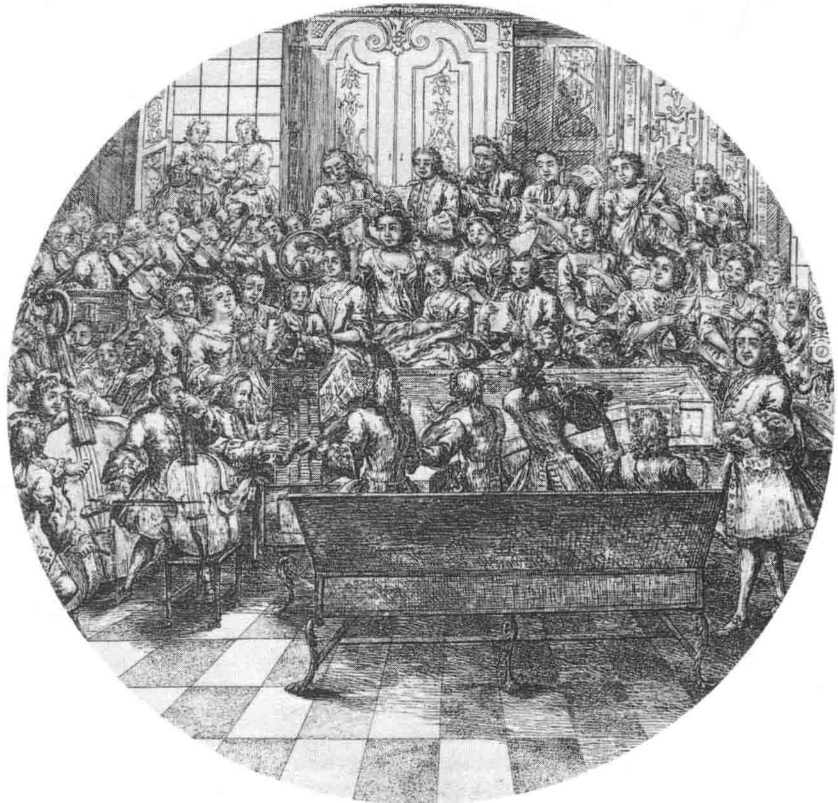
The class structure of Britain, that apparently ongoing sense of fitness, decorum and division in hierarchy, sometimes of 'us' and 'them' (see Cannadine, A1998), as well as of compromise between different interests, would seem to decree this. So too would the historical conditions of English drama. London's commercial theatre emerged early as a matter of financial speculation on the part of company managers endeavouring to control a prodigious pool of freelance acting, writing and musical talent and manipulate a broad and large public, including the monarch, by acquiring royal patents or avoiding the Lord Chamberlain's censorship, the latter not abolished until 1968. Although the details are confusing, in general the patent system operated by licensing two or three privileged theatres in any given season from 1663 until 1843, housed at various times as follows: Lincoln's Inn Fields (1656–1732), Dorset Garden (1671–1709), Drury Lane (1674), Covent Garden (1732–), Lyceum (1798–), and two Haymarket theatres, His/Her Majesty's/King's (opening as Queen's, 1705–) and Theatre Royal (1720–). This had two consequences. First, spoken drama might be licensed at the one house, opera at the other (or the third), which highlighted opera's exoticism. Second, no other venue could without a special licence mount a straight play, or after 1737 any dramatic work, which had the effect of forcing music into the production first for entrepreneurial rather than aesthetic reasons and then as an interpolated masque or concert. Almost nowhere between the *Judgment of Paris* competition and John Reith's paternalistic broadcasting policy at the BBC in the 1920s and 30s do we see enlightened patronage incubating native aesthetic ambition for reasons of philosophical prestige; and one might propose further that the English have never sought an integrated philosophy of art but preferred to tolerate everything provided it keeps its place. It was only when Arthur Sullivan, the most successful theatre composer England had ever produced prior to Lloyd Webber, attempted to cross over to the 'serious' sphere with his opera *Ivanhoe* (1891) that he failed.

What flourished from the late 17th century in place of through-sung *opera seria* were oratorio (to be considered in the next section), the public concert, and music on the stage with speech and dance. Music houses, as coffee houses were soon to do, sprang up in London like taverns, or in them, during the Commonwealth, and John Banister

began a public concert series in 1672. In the 1680s and 90s concert rooms were being specially built, and by 1748 they included the Holywell Music Room in Oxford, still surviving. The indoor concerts themselves were at first sometimes more like mixed-media variety acts, and vocal items interspersed in instrumental programmes were ubiquitous until 1850, finally quitting the scene still later, well into the 20th century. Nevertheless, these were habits of the time, not barbarisms of place, and the establishment of the Philharmonic Society in London in 1813 was a major advance in the presentation of orchestral music, preceded as it was by such signs of public health as Haydn's enthusiastic reception in 1791–5. And if, as the 19th century wore on, England had difficulty in staying ahead in a rapidly developing medium (stinted rehearsal time, remarked on by Wagner, has been an ongoing problem with English orchestras), such landmarks as the foundation of the Hallé Orchestra in Manchester in 1858, the success of the Henry Wood Promenade Concerts (taken over by the BBC in 1927), the BBC itself, with its national and regional orchestras, and the presence, at the start of the 21st century, of five professional symphony orchestras in London offer a more positive picture, as does the building or refurbishment of major halls between the 1970s and 90s (Barbican, London; Symphony Hall, Birmingham; Bridgewater Hall, Manchester; Philharmonic Hall, Liverpool) to replace or supplement those of the Victorian civic movement.

Ballad opera is a convenient if inaccurate shorthand for a number of associated and interconnected genres: English comic opera, burlesque, pasticcio, pantomime and eventually, by the end of the 19th century, musical comedy, variety and music hall. What they have in common are a number of features that tell us much about England and the English: popular or hit tunes, sung by singing actors and star actresses in vernacular English; spoken portions of drama, sharing their satirical or sentimental wit with the homely qualities of the music; a metropolitan theatre or pleasure garden base, as show or extracted numbers (the *rus in urbe* populist model of Vauxhall and Ranelagh extending to other cities, notably Bath where the Linleys were active, and eventually to seaside resorts); the trappings of opera (lavish instrumentation, melodrama, alluring singing) without its foreign totality; management by commercially aware dramatists and impresarios; interdisciplinary collaboration, with script, dancing, comic routine or spectacle as important as music; the sceptical mockery of pretension, be it heroic opera, the English (or foreign) character, current fashions or politics, or myth; and, arising from all these, no fixed place in the canon of concert and operatic monoliths, to which they have continued to lose out.

(ii) The private and provincial sphere. For all the precocious growth of the public sphere of music in late 17th-and 18th-century England, in tavern concert, pleasure garden, oratorio and musical theatre, there was a counter-thrust of what went on behind closed doors – and perhaps there still is, to judge from the resonance of Finnegan's 'hidden musicians' thesis (C(v)1989) about music-making in modern Milton Keynes. In England there has long been a challenge set between the private love and practice of music and the public display of it for gain, a distinction between amateur and professional, sometimes



6. Private rehearsal of an oratorio, with orchestra, continuo, choir (including women) and soloists: anonymous engraving, c1735; it has been suggested that the figure in the right foreground is Handel



7. A musical party: painting by an artist of the English School, c1750 (private collection)

between metropolis and country, more to the indigenous taste (as with the nation's gentlemanly sporting traditions) than implications of lower and higher standards. At the point of triumph of the foreign virtuoso, particularly on the violin, from the 1660s onwards in Charles II's Restoration court and capital, Roger North lamented the summary dispatch of the country gentleman's viol consort, 'which', he wrote around 1695, 'would seem a strange sort of music now, being an interwoven hum-drum, compared with the brisk battuta derived from the French and Italian'. The old way was good because music, thereby 'kept in an easy temperate air, practicable to moderate and imperfect hands, who for the most part are more earnest upon it than the most adept . . . might be retained . . . in diverting noble families in a generous way of country living', rather than make them rush to London for the season to hear the latest overseas sensation (Wilson, C(iii)1959, pp.11–12). Yet the country and the city have continued to fight it out for the soul of English music, and for all London's domination, the land is small enough that musicians, rather like the 18th-century dancing master John Weaver, a man of international importance who not only began but concluded his career in Shrewsbury, have been able to commute and retreat. Tomkins, Byrd, Weelkes and many others held provincial cathedral appointments in addition to Chapel Royal ones and must have written much of their music in the country. Samuel Sebastian Wesley, perhaps England's most original 19th-century composer before Elgar, was born and trained in London but never held a mature appointment there. Elgar himself lived mostly around Malvern, Britten in Aldeburgh, while Peter Maxwell Davies has settled on Hoy in the Orkneys, although Vaughan Williams, paradoxically for one of idyllic reputation, started and ended his creative life a Londoner, moving to Surrey in between only because of his first wife's health. However, something other than ease of access must have impelled the earlier provincial dwellers, for English roads were notoriously bad until the late 18th century. And more recently Eric Coates, appropriately enough for the composer of metropolitan light classics such as *Knightsbridge*, *Oxford St* and *Covent Garden*, claimed that ideas came to him best in London, away from his Sussex cottage.

If the later 17th century witnessed the wholesale commercialization of music in England, to the benefit of the public sphere, by the end of the 18th the unprecedented level of consumption of music in the home was once again transforming musical exchange and meaning into something much more private. London harpsichord and then pianoforte manufacture, itself an increasingly industrial feat, was in symbiosis with a body of keyboard composers, many of them immigrants, and with an equally industrial publishing trade, second only to that of Paris at the beginning of the 19th century. Hence John Broadwood

and his mass production (400 pianos a year around 1800 as opposed to an average of 40 by the Viennese makers); Clementi and Cramer resident in London, not just as musicians but as entrepreneurs (both founded publishing houses); the London Piano School; and the Victorian parlour ballad, where the domestic instrument, bourgeois sentimentalizing, theatre hit and academic respectability met in the person of Sir Henry R. Bishop and his *Home, Sweet Home* (from a melodrama with songs, *Clari*, 1823). Bishop, the first professional musician to be knighted in England and professor of music at Oxford University (not that that meant much) had been a commercial theatre composer, and he could still fuse popular and cultivated tastes through the lingua franca of Italian bel canto.

But in the first decades of the 19th century, no sooner was Napoleon defeated than German romantic seriousness, already embraced on another front in the relations between Beethoven and the Philharmonic Society and about to bring Weber to Covent Garden and Mendelssohn to Abbotsford, Windsor Castle and Birmingham as well as London, realigned English musical self-acceptance as complacency and undermined it. So too, paradoxically, did the very romanticism of the national enterprise in song in so far as the repertory not only continued to co-opt the folk identity of the Celtic fringes (Ireland, Scotland, Wales) through the literary work of Percy, Macpherson, Burns, Moore and many others, but elevated it to such an extent that it left the English centre empty until it too was found an identity by Cecil Sharp.

Musical xenophilia, while hardly extending to the French or to revolutionaries such as Wagner, was one source of the perception of a *Land ohne Musik*. A second must have been the lack of two developed traditions, regional courts with opera and orchestra, and organ music with pedals (and that in a country with a Protestant state church), either of which would preclude a native Bach, an increasingly beloved figure in England perhaps partly for that reason. The weight of literature was a third: Balfe or Macfarren could not hope to match the rich texture of Dickens, itself inherited all the way from Shakespeare, whose Falstaff not even Vaughan Williams and Holst in the 20th century managed to capture in opera (although Dyson, with their stylistic help, caught something of Chaucer's national characterizations in his massive cantata *The Canterbury Pilgrims* of 1931). But the fourth and most fatal symptom was philistinism, that sense of keeping music in its place already alluded to. Matthew Arnold and other intellectual giants recognized this as the price paid for Victorian industrial prosperity. The kind of music that flourished most spectacularly in 19th-century England was accordingly music relating to the home and to the people's entertainment: the commercial song on the one hand, increasingly channelled, for wit or sentimentality, through blackface minstrelsy (hence increasingly transatlantic), and, on the other, any utilitarian vehicle for ensembles such as brass bands or amateur choirs, where the status of the performers or performance mattered more than that of the music. Oratorio as a national expression of musical sublimity was an exception, to be considered below.

3. Absence of mind. It was said by the 19th-century historian John Seeley that Britain acquired its empire simply in a fit of absence of mind: an exaggeration, no doubt, but if partly true, reason enough why the role of music in the representation of the British Empire was strangely insignificant or, more serious and more likely, has not been researched, perhaps because the terms of reference for musical greatness need suspending where such a phenomenon is concerned (however, see Leppert, C(iii)1987, and Woodfield, C(ii)1995, on India).

PROFESSIONAL CONCERT,
HANOVER-SQUARE.

THE FOURTH Performance will be on MONDAY NEXT, the 3d of March.

PART I. Overture—Rosetti. Quintetto, for two Violins, two Tenors, and Violoncello, by Messrs. Cramer Borghi, Blake, Hackwood, and Cervetto—Pleyel. Song, Mr. Bowden; Concerto Violin, Mr. Cramer; Song, Mrs. Billington; Concertante, for a Violin, Tenor, Violoncello, and Hautboy, by Messrs. Cramer, Blake, Cervetto, and Parke—Bach.

PART II. Symphony—Haydn. Song—Mr. Harrison. Concerto, French Horn—Mr. Punto. Song—Mrs. Billington. Symphony—Pichl.

The Doors to be opened at Seven o'Clock, and begin precisely at Eight.—The Subscribers are earnestly entreated to give positive orders to their coachmen to set down, and take up, with the horses heads towards Hanover-Square.

N. B. The early intimation the Committee gave the Nobility and Gentry of their intention to receive no more Subscriptions than the Room would conveniently admit of, encourages them to hope they shall not suffer in the opinion of those, who have been disappointed of Tickets, and re-[illegible]fully informs them, that on Monday the 18th of Fe-[illegible] the Subscription for the present season finally closed.

8. Advertisement for a Professional Concert to be held at the Hanover Square Rooms, London, 3 March 1788

(i) Music and the British Empire. We have only unconnected glimpses of the musical territory of Empire. Here are six, from the state, the military, the church, education, the media, and merchandise. Robbins (A1998, p.219) states that in British India 'the pomp and ceremony surrounding a Viceroy was a sight to behold'. Was it also a sound to hear? It certainly was in Hong Kong at its return to China in 1997. As in peace, so in war. Linda Colley (C(iii)1992, p.325) stresses the importance of music to Britain during the Napoleonic wars, at a time when we forget 'how limited a range of sound was normally available to the mass of people ... so [that] when recruiting parties brought their wind instruments, drums and cymbals into small villages, the effect was immediate and powerful'. As for the representation of Protestant Englishness in church music, the English hymn – although again it is also British, with major contributions from Scotland and Wales – built up over three or four centuries, has permeated the anglophone world. So have attendant ecclesiastical products, procedures and performing practices, by no means only in worship. Specific traditions of organ building and playing developed in the wake of Henry Willis's showpiece instrument at the Great Exhibition of 1851 (which went to Winchester Cathedral). The late 20th-century touring and recording success of ensembles such as the Tallis Scholars (and many others before them, plus cathedral choirs) and extreme popularity of Rutter's choral music in America and Australasia (as well as in Britain) posit a specific vocal timbre and harmonic style as pre-ordainedly English (and lucrative).

Our fourth snapshot: the British Empire exported both its competitive music festival movement and its examination system. The former would appear to be still much in evidence in Africa; the latter not only survives but flourishes uniquely, even bizarrely, in ex-Empire territories as the Associated Board of the Royal Schools of Music

continues to send examiners to the tropics. Capping all these examples, at least from a millennial perspective, is the continuing importance of the BBC and its music broadcasts, two types especially: the World Service on the radio and the televising of major state events. England exposed 750 million viewers from 74 countries to the sounds issuing from St Paul's Cathedral at the wedding of Prince Charles and Diana in 1981, and still larger numbers were witness to the cultural statement boldly made at the latter's funeral in Westminster Abbey 16 years later when Verdi and Tavener shared the musical liturgy with Elton John. In an age of instant global communication it is tempting but probably unwise to dismiss such single events as ephemeral.

Finally, the two-way transatlantic migration of anglophone popular song, mentioned earlier, is seldom seen, but probably should be, as a major artistic consequence of trade in the British Empire, long after the colonies' independence. The Broadway-West End axis of popular musical theatre in the 19th and 20th centuries is ample demonstration of the commercial scope of music under such conditions. Lord Lloyd Webber and Sir Cameron Mackintosh, heirs to the enterprise, are among the richest men in Britain.

(ii) Laissez-faire. The ironic fate of Sullivan's success, mentioned earlier, might point to Victorian laissez-faire hypocrisy: censuring people for the very choices they thrust upon them. At the turn of the 20th century, as Parry observed with abhorrence in his Oxford lectures, many an upper-class Philharmonic Society subscriber delighted in the vulgarity of the music hall. Equally, it might betoken no urgent need to define the relationship between theory and practice, between profession and hobby, between official and unofficial musical activity. In this London's artistic profusion has certainly had its effect. 20th-century composers such as Lutyens, Frankel and Arnold supplemented or earnt their living by writing scores for the nearby film studios, which unlike their North American counterparts they could do without a 3000-mile migration. Far more than in mainland Europe and North America, scholars move between worlds for which they are qualified and worlds into which a meritocracy or the old school tie or the moment of opportunity invites them: the academy, broadcasting, journalism and even performance. Similarly, orchestral players and classically trained singers double as session musicians, a London tradition stretching back, one might argue, to the choristers of St Paul's, the Chapel Royal and St George's Chapel, Windsor, whose secondary capacities were as actors and viol players on the Elizabethan stage, the consort song arising as an associated genre.

With the choirboys this multiple function was clearly part of an integrated education (and economic asset), not unlike the Italian *ospedali* in marketing the cultural by-products of a state resource or obligation, in that case of charity. English charity later produced a spectacular example of cultural display – what better medium for this than music and children's voices? – in Thomas Coram's Foundling Hospital in London, which received its royal charter in 1739 and attracted the patronage of Hogarth and Handel (who repeatedly performed *Messiah* there), while other London charity schools, which had long provided parish church choirs, paraded their young pupils to the annual joint service, concerning which Berlioz in the 19th century was as touched by the sound of their singing in St Paul's Cathedral as William Blake had been in the 18th by the sight of their procession. However, like the children of Christ's Hospital (founded 1553), Coram's beneficiaries were being trained in music but not to be musicians: to see music as handmaid to charity rather than as an honourable profession has been an English predisposition, indeed an extension of the benefit concert system in the case of the Three Choirs Festival (founded in about 1715) and one or two others. So has the tendency to use music as a passport to personal success – in the 20th-century choir school or university scholarship audition, where it functions like sport, or in the 19th-century female marriage bid, where it was effectively part of the dowry – rather than as the meaningful or gainful substance of that success. Again it appears that there is no integrated philosophy of art, or only a utilitarian one.

In general, education has had a habit of training the English person for everything and nothing, comprehensive if conservative in its techniques but undirected in its aims. The universities of Oxford and Cambridge, in particular, continue to nurture brilliant pioneers in fields other than



9. The band at the King's Theatre, London: one of four studies by John Nixon, pen and ink with grey wash, 1806 (private collection)

the one studied, not least because, despite their heavily musical culture, it was not possible to take a residential undergraduate music degree in most English universities until after World War II. Many a famous medical practitioner has played quartets in private with top professionals, just as many an early music performer or music critic read English or History at college. Yet only in England did the award of music degrees from the 16th century onwards provide 'an opportunity for the reconciliation of Boethius's supposedly incompatible three kinds of musician, performer, composer and academic, and of *musica speculativa* and *musica practica*', producing composers and works (such as Fayrfax and his *Missa 'O quam glorifica'*) both practicable and hermetically learned (Bray, C(ii)1995, pp.20–21)

(iii) Muscular Christianity. Wagner visited London in 1855 to conduct the Philharmonic Society, and hearing the Sacred Harmonic Society perform a Handel oratorio at Exeter Hall, wrote: 'It was here that I came to understand the true spirit of English musical culture, which is bound up with the spirit of English Protestantism. This accounts for the fact that an oratorio attracts the public far more than an opera . . . an evening spent in listening to an oratorio may be regarded as a sort of service . . . Every one in the audience holds a Händel piano score in the same way as one holds a prayer-book in church' – an *aperçu* glossed by Linda Colley, who says of the audience: 'what many of them were worshipping was Great Britain, and indirectly themselves . . . An extraordinarily large number of Britons seem to have believed that, under God, they were peculiarly free and peculiarly prosperous' (op. cit., p.34). Most of Handel's oratorios are about the Israelites of the Old Testament, the Chosen People struggling to subdue their enemies, sure in the belief of their utter righteousness and quick to condemn any of their own kind who transgress. Handel commemorations, particularly that of 1784 in Westminster Abbey, reinforced the message by enlarging the scale of performance to huge choirs (Wagner refers to 700 voices), and Mendelssohn fuelled the tradition once again from Germany with *Elijah*.

With Georgian confidence or Victorian pride, 18th- and 19th-century Britons could unquestioningly apply such moral representations to themselves, at least until their consciences were pricked by George Bernard Shaw, who found 'the prostitution of Mendelssohn's great genius to this lust for threatening and vengeance, doom and wrath . . . the most painful incident in the art-history of the century' (*The World*, 25 June 1890). When the most original music in mid 19th-century Britain is in the form of cantata-anthems by S.S. Wesley such as *Ascribe unto the Lord*, with its graphic dispatch of the heathen and lyrical sonata-finale resolution to the text 'The Lord hath been mindful of us', Shaw's point is well taken. By 1900, however, the oratorio tradition was a dead weight around the necks of English composers. The sheer number of choral societies and festivals, especially in the northern industrial towns and cathedral cities, meant that there was still money in it for them, via commissions or sheet music sales, but Elgar's contribution, heavily Wagnerian, is indicative: a maverick Roman Catholic masterpiece (*The Dream of Gerontius*, 1900) followed by an uncompleted epic trilogy on early Christianity (*The Apostles*, 1903, and *The Kingdom*, 1906; no *Last Judgment*), all for the Birmingham Triennial Festival. Britain as a declining industrial power could not be sure how to perpetuate this tradition of mass cultural expression. Its growth had supposedly kept idle hands out of the pub in insurrectionary times and occupied them instead with the self-improvement of sight-singing (pioneered by Sarah Glover, John Hullah and Joseph Curwen in various Sol-fa systems around the time of the Chartists), much as with the brass bands and amateur operatic theatres attached to (and paid for by) factory concerns, those of Black Dyke Mills, Grimethorpe Colliery, Cadbury at Bournville, John Lewis in London and many others surviving into the late 20th century or beyond. But its decline shows in the fracturing of the later choral repertory into isolated monuments (Walton's *Belshazzar's Feast*, Britten's *War Requiem*; Tavener and Tippett), and perhaps also in the demise of English comic opera after Edward German, himself an uneasy and eventually silent successor to Sullivan.

One smaller form of mass musical expression has seemingly never deserted England, at least to the extent that it is still a Protestant country in name and deed if not in faith: hymn-singing. Several overlapping traditions make up the Protestant legacy. The 150 Old Testament psalms were translated into metrical English at the Reformation, in the standard long, common and short metres, to be sung in the home and by congregations in

A 'PHIL.' PROGRAMME OF 1844

UNDER THE IMMEDIATE PATRONAGE OF

Her Majesty.

PHILHARMONIC SOCIETY.

FIFTH CONCERT, MONDAY, MAY 27, 1844.

PART I.

Sinfonia in B Flat (No. 4) - - - *Beethoven.*
Duet, "Stung by horror," Miss RAINFORTH and Herr STAUDIGL (Pascal Bruno) - - - *J. L. Hatton.*
Concerto, Violin, Herr JOACHIM - - · *Beethoven.*
Overture - - - - | Duetto, "Pazzarello, O qual ardir" Mr MACHIN and Herr STAUDIGL - - - | Quintetto e Coro, "Ah! godan lor felicitade," the principal parts by Miss RAINFORTH, Miss A. WILLIAMS, Messrs MANVERS, MACHIN, and Herr STAUDIGL - - - - } (Faust) *Spohr.*

PART II.

Overture - - - | Scherzo - - - | Song, with Chorus, "You spotted snakes,' Miss RAINFORTH and Miss A. WILLIAMS - - | Notturno, March, and Finale-Chorus - } (A Midsummer Night's Dream.) *Mendelssohn Bartholdy.*
Song, with Chorus "Joy, 'tis a glorious thought," Herr STAUDIGL (Fidelio) - - - } *Beethoven.*
Hunting Chorus (The Seasons) - - - *Haydn.*

Leader, Mr LODER—Conductor, Dr F. MENDELSSOHN BARTHOLDY.

⁂ *To begin at Eight o'clock.*

THE NEXT CONCERT WILL BE ON MONDAY THE TENTH OF JUNE.

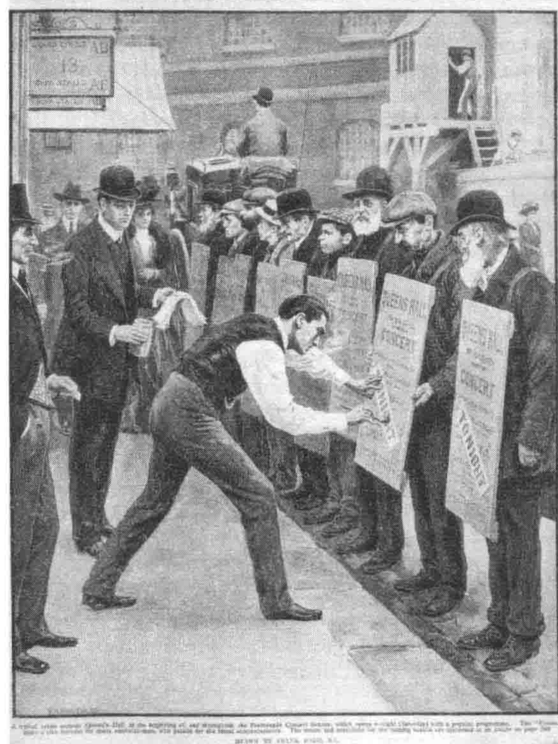
10. Programme of a Philharmonic Society concert conducted by Mendelssohn, 27 May 1844

church. The Sternhold and Hopkins *Whole Book of Psalms* after this fashion dates from 1562, with myriad later editions. Until the 18th century 'the old way of singing', still found in the USA and the Hebrides and consisting of slow improvised heterophony line by line following a leader's rendition, perpetuated these unaccompanied tunes.

Meanwhile four-part accompanied versions of the metrical psalms began to appear early and found their way into later hymnbooks, and non-metrical four-part harmonizations of English psalm texts with 'gathering notes' became the Anglican chant tradition of cathedral and parish church, choral or congregational and still in use. Psalmody presented the psalms and other sacred verse texts as composed partsongs or accompanied tunes for use by the parish 'gallery' choir and accompanying instruments (not necessarily organ), themselves a development of the late 17th century lasting through to the 19th until stamped out by the Oxford movement with its ritualistic agendas (including a chancel choir and organ). At the same time the congregational hymn developed: metrical texts composed to supplement the psalms (for instance with New Testament content) which they eventually overtook, particularly with the writers Isaac Watts and Charles Wesley. Books such as *Chetham's Psalmody* (1718) had huge and long-lasting currency well into the 19th century, but with *Hymns Ancient and Modern* of 1861 the basis of the modern hymnbook, gathering up hymns and metrical psalms into a cumulative compendium, was established. Much of the foregoing applies to the nonconformist denominations as well as the Church of England (some of it, indeed, to the British Sephardim), and to the USA. What has been the effect of hymn-singing on English music? It would seem to privilege a sense of the harmonic moment or epigram, short-term emotion, rhetoric or closure with decorum yet feeling, above all with consistency; to make these prized sometimes above dialectical range and span; to enshrine the archaic or the familiar, both in word and note (or chord); to stimulate mass chanting (not least at football matches, from *Abide with me* to various rude contrafacta of cherished ditties).

(iv) Enterprise culture. The English contribution to music, especially within the Empire, has often been sustained by men (all too occasionally women), not all of them British, operating from London as committed and influential entrepreneurs, but not necessarily star composers or performers. This is one reason why the history of music in England is not easily written in terms of its great compositions, although cause and effect might be reversed to explain their rise to the top.

Names could be multiplied. The foremost makers of English musical culture would certainly include Sir George Grove, founder of this dictionary. He built lighthouses, railway stations and bridges; pivoted his career on the secretaryship of the Crystal Palace (home of the Great Exhibition); worked for a major publisher, Macmillan, on two ground-breaking encyclopedias (the other involving Palestinian archeology) and as editor of their monthly; pioneered practical musicology, from the writing of programme notes to the discovery of Schubert manuscripts; and headed the RCM, offering a role model for the non-executant musical administrator too often spurned since. Two expatriate Italians, Michael Costa and Vincent Novello, represent very different types.



11. Scene outside the Queen's Hall, London, with sandwich-men advertising a Promenade concert in the 1895 season, to be conducted by Henry Wood: engraving by Frank Dadd

Within 20 years of settling in England, by the mid-19th century, Costa, the embodiment of consolidated Victorian power, was conductor of the nation's four most prestigious music-making institutions: the Royal Italian Opera (and then its Covent Garden offshoot), the Philharmonic Society, the Birmingham Festival and the Sacred Harmonic Society. He represented an immaculate if conservative cosmopolitan professionalism, Jewish of culture though not of religion, on which nationalism later turned its back. Novello, peaking a decade or two earlier, was Catholic, connected with intellectual radicals (Leigh Hunt, Shelley and their circle), and head of a family dynasty. His son Alfred founded the publishing house, acme of mass cultural expansion, and *The Musical Times* (1844), the longest-running music periodical in the world; his daughter, the singer Clara Novello, steered an unlikely course between the performance of English oratorio and the liberation of Italy. He himself edited, published and, as embassy chapel organist, performed Mozart, Purcell and other neglected sacred repertories. All three Novellos retired to Italy.

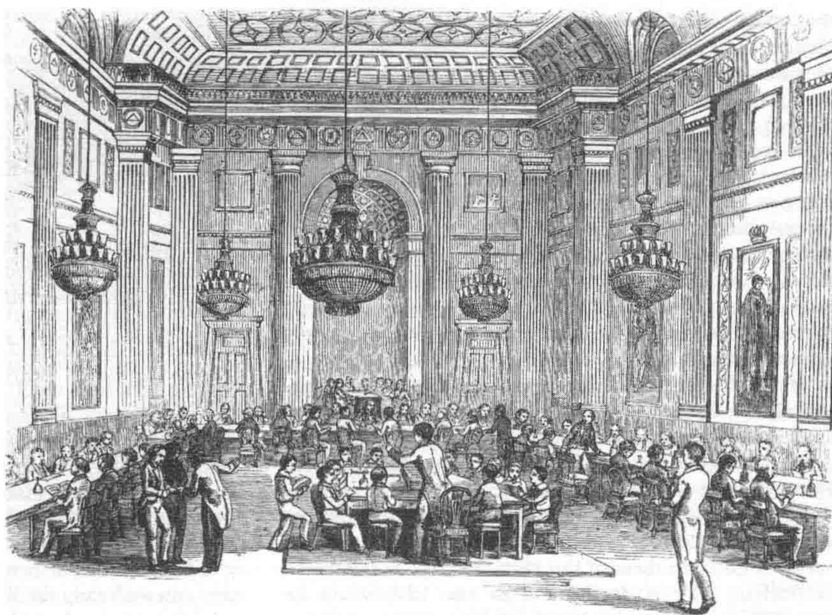
An earlier contrast seems in order, between two more publishers. John Playford, in the preface to his *Musical Companion* of 1673, raised a complaint still familiar more than three centuries later when he asked his English readers whether, since 'we have at this day as able Professors of Musick of our own Nation, as any Foreigners . . . we [were] not generally too apt to disesteem the Labours & Parts of our own (though otherwise elaborate & Ingenuous) Country-men'. He encouraged his country-

men by publishing almost anything English that amateurs (in the strict sense of the word) might want to play, sing, dance and study: psalmody, lesson books and repertory for various instruments, and in *The Dancing Master*, the largest single repository of ballad tunes that has come down to us from that time. Ian Spink (C(ii)1992, p.20) thought that 'perhaps the musical well-being of the country in the second half of the century owed more to him than to any other person'. Thomas Morley, on the other hand, had invested his country's musical consumption precisely in overseas (Italian) stock when he masterminded the madrigal movement in the 1590s. Organist of St Paul's Cathedral, Gentleman of the Chapel Royal, pupil of Byrd, arranger of many Italian works in his own compositions, neighbour, probably acquaintance, of Shakespeare who made the setting of *It was a lover and his lass* still today all too evocative of schooldays, and government spy who escaped with his life on his knees before the representative of those he may have betrayed, he inherited his teacher's music printing monopoly and put together *The Triumphs of Oriana* (1601) by engaging the goodwill of his 23 musical compatriots who contributed, not to mention Queen Elizabeth, who was its dedicatee and subject. Music printing in England had been mostly limited to psalters before Morley stimulated tokens of luxurious as well as pious leisure. He also wrote and published the first English manual of composition, his witty and direct *Plaine and Easie Introduction to Practicall Musicke* of 1597 whose opening conversation gave rise to the myth of a nation of literate music lovers so satirically re-inscribed in the year following the second Elizabeth's coronation by Kingsley Amis in chapter four of *Lucky Jim*.

4. A MUSICAL RENAISSANCE. Purcell's achievement reminds us that the long quest for an English opera tradition after his death has been largely for a national – British – opera in the vernacular rather than an opera for England alone; yet the fact that those who came closest to fulfilling the quest in both the 19th and 20th centuries were in some sense outsiders to the dominant English culture suggests that the inhibition may have been one of specifically upper-class English male reserve rather than British moral temperament as such. Balfe (*The Bohemian Girl*, 1843), Wallace (*Maritana*, 1845) and Stanford (*Shamus O'Brien*, 1896) were Irish, MacCunn (*Jeanie Deans*, 1894) Scottish. Smyth (*The Wreckers*, 1904) was (upper-class) female, feminist and lesbian, Boughton (*The Immortal Hour*, 1914) working-class communist. Britten (*Peter Grimes*, 1945) and Tippett (*The Midsummer Marriage*, 1952) were gay.

On the other hand, representations of Englishness as well as Britishness may be found in several of these composers' operas – the pub, the nation of shopkeepers, small-town gossip and hypocrisy, the refulgence of sunlit woodlands, and the Queen in her park at Richmond are as English as faery magic, free-church moral intransigence and sympathy for the underdog are British. Nevertheless, one senses that England may never close the gap between genius and national culture through opera. The English-language and regional opera companies such as the ENO, WNO, Opera North and Glyndebourne are a major 20th-century success story (Covent Garden a more troubled national icon), but they are not associated with a secure indigenous repertory beyond Britten and Tippett, and Britten came too late to match Puccini.

20th-century consolidation has been in other areas. Admittedly these include opera singing and conducting (Norman Bailey, New Zealand-born Donald McIntyre, Gwyneth Jones, Rita Hunter, Reginald Goodall among the Wagnerians), but only as one facet of a postwar supremacy in performance (Jacqueline Du Pré, Janet Baker and Simon Rattle being perhaps its most striking examples) partly explicable as the fruit of educational opportunity under the new welfare state, most of the above coming from modest middle-class backgrounds rather than privileged traditions. The National Youth Orchestra (founded 1947) and various summer schools (such as Canford) still showcase this model, although with more financial investment from ambitious parents as subsidy has fallen away.



12. Concert by the Madrigal Society at the Freemasons' Hall, London, January 1846: engraving from the 'Illustrated London News' (24 January 1846); the conductor is at the front centre table with the choirboys of Westminster Abbey and the Chapel Royal, while the altos, basses and tenors sit at the left, back centre and right tables

The training infrastructure, above all at the London and Manchester (and Glasgow) conservatories, was itself a return on national investment from the later 19th century onwards, however modest by Paris or Berlin standards. The RCM, another development traceable to the Great Exhibition (as part of Henry Cole's South Kensington project), opened in 1883. After Grove, its second director was Parry, its composition professor Stanford, through whose irascible hands passed almost all the 'English musical renaissance' composers – Vaughan Williams, Holst, Bliss, Bridge, Howells, Ireland, Moeran, Goossens, Clarke and countless more. In opposition to their teacher's cosmopolitanism, compounded of Verdi, Brahms and Saint-Saëns, they belatedly secured a romantic nationalism of idiom, largely by a Franco-Russian style alliance underneath the folky and Tudor trappings. But the relationship with Germany remained a problem, for without an operatic culture (Stanford called in vain for national subsidy) the South Kensington college, German by precedent, had to be a proving-ground for the Teutonic genres of song and symphony. Song for a while succeeded rather better than symphony (see §I, 1, above), and although by the end of the 20th century it looked as though Vaughan Williams's nine symphonies might have achieved their canonic aims (with three recorded cycles by foreigners in addition to the British ones), it remained something of a relief to discover Elgar, with the 'Enigma' variations of 1899, flourishing in provincial soil without the foreign compost of a college musical education. That he wrote in a largely Germanic idiom and was immediately taken up by Hans Richter helped: he could compete on international, not little-England terms. This in turn entitled him to say 'I write the folk songs of this country', meaning that the only great English composer would be one with the confidence to define, not the diplomacy to mediate, Englishness (the reviled message of his Birmingham professorial lectures of 1905–6). World War I truncated international acceptance on these terms, as it did for Delius, and neither composer had the stomach for modernism, whereas Vaughan Williams did, although it took 40 posthumous years to notice it. But by the end of the century, in a surprise cultural windfall, it was given to Elgar to offer art-music lovers what in their heart of hearts they most wanted: a new Romantic symphony, accessible without being phoney: his Third, commissioned by the BBC in 1932, fragmentarily sketched at his death and 'elaborated' – triumphantly completed – by (modernist) musicologist and composer, Anthony Payne.

It was another example of empirical crossover between theory and practice, a labour of love gaining its reward through some security of tradition and perhaps plain honesty, achieved with a tact belying its daring. Payne spoke throughout in Elgar's language while magically signalling the vista of years down to his own time at the end of the finale.

For good or ill, the so-called English gentleman amateur has always been willing to have a go, where in more modernized, professionalized societies he will have hit barriers and boundaries. There was a naive enthusiasm at work on the country estates of Josiah Wedgwood, Matthew Boulton and Abraham Darby that secured the industrial revolution. Science and art were sister pursuits, not rival gods, to them in the 18th century, as they were to William Morris at the end of the 19th when he attempted to reclaim artisan pride for manufacture. If one believes that by then C.P. Snow's 'two cultures' (mutually incomprehensible art and science) were afflicting English intellectual life, it is worth noting how broad a range of topic and expertise informed the early meetings and membership of the Musical Association (it became Royal under Edmund Fellowes's presidency in 1944), founded in 1874 very much in the interdisciplinary spirit of South Kensington, perhaps also with faint reverberations of the Royal Society (1660) and Royal Society of Arts (1754). A 'new musicology' programme had arisen through absence of mind, and certain elements of it survived to enrich 20th-century English culture, however uncompetitively in the short term. Morris and his guild socialism directly inspired Arnold Dolmetsch, father of the early music revival which has been one of that culture's greatest dividends. To this day anthropology watches over the enterprise in the Horniman Museum in south London, home of the Adam Carse musical instrument collection. A.J. Ellis, part model for Shaw's Professor Higgins, was a philologist whose researches into the history of pitch and temperament allied early music with acoustics. Something of the quaint English inventor attached to his kind, enough to rub off on the early recording and broadcasting industries. With the foundation of the Gramophone Company (HMV) in 1898, the recording industry, though driven by the USA, soon led the world from a British base. The broadcasting industry is still, nearly a century later, a source of national affection where the BBC is concerned, which, although it no longer has the complete monopoly it enjoyed until the 1980s, still receives TV licence fees. The two technologies, together with music and book publishing, enlisted a procession of 20th-century British taste-makers as producers and speakers: Fred Gaisberg, Landon Ronald, Percy Pitt, Percy A. Scholes, Hubert J. Foss, Walter Legge, Walford Davies, Antony Hopkins.

Their tradition was paternalistic, but the fracturing of tastes, markets, choices, generations and values in Britain after World War II, arguably a delayed tidal wave already implicit in 19th-century musical commerce, swept away the soothing (male) tones of cultural assurance. Art music, shamed by the 'two cultures', became virtual science, epitomized by William Glock's modernist reforms as BBC controller of music from 1959. Recorded popular music, now an industry rapidly overtaking all other entertainment media except film and perhaps musical theatre (both dominated by the USA), at least until the advent of the Internet, developed at the hands of a new – or was it an old? – kind of English musician, conservatory-trained but demotic, such as George Martin, who moulded the Beatles; here the art school ethos of the 1950s, its ally jazz, was doubtless influential. Light music, a curious token of bustling urban Englishness much promoted by the BBC, often from resort pavilions, in its first three or four decades (Sidney Torch, working with the BBC Concert Orchestra, and Eric Coates its leading exponents), swiftly withered, although signs of revival appeared in the 1990s.

5. English musical identity. Music in Britain probably enjoyed higher international standing at the beginning of the 21st century than it had for several hundred years. London, as one of the three or four major financial centres in the world, looks set to continue to host the arts, particularly the performing arts, just as it did in Handel's day when already the British monetary system was far in advance of the French. Today, the record companies'



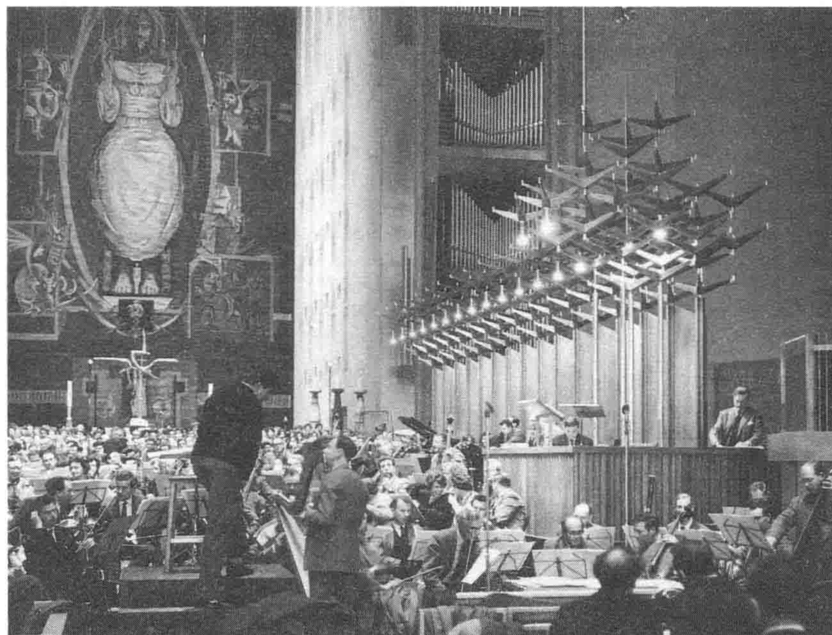
13. Performance of Elgar's oratorio 'The Kingdom', Gloucester Cathedral, 6 September 1922, during the Three Choirs Festival; the composer stands to the left of the rostrum

catalogues bear as much witness to that national male trait, encyclopedic enthusiasm, as does this dictionary; in broadcasting the BBC remains uniquely authoritative and influential; early music culture represents an unequalled nexus (still thanks partly to the traditions of the Anglican Church, apt to take too little credit); pop music, from Merseybeat to the boy (and girl) bands, continues to ride the 20th-century tide of anglophone hegemony; and a century of renaissance has at last produced marketable composers such as Britten, Tippett and Vaughan Williams – even if Nadia Boulanger had never heard of Delius.

But composers no longer command English musical identity: they connect backwards (Peter Maxwell Davies and Birtwistle with their *Taverner* and *Gawain* operas, for example) but rarely sideways. Even if for a brief hippy moment in the late 1960s it seemed as though Davies's *Eight Songs for a Mad King* and Tavener's *The Whale* would achieve lateral fusion (much was made of Tavener's association with the Beatles), neither 'holy minimalism' nor whatever the modernist tradition now stands for has authorized an English crossover sound bearing anything like the imprimatur that Gershwin, Bernstein and then minimalism achieved in the USA (Nyman's film successes notwithstanding). Turnage and Weir speak only to a minority even within the élite, Blur's *Parklife* speaks to yesterday's young, Asian and West Indian musics speak on the whole of the originating race rather than the absorbing nationality. If there ever was an over-arching yet unforced English expression in music – the pleasure garden songs of the early 18th century might be the best place to look for it – no-one expects or even dares want such aural symbols now, although the situation may well change in the wake of Scottish and Welsh devolution.

Pevsner (A1956) believed that Englishness in artistic expression was, if elusive, a set of qualities and characteristics that reflected, by deliberation or unconsciously on the part of the artist, something unique in the English condition, which he defined by geography rather than statehood. Locating it was a tricky business, he admitted, given what he saw as the basic equation: that there is a spirit of the age, and there are national propensities, and art is contingent upon how the two interact. The interaction might be beneficial or detrimental, or might produce nothing at all; but when it did give positive results, their Englishness would be something inherent, definable, natural, honest and true.

One might now detect that at the start of the 20th century a good deal of shared sensibility and myth were



14. Final rehearsal for Britten's 'War Requiem', Coventry Cathedral, 29 May 1962; the conductor, Meredith Davies, speaks with Britten (the soloists were Dietrich Fischer-Dieskau, seated in the box, Peter Pears, standing, far right, and Heather Harper)

at work in English music, ideologically propelled. The oft-remarked English preference, from Wilbye to Parry, for 'clean' diatonic dissonance over 'dirty' chromaticism could be heard (the British never really took to *Tristan* – as opposed to *Meistersinger* – just as a call for Britten to turn serial in the 1930s went unheeded), as could, in triple time, a predisposition towards a stately sarabande residue over the urgency of the waltz. On the mythic level, the image of the Chosen People, of which perhaps every nation needs a version, held sway, based on premises such as the size of Empire, the early parliament and early centralization, the national wealth created by Elizabethan piracy, the industrial vanguard, the Protestant and 1688 Settlements, the lack of a 19th-century political revolution, and so on. It correlated then with a rather particular image in music, that of the pilgrim or spiritual traveller, easily identified in the works of Elgar, Stanford, Dyson, Holst and above all Vaughan Williams. The accumulated musical hermeneutics of 'marching' features common to certain works of these composers could be expounded. So could the idea they represent, in a non-musical web of meaning and association which involved such things as Chaucer and the wayfaring spirit, Bunyan or Langland (or even J.B. Priestley) and the moral conscience, a national topography encoded with a sense of direction (older, harder rocks and tribes to the north-west, younger and softer peoples and landscapes to the south-east, continental Europe further south-east still), muted emotionality induced by a primly kaleidoscopic climate, a seafaring missionary destiny, a common law involving public rights of way, and a political constitution of no fixed address, that is, unwritten. Today the historical and geographical facts remain, but further conditions and consequent characteristics, some suggested in the course of this article, may or may not be felt: Protestantism; the mindset of insularity; principle, dominance or superiority assumed or negotiated rather than declared. Intercutting with these propensities across many centuries, the images of town and country, professional and amateur, élite and vernacular, theoretical and practical, new and old, monolithic and cellular, extrovert and introvert, central and peripheral have somehow played a unique national part, one polarity generally dominating the other at first glance although rarely at second. Whether they will continue to play it time will tell.

See also BATH; BIRMINGHAM; BOURNEMOUTH; BRADFORD; BRISTOL; CAMBRIDGE; CHESTER; DURHAM; ELY; GLOUCESTER; HALIFAX (i); HARROGATE; LEEDS; LIVERPOOL; LONDON; MANCHESTER; NEWCASTLE UPON TYNE; NORWICH; NOTTINGHAM; OXFORD; SALISBURY; SHEFFIELD; STOKE-ON-TRENT; WINCHESTER; WORCESTER; and YORK.

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II. Traditional music

1. Introduction. 2. Scholarship and revivals. 3. Songs: (i) Repertory (ii) Text and tonality (iii) Style. 4. Music and dance. 5. Performance contexts: (i) Traditional (ii) Folk clubs, festivals, sessions. 6. Gender, children, ethnicity.

1. Introduction. Precise definitions of the terms 'traditional' and 'folk' are the source of much controversy among scholars, collectors and participants of English folk/traditional music, with some participants even rejecting the usefulness of such terms. In this article they are used interchangeably, considering the oral vernacular musical tradition as process (contexts and performers through time) rather than as 'texts' in isolation. But music that is popular in small-scale or group contexts with a primary motivation of social transaction is distinguished from music popular in large-scale of mass contexts with commercial interests as a prime aim.

This article adopts a different perspective from that of much of 20th-century folksong scholarship, which has been highly influenced by collector and scholar Cecil J. Sharp. In *English Folk Song: Some Conclusions* (1907), Sharp argued that oral transmission was a defining element of folksong and propounded a post-Darwinian theory for its evolution based on concepts of continuity, selection and variation. This led to a preoccupation with identifying songs that fulfilled such criteria; these were of rural and communal origin, and were untainted by popular music. It also led to concentration by scholars on the modal characteristics of folk melodies.

English folk music has co-existed with popular 'mass' music at least since the 17th century (when classic ballads, such as *James Harris (The Daemon Lover)*, attributed to the broadside writer Laurence Price, became part of the traditional repertory), with each fuelling the other at different times (*see* Ballad, §I, 1–6). Manuscript and printed copies of songs and tunes have continued to underpin oral tradition to this day. For example, the renowned Copper family from Rottingdean in Sussex has used one book of song texts for their performances for several generations; Arthur Howard, a South Pennine shepherd, had envelopes crammed with chapbook songsters and songsheets dating back over a hundred years; and among Northumbrian pipers there has been a long tradition of musical literacy in which tunes have been passed on or exchanged in manuscript or printed form as well as by aural memory.

In this brief survey of traditional music in England, a map is sketched out of vernacular musical traditions both from synchronic and diachronic perspectives. The oral musical tradition is shown to be processual in that songs and music whose texts or tunes retain resonance and meaning for the singer, instrumentalist and community, are recreated by individuals within that community. Cultural identity – evident in text, tonality, style, meaning, function and context, as well as in the construction and composition of repertory – is illustrated. In line with recent research, application of fixed and timeless definitions to a dynamic cultural process will be avoided, the differing interpretations of scholars and collectors of the past and present outlined, and perceptions of participants of the tradition itself included. Folk or traditional music rarely exists independently of song and dance and therefore this discussion includes those aspects.

2. Scholarship and revivals. The contemporary vitality of folk music, performed in traditional contexts as well as in a network of folk clubs, festivals and sessions, owes its existence to the 'revival' that occurred in two distinct phases during the 20th century. The first had its origins in the 19th century when a small number of privileged middle-class enthusiasts with antiquarian and musical interests, intrigued by the singing culture of artisan and labouring groups in rural southern England, selectively notated (text and tune) certain examples of their tradition. In the 1820s and 30s, Davies Gilbert and William Sandys both published collections of Christmas carols from Cornwall, several of which were in oral circulation. In 1843 John Broadwood published the first folksong collection, *Old English Songs as Now Sung by the Peasantry of the Weald of Surrey and Sussex*, but the main activity dates from around 1890 when collections by Lucy Broadwood, Frank Kidson and Sabine Baring-Gould were all published, paving the way to the founding of the Folk Song Society in 1898. The most notable folksong collector in the decade before World War I was Cecil Sharp.

Generally song transcriptions were published in the same format as classical song – in vocal scores with piano accompaniment, arranged for and to be performed by trained singers. The erotic lyrics of the original were bowdlerized or toned down to avoid giving offence to the polite, predominantly middle-class society for whom the collections were intended.

In the melodies of the songs, the collectors sought an inspiration for indigenous composition that would help create a national idiom to counter the German domination of art music in the 19th century. Thus Ralph Vaughan Williams, Percy Grainger and George Butterworth, aware of the example of Bela Bartók in Hungary, were all actively involved in folksong collecting which became a resource for their composing. Others, such as Gustav Holst, while not caught up in the actual quest, nonetheless made use of the collections of their contemporaries.

In the decade before World War I, Sharp noted down and transcribed thousands of songs, tunes and dances, took a leading role in the Folk Song Society, founded the English Folk Dance Society, kept folksong in the public eye through articles and letters to the press, organized displays, gave lectures and directed dance festivals, in addition to undertaking fieldwork in the Appalachian Mountains, USA, and publishing his seminal book. He was instrumental in introducing folksong into the curriculum of state schools, which he saw as a process of 'giving back' the culture to its rightful owners. He was the most zealous and missionary of the collectors, believing that folk music had the power to purge and purify English popular culture of the commercial influences of music hall and Tin Pan Alley.

For the folksong collectors it was the beauty of the melodies that was the first priority, rather than the texts or performance styles of the singers from whom the songs had been notated. Two collectors were exceptions in this respect: Percy Grainger, because he valued the performance of a song and went to great lengths to capture it on phonograph recordings, transcribing it all in great detail; and Alfred Williams, who devoted his energies to representing the repertory of a singing tradition in its entirety, albeit as text only.

The legacy of this first phase of the revival included the English Folk Dance and Song Society (EFDSS), founded in 1932, a number of published collections, the inclusion of folkdances and reworked folksongs in the school curriculum, and a repertory of English romantic art music based on folk melodies. The academic *Journal of the Folk Song Society* was founded, which became the *Journal of the English Folk Dance and Song Society* in 1932, and

from 1965 to date the *Folk Music Journal*, and a library based on Cecil Sharp's own library (since 1958 the Vaughan Williams Memorial Library), both of which were (and are) organized by the EFDSS.

Between the two world wars there was a complacency based on the mistaken belief that the cultural salvage operation had been successful, that all the material worth finding had been collected, and even that folksinging had died out. Only the Irish composer E.J. Moeran, based in East Anglia, and the Harvard scholar James Madison Carpenter undertook any sustained fieldwork. The full significance of Carpenter's work, recording traditional songs, music, dances, drama and customs from many parts of Britain and Ireland, has still to be recognized and assessed.

After World War II and the ensuing period of austerity, there grew a national desire to celebrate British culture and tradition. This manifested itself in 1951 as the Festival of Britain, significantly the centenary of the Great Exhibition. Implicit in this display of national pride was the desire to secure those aspects of the heritage that might otherwise have been lost had the outcome of the war been different. Thus the impetus to research English folksong repertory was reborn.

Partly because of its technical expertise and the potential of the material for programme making, the BBC undertook to coordinate the fieldwork. Expertise for the project, referred to as the BBC Folk Music and Dialect Recording Scheme, was drawn from EFDSS personnel, namely Peter Kennedy and Seamus Ennis, who jointly headed the project, supported by a number of experts for different recording expeditions, such as the American collector Alan Lomax, Hamish Henderson in Scotland and Sean O'Boyle in Ireland. Hundreds of recordings (now in the BBC Sound Archives) were made. When broadcast, particularly those in the radio series *As I Roved Out*, questions were raised about the validity of the treatment given to the songs by Cecil Sharp and his fellow collectors, and this led to a movement to perform the songs in a more 'authentic' manner.

The two most influential figures of the post-war revival in folksong performance were writer and journalist A.L. Lloyd and playwright and songwriter Ewan MacColl. Both came from a background of left-wing socialism and radical Marxism, which championed the culture of working people in contrast to the middle-class élite. While accepting uncritically Sharp's evolutionary ideas about folksong, they constantly strove to reunite folksong and folksinger in the eyes of the public and their many followers. The narrative mastery of Harry Cox, a farm labourer from Norfolk, the infectious humour of Sam Larner, a Norfolk fisherman, the partsinging of the Copper family from Sussex, the subtle ornamentation of the gypsy singer, Tom Willett, along with Scots and Irish singers, were all held up as exemplars of tradition or 'song carriers' as MacColl dubbed them.

In the early years of this second phase of revival, young folk club singers, influenced by the skiffle craze, looked initially to American material. By the early 1960s, however, their focus had shifted to indigenous English material. This interest was served by record releases of traditional singers by Topic Records, especially *The Folk Songs of Britain* series of ten LPs. There was a hunger for appropriate material to build up repertories. Enthusiasts sought out scholarly ballad collections such as that by the American professor Bertrand Bronson, *The Traditional Tunes of the Child Ballads*. At this time, folk clubs came into being and folk festivals were first conceived. (Folkdance festivals had been organized since before World War I.)

In 1967, fresh insights into the subject were provided by A.L. Lloyd in his *Folk Song in England*, which was influenced by Eastern European ethnomusicology, particularly the Romanian Constantin Brailoiu, as well as the English social history movement, pioneered by such scholars as A.L. Morton and E.P. Thompson. Although subsequent scholarship in the field of folk music has served to refute or emphasize aspects of Lloyd's work, it remains the most comprehensive account.

3. Songs.

(i) Repertory. Types of songs favoured by contemporary traditional singers may be analysed from a historical perspective in terms of different layers of cultural accretion or assimilation. Such groupings of songs fall into loose genres in terms of their subject and textual themes.

The oldest group of songs in oral tradition, many of which have been classified by Francis James Child in *The English and Scottish Popular Ballads*, predate 1750 and most are narratives of an indeterminate age. Examples include *The Outlandish Knight* (Child 4), *The Twa Sisters* (Child 10), and *Edward* (Child 13). There are also a few sacred items, such as the Christmas carol *All you that Are to Mirth Inclined* and the cumulative song *The Twelve Apostles*. In some cases since the 16th century these songs were printed on contemporary ballad sheets or blackletter broadsides, so called because the printers used Gothic typeface.

During the late 18th and early 19th centuries, the type of songs classified by Cecil Sharp as 'folksongs' (as opposed to ballads) entered tradition. The largest group comprises narrative songs with tragic, amatory, historic and comic themes often based on an encounter (e.g. *The Death of Bill Brown*, *The Sucking Pig*, *Van Dieman's Land*, *The Dark-Eyed Sailor*, *The Bold Grenadier* and *Bold General Wolfe*). A small number are lyrical (non-narrative) in character (e.g. *I Wish, I Wish*, *Seeds of Love*, *Adieu my Lovely Nancy*). Some are convivial and associated with drinking (e.g. *Jones's Ale*, *The Barley Mow*); others relare to a specific occupation (e.g. *Jim the Carter's Lad*, *The Herring's Head*, *The Old Weaver's Lament*, *The Collier's Rant*). Recreation and sport feature in a further group of songs, particularly those connected with hunting (e.g. *Old Towler*, *The Horn of the Hunter*, *A Fine Hunting Day*). Worksongs are not common in England, with the important exception of sea shanties. These were used on sailing ships for specific functions, such as weighing or casting anchor – a windlass shanty (e.g. *Sally Brown*) – or hoisting the sails – a halyard shanty (e.g. *Blood Red Roses*).

In this same period a number of celebratory and dramatic customs, particularly perambulatory and house-visiting, became popular, and songs associated with them are often found among groups of singers in different localities. Examples include May, Wassail and harvest songs, as well as those associated with traditional drama, such as *The Derby Tup*, and street or field games, such as the Haxey Hood from Lincolnshire.

The Christmas carolling traditions of many villages, particularly in Yorkshire, Derbyshire and the West Country, date from this period and are typical of the

village music performed by church choirs and bands, both Anglican and nonconformist, at this time. The form of the music is more complex than the songs referred to above; the singing is usually in parts with a fuging section and, in a number of cases, instrumental accompaniment. Such music, forced out of the churches by the religious establishment, as epitomized by the Oxford Movement (as well as by Evangelicals), during the 19th century, was nurtured by families and informal groups in pubs and as part of Christmas house-visiting customs. In the context of revival, this music has been termed West Gallery Music or the Gallery Tradition in recognition of the physical location of the choir and band within the church.

From the second half of the 19th and early part of the 20th centuries, it is possible to identify four overlapping influences of traditional song – minstrel songs, parlour ballads, evangelical hymns and music-hall songs. A number of blackface minstrel troupes from the USA visited Britain from 1841 onwards, most notably the Christy Minstrels, and a number of their songs were taken into the repertory of traditional singers. These included sentimental and nostalgic items such as *Kitty Wells*, *The Blind Boy*, *Poor Old Joe*, the songs of Stephen Foster and zany songs in the *Jump Jim Crow* style, such as *Old Johnny Bowker*.

Among the most numerous songs recorded in the repertories of traditional singers since 1970 have been parlour ballads, so much a feature of entertainment in the Victorian and Edwardian household. These too are notable for their sentimentality, especially their preoccupation with bereavement or loss, often through the device of a dream or vision (e.g. *Break the News to Mother*, *The Miner's Dream of Home*, *When you and I Were Young, Maggie*). A few evangelical hymns from the 1870s (e.g. *Shall we Gather at the River*) are commonly found in traditional singing contexts, particularly from the collections made popular by American colleagues Ira D. Sankey and D.L. Moody. *The Old Rugged Cross* and *Bread of Heaven* (*Cwm Rhondda*) are also hymns that are commonly encountered.

Most songs taken by traditional singers from the British music hall were comic or risqué (e.g. *The Fellow Who Played the Trombone*, *Down the Road*, *The Parson and the Clerk*). By the late 1920s, many households had acquired a gramophone, and comic material learnt from this source directly or via the radio became part of the traditional repertory (e.g. *Down in the Fields Where the Buttercups All Grow*, *The Old Sow* or *Susanna's a Funnical Man*). Currently records, tapes and CDs are the most likely sources for new material (e.g. country and western favourites *Old Shep* and *The Blackboard of my Heart*), though often the recordings favoured by traditional singers are reworkings of older material (e.g. *The Sunshine of your Smile, Nobody's Child*).

Regional songs in which dialect is consciously employed (e.g. *Ilkla Moor b'a Tat*, *Rawtenstall Annual Fair*, *Cushie Butterfield*, *Any Old Iron*) owe their origins in part to the popularity of regional music hall, most notably in the north-east of England, and elsewhere including Yorkshire, Lancashire and the 'Cockney' East End of London. It is common for such songs to take the form of satires of stereotypical country people (e.g. *Gossip John*, *The Fly Be on the Turmut*) and ironically it is often people from the targeted communities who most value such songs.

Singers relish such self-reflexive humour and often include a number of parodies in their repertory, some of which are locally created. Often the song that is parodied is one that is held in high esteem in the community, such as *Grandfather's Clock* or *The Irish Emigrant*, and both original and parody sit comfortably side by side. Common examples in the repertories of traditional singers include *The Egg*, which makes fun of respected songs (e.g. *The Minstrel Boy*, *Excelsior*) and *The Tattooed Lady*, which completes a risqué topological tour at the expense of a popular song from 1901, *My Home in Tennessee*.

Another instance of creativity within the traditional model is the local satirical or gossip song that lists members of the community together with scurrilous comment or choice anecdote; an example of this form from Sheffield is *Fulwood Farmers and Neighbours*. In certain regions, songs of a more literary character, created by local poets or songwriters, have been recorded in tradition. *Barbary Bell* by Robert Anderson of Carlisle and *Friezland Ale* by Ammon Wrigley of Saddleworth are examples of this type, both being written in their respective vernacular dialects. Songs of or about a particular region, as well as favourite Irish songs, are also consciously appropriated by singers outside the specific milieu. Thus *The Galway Shawl* is sung by Shropshire singer Fred Jordan, and *The Song of the Swale* (from the Yorkshire Dales) features in the repertory of a number of Sheffield singers.

(ii) Text and tonality. In its broadest sense, the folklorist's understanding of 'text', as expounded by Jeff Todd Titon, includes all that is humanly constructed in the communication of a folk event, such as singing a song, telling a tale or performing a dance. With regard to a song, it would include background to learning, singer's comments and occasions for singing the song, as well as relations with audience or listener, and the song itself. In its narrowest sense, 'text' simply refers to the written representation of the song in words and musical transcription – necessarily a transformation, an objectification and a reduction.

Older songs, including ballads, are stanzaic and usually have a four-line isometric structure with a simple rhyme scheme (usually ABAB, AABB, or ABCB), each line organized into alternate lines of four and three feet (ballad or common metre). Long metre (four lines of four feet) is also prevalent. Some songs contain refrain lines; others have a more formal chorus section, notably the monumental chorus of the later parlour ballads. Such items demonstrate a more complex and varied structure.

The poetry of folksong is distinguished by its use of stock phrases and epithets, idioms and figurative language, repetition and formulae. Many texts show clear signs of being oral poetry, as evidenced by the use of incremental repetition, but this is not a universal characteristic of traditional verse. Much textual analysis has been undertaken in the light of narrative themes, character function, oral-formulaic theory and structuralism. Such approaches have been most effective when they have been informed by the relevant knowledge of English social history and not divorced from the significance of the musical frame. Meaning itself is relative to the singer, the audience and the occasion; the song helps us to understand the attitudes, assumptions and ideology of the performer. The enduring popularity of key songs such as *The Farmer's Boy*, *McCaffery*, or *The Highwayman Outwitted* cannot be

adequately explained in terms of immediate social or aesthetic relevance.

English traditional song based on the stanza is sung to a musical cycle or tune that is repeated. This cycle may be subject to variation by the singer to suit the text or as a mark of individual creativity. Common time (4/4) is most often found, along with 2/4, 6/8 and 3/4, but metres such as 5/4 are not unknown.

The melodies of most contemporary English traditional songs are in the major scale. The obsession of the early collectors with the small minority of tunes that were not in the major led to theories of modal survival, with links to medieval ecclesiastical practice. Such postulations, which were intended to imbue folk melodies with the patina of age, have been dismissed as being at best unhelpful. It is true that examples of tunes have been notated in the Aeolian, Dorian and Mixolydian modes, though rarely in the Phrygian and the Lydian. However, where a melody has been recorded in a particular mode, it is not always clear cut, nor is it always consistently employed within the same tune. In fact, such neat classifications may have been wishful thinking on the part of the transcribers.

An analysis of examples of recorded singing, such as that which Percy Grainger undertook, reveals a rather different picture. In the first place the unaccompanied nature of much English traditional singing, free from the expectations of harmonic accompaniment, demonstrates a scale that lacks the precision of the classical well-tempered model, particularly at the intervals of 3rd, 6th and 7th. Moreover, some song melodies are based on a scale in which not all the intervals of the diatonic scale are present; a common example is a hexatonic scale lacking the 7th interval. In a few cases, particularly in children's songs, there is not even a clear indication of the tonic.

Resemblances between the melodies of different songs have been explained as membership of tune families. For the purpose of comparison, tune contours have been abstracted to help identify such similarities. Other approaches have looked at the significance of the frequency of certain intervals in the scale and to the range of the tune to establish comparative data. The more recent concept of a musical matrix, an underlying codified pattern, as expressed by Peter Van Der Merwe (1989), together with his identification of a 'parlour mode' (and a 'blues mode') provide a new insight into this aspect.

Although unaccompanied singing has been the most common form of traditional singing that has been recorded during the past century and a half, this does not presuppose that it had always been the case. Unaccompanied singing, as Vic Gammon (1981) has suggested, may be a recent phenomenon caused by social fragmentation and economic circumstances. The evidence for this claim lies in the wide popularity of church and military-style bands in the early 19th century. Certainly harmony or partsinging is a well-established characteristic of English singing tradition, albeit neglected by collectors, and features in the tradition of the Copper family of Sussex as well as in the carolling traditions of the West Country and south Pennines. The influences here combine the late 18th century music of the parish church with the contemporaneous glee style, so popular in English taverns and inns.

Fieldwork in the last 30 years has documented a number of examples of accompanied singing, mainly to the piano, but also to the electric organ or accordion (diatonic and chromatic). Most of these are essentially in convivial and boisterous settings such as that recorded at suppers of the Holme Valley Beagles Hunt, which meets near Holmfirth in Yorkshire.

(iii) Style. An unaccompanied song, as performed by singers such as Joseph Taylor, Harry Cox, Phil Tanner, Frank Hinchliffe and Phoebe Smith demonstrates its own musical conventions, distinct from those of art music. The melody is varied and subtly embellished; the tempo and metre are changed to suit, and irregularities are incorporated effortlessly. Whether such variations are the result of artistic expression, awkward line lengths, forgotten or mis-heard elements is a moot point. Most probably it is a combination of all these factors. The extent of this creativity and variation in singing has been disguised by published folksong collections in which the editors often 'rebuild' or 'correct' so-called 'incomplete' or irregular texts (sometimes from broadside sources), or alternatively choose for publication only those examples that they judge to be 'complete'. Clearly an obligation is felt by editors to include songs deemed to be 'worthy' of performance.

Styles adopted by English traditional singers range from the highly introverted to the declamatory. In the former, the singer avoids eye contact or closes his or her eyes and shows no recognition of an audience. He or she betrays no emotion in facial expression and uses no gestures, often preferring to sit rather than stand. The song is delivered in an understated and undramatic rendition. In an extroverted declamatory rendition, the singer usually stands, eye contact is made and the song is dramatized by gestures, facial expression and vocal intonation. Elements of both styles may be evident in the same singer on different occasions or in different songs.

Ornamentation used by traditional singers varies but may include passing notes and slides (glissando), with occasional upper mordents, appoggiaturas, tremolo or vibrato. Most decoration is of an anticipatory kind, such as a slide into a note or a vocal scoop from a 3rd below. Some singers, such as Gordon Hall of Horsham in Sussex, emphasize the end of a phrase by a drop from the tonic to a 4th below. Vibrato and tremolo are used in moderation, often to accent the climax or endpoint of a phrase. A number of singers who make use of vibrato to a much wider extent, as well as other techniques associated with crooning, have been recorded among communities influenced by Irish or Scottish singers, particularly among travellers and in urban communities.

Strict tempo is adhered to by some singers, whereas others use a much freer approach by truncating or elongating the measure, or recasting it, as appropriate. Compound time may become simple; duple, triple and quadruple times may be interchanged. Often these changes take place in the pause between phrases or at the *caesura* (mid-line), though they are frequently woven into the fabric of the song; for example, truncation can give the song a sense of urgency. Renditions of rhythmic complexity are not exceptional, but are rarely obvious except to the trained listener or transcriber. Such effects, which include rubato, are largely performed unconsciously by the singer, whose focus is the narrative.

The vocal quality of traditional singers is not of primary concern to participants in the tradition; other factors such as the ability to memorize a song are considered far more crucial. Understandably there is an unevenness in vocal quality; voices are not trained. Judged by the external yardstick of art music, a few singers have fine voices whereas most have less remarkable voices and rely on other attributes for successful performance, such as timing and force of personality. Accurate pitching is also a quality that is much admired. Most singers perform with an open throat, slight nasalization and often towards the upper end of their range. Moreover, some exhibit a slightly rising pitch through the course of a song. Non-standard English or dialect usages are often evident in songs to a greater or lesser degree, but this depends on the singer and from where he or she originates.

4. Music and dance. While there is ample evidence that English traditional instrumentalists performed the music of popular songs, either for listening to or for audiences to sing with, their primary function was, and is, to accompany dance. There are three main forms of dance – the predominantly single-sex ceremonial display dancing (e.g. morris and sword dancing), mixed social dancing or country dancing, and solo stepdancing. Each has its own space: street, shopping centre, park or public open space for display dancing; community or school hall for social dancing; and public house or private party for stepdancing.

Unlike traditional singing, which is fairly ubiquitous, there are large parts of England where, outside of the folk revival, traditional music-making is scarcely in evidence, whereas in others, such as the North-East, it is flourishing. The music has been researched and studied much less than song. Cecil Sharp showed an avid interest in conducting fieldwork into ceremonial dance, but he did not devote the same energy to social dance.

Just as with song, English traditional or 'country' music can best be understood as the accretion and assimilation of popular English dance music over the past two centuries or more and its remaking and reworking into the vernacular tradition of different regions, much of it being used to accompany dancing of one sort or another. Perhaps the oldest group of tunes are jigs (6/8 and occasionally 9/8) and hornpipes (4/4), although the 18th-century form of the hornpipe was predominantly in 3/2 or 6/4 or a mixture of the two. Waltzes in 3/4 were introduced into fashionable society from 1812, while polkas in 2/4 and schottisches in 4/4 date from 1844 and 1848 respectively. All three forms subsequently became absorbed into the instrumental folk music tradition. Reels of the 'Scottish' type were not unknown and examples are commonly found in 19th-century fiddler's tune books.

Church bands of the 18th and early 19th centuries used music manuscript books, many of which have survived. Often at one end would be their sacred repertory of fuging-tunes, metrical psalms, anthems and such like, especially Christmas carols; at the other would be their secular music for country dancing, jigs, hornpipes and marches. The marches in duple and triple time became popular in the repertory with the development of the militia bands during the Napoleonic Wars and the subsequent emergence of the brass band in the 1840s.

The instruments of the church or village band, before the reforms of 1820–60, included a selection of what might be available, what was affordable and what could be made locally – strings (violin and cello), woodwind (tin whistle, flageolet, flute – transverse though rarely duct – clarinet, oboe, serpent and bassoon), keyed brass instruments (key bugle, ophicleide), and even some percussion (mainly drums). The manuscripts show quite clearly that their dance music was often played in parts, certainly treble and bass. The decline of English country music-making is ascribed to the rejection by the established (and nonconformist) church of the bands and mixed choirs, and their replacement by organs and surpliced choirs (boys) between 1820 and 1860. In the sacred context of Christmas carolling, such village bands continued to exist well into the 20th century in the West Country and South Yorkshire, and such a string band from Green Moor in South Yorkshire (1st and 2nd violin, viola and cello, in a septet) was recorded playing their carol repertory in 1994.

The duct flute in the form of the three-holed pipe played in conjunction with a small drum or tabor ('whittle and dub') has been used for dance music since the 16th century or earlier, most notably for the morris dance of the South Midlands. Other six-holed forms of pipe developed in the 19th century include the ubiquitous tin whistle. The fiddle was adopted as the main instrument for English vernacular music-making from the 18th century.

From 1850 onwards the popularity of the fiddle was challenged by such free-reed instruments as the concertina, both anglo (diatonic) and English (chromatic), the diatonic accordion (or melodeon) and the chromatic accordion (including after 1900 the piano accordion), as well as the mouth organ. Although the English concertina was developed in England by Charles Wheatstone between 1829 and 1841, it was the much cheaper anglo from Germany as well as German and Italian diatonic accordions that proved more popular with traditional musicians.

Other instruments that have featured in vernacular music-making in southern England are the dulcimer (particularly widespread in East Anglia), the banjo as a result of the influence of the blackface minstrel troupes, the mandolin (introduced by Italian street musicians) and the piano, used to provide a vamping accompaniment for other instruments (bass note plus chord, like the left side of the accordion). Percussion instruments that have been recorded include bones, spoons, tambourine, triangle, military drum, as well as the modern drum kit, since the early 20th century.

Although there are a few tantalizing references to the bagpipes in central and southern England, notably in church carvings, the sole surviving form is the bellows-blown Northumbrian smallpipes of the North-East, which date from the 18th century and have been the subject of revivals in the 19th and 20th centuries. The instrument has become emblematic of its region and a special organization (the Northumbrian Pipers' Society) was formed in 1928 to foster its development. This society organizes annual competitions which have led to a high degree of virtuosity and uniformity of style. The form that demonstrates this virtuosity most clearly has developed from the regime of competitions and equates to the theme (air) and variations, commonly a feature of art music since the early Renaissance period. The repertory of the Northumbrian pipers is distinctively regional with a strong Scottish influence, as evidenced by the popularity of reels, alongside hornpipes, jigs, polkas, waltzes and



(a)

(b)

15. Sword dance, accompanied by the concertina, at Handsworth, c1900, showing (a) the turn into the Lock and (b) the Lock itself

slow airs. There remains a strong tradition of composition among members of the society (as well as a second body, the Alnwick Pipers' Society) with a regular programme of publications. Two very talented pipers who have influenced the recent course of the tradition and commanded respect among their peers are Billy Pigg and Joe Hutton. Until the mid-19th century other forms of bellows-blown bagpipes or 'Union' pipes of a lower pitch were played in the North-East and the Scottish Borders, variously referred to as Border, Lowland or 'Cold Wind' pipes, and these too have been the subject of a revival since the 1970s.

The role in English vernacular music of the formally organized and constituted brass band, which developed from the militia band in the early to mid-19th century, should not be overlooked, particularly in the context of ceremonial dance, custom and parades. Such diverse events as processional morris dancing in north-west England and Derbyshire, May celebrations in Cornwall, the parades of Friendly Societies and other village fraternities, as well as the celebration of village wakes in northern England, have depended on the support of the local brass band during the past century or more and many still do.

These groups have also been responsible for a high level of instrumental teaching and musical literacy in many rural and industrial communities. A measure of the centrality of such groups is the spawning of parodic or comic bands and their contemporary manifestation, the carnival (or kazoo) bands of marching groups of young girls (majorettes).

The form of English traditional dance music is regular and is usually made up of eight- or four-bar phrases combined in prescribed forms to make 16-, 32-or 48-bar cycles (*AB*, *AAB*, *ABB*, *AABB* etc.). The tonality of the music is predominantly major, though a number of distinctive minor tunes have been recorded. The tempo is fairly strict, though arguably slower, more accented and articulated than Irish or Scottish traditional music. Recordings of English traditional musicians such as William Kimber (concertina), Stephen Baldwin (fiddle), Scan Tester (concertina), Bob Cann (melodeon), Billy Bennington (dulcimer), Fred Whiting (fiddle), Oscar Woods (melodeon; see fig.18 below), Dolly Curtis (melodeon), Will Atkinson (mouth organ) and Willie Taylor (fiddle) demonstrate the importance of such features as anacrusis, scotch snap and syncopation in giving the music emphasis and bounce.

Music of morris dancing is distinguished in some traditions by the incorporation of markedly slower augmented passages, usually at half speed, to enable the dancers to perform more intricate and energetic stepping such as high or cross capers. The characteristic lift and drive of morris dance music from the South Midlands or stepdance music from East Anglia or the West Country would seem to relate to the favoured instruments chosen by traditional musicians. This can be heard in the attacking short bowing of the fiddle player (such as William 'Jingy' Wells of Bampton) or the push and pull (blow and suck) of the anglo-concertina, melodeon and mouth-organ player.

Although the revival of morris dancing dates from before World War I under the guidance of Cecil Sharp and the newly formed English Folk Dance Society (founded in 1911, hereafter EFDS), as well as Mary Neal's Esperance Movement, and was later to be given independent status as the Morris Ring (founded in 1934), it was the post-World War II folksong revival that provided the major impetus for the proliferation of morris dance clubs in the 1960s and 70s. Such organizations, most of which continue to function, provide a high profile for English traditional music-making. Their aim was to revive and promote 'authentic' English morris dances, primarily from the South Midlands, as well as the morris dancing of the North-West, which is characteristically performed in clogs.

Favoured instruments to accompany the dance followed the pattern of traditional teams and include diatonic accordion known as melodeon (pitched in G and D), chromatic accordion, concertina (both anglo- and English), fiddle, and pipe and tabor. Some contemporary groups combine more traditional instruments with woodwind (clarinet and saxophone), guitar or mandola, percussion and brass instruments, which in the North-West have long formed the traditional accompaniment.

The development of folk or country dancing (also termed 'social' or 'community' dancing) and its accompanying music followed a similar pattern to the morris dance revival. It should be noted, however, that Cecil Sharp and the EFDS had promoted the fashionable 17th/18th-century 'country dance' of polite society in preference to contemporary manifestations. This form is sometimes referred to as 'Playford' after John Playford, who from 1651 published such dances and their music in instruction manuals.

Folkdance, revived before World War I, subsequently nurtured by the EFDS and the EFDSS, was given impetus in the late 1930s by the American Square Dance craze. This flourished after World War II through the 1950s to the early 60s, when it was the enthusiasm of folksong revival that created conditions for the rapid expansion of the movement.

The new groups of musicians who played English traditional dance music distinguished themselves from the more formal folkdance bands, who were EFDSS-influenced, by calling themselves 'barn dance' or 'ceilidh' bands and also by operating as semi-professionals. Their music had a great deal more lift and accentuation. The aim was to make such dancing more accessible to the general public or to the non-specialist with the use of a dance caller to provide figure-by-figure instructions. Such groups, in the contemporary context, generally feature two to six musicians and play a combination of traditional instruments alongside instruments drawn from Celtic and European folk music tradition, such as bagpipes, flutes and hurdy-gurdies, as well as modern electronic instruments, including electric guitars, keyboards and synthesizers.

The post-World War II morris dance and folkdance revivals generated in turn, in the mid-1970s, a more specialist movement devoted to the music itself, rather than as a vehicle for dance. The 'country music' revival, as it became known, was heavily influenced by the traditional music-making of East Anglia and southern England, as performed in pubs, often for solo stepdancing. Here a new emphasis was placed on popular song tunes, waltzes, polkas, schottisches and driving stepdance tunes in 4/4. Musicians banded together to promote such music and formal professional groups emerged, who performed on the concert stage and were featured in numerous commercial recordings.



16. The Bampton Morris dancers, accompanied by fiddle, c1900

5. Performance contexts.

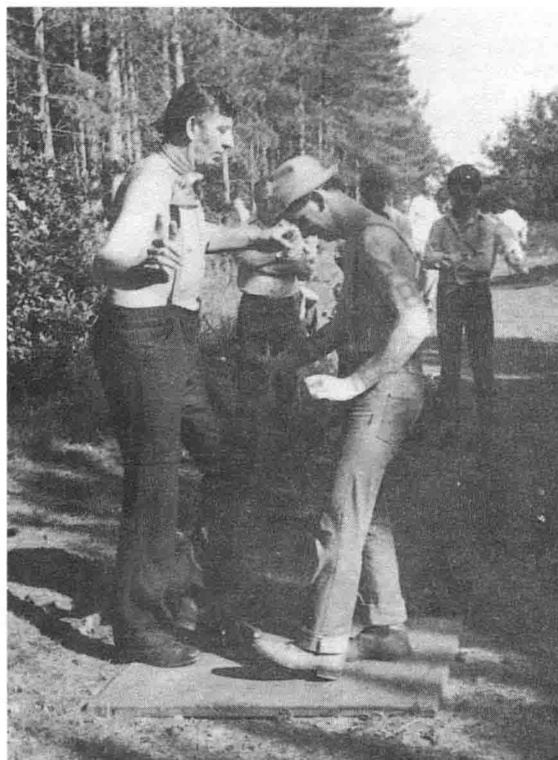
(i) Traditional. Traditional music does not exist on the printed page but in the performances of individual singers or instrumentalists, in the contexts of family gatherings, singsongs in public houses, meetings of social clubs and other social groupings. It is usually informal and predominantly amateur in character. Virtuosity is the exception: a singer is congratulated for singing 'a good song' rather than for being a good singer. Participation is the norm. In England, the traditional singer does not rehearse in the classical sense, but may choose to run through songs in private to ensure that the text has been memorized. Nor is there any system of formal teaching. In most traditional singing contexts, any member of the group may contribute a song. Thus the distinction between the roles of singer and listener is blurred, transitory or non-existent.

Among traditional singers, there is an unwritten code of behaviour bound up with the social dynamics of the milieux in which they perform. This manifests itself particularly in the respect shown to senior members of the group, particularly with regard to the ownership of songs or tunes. Hence a singer will not perform an older singer's song in that person's presence until he or she is no longer an active participant in that context or has died. Certain songs are, then, treated as inherited property and remain firmly associated in the mind of the performer with the singer from whom the song was learnt. It is common for a singer to acknowledge this fact in the introduction to the song.

In traditional contexts, the 'session' or 'tune-up' is often led by a respected singer or musician whose role is to ensure continuity by 'striking up' songs and encouraging others to take a turn. This is essentially an informal role without monetary reward. Unaccompanied singing is often dependent on the leader's ability to pitch songs to suit the company. The term 'striking up' derives from the action of striking a tuning-fork and such a person may be referred to as 'the striker' in some parts of the country. One contemporary context that is distinguished by the high level of commitment demonstrated by its supporters, by their strong sense of conviction and shared ideology is usually referred to as the world of the folk revival.

(ii) Folk clubs, festivals, sessions. Performance of folksongs and folk music are positively encouraged by the existence in most towns and larger communities of a folk club. These usually meet in hired rooms in public houses in the evening on a weekly or regular basis. The organizers of some of these clubs and their associates group together to stage annual folk festivals. A network of clubs spans the country and a calendar of festivals runs throughout the year. In addition, informal gatherings called 'sessions' or 'tune-ups' take place in the bars of public houses.

In folk clubs, semi-professional or professional guest performers share the evening's entertainment with organizers ('residents') and 'floor singers' (members or visiting



17. Travellers Dusty Smith and companion stepdancing in the forest close to Blaxhall, East Suffolk

performers who have come to sing or play in an unpaid capacity, though they may receive free admission). The programme is usually coordinated by an MC, who may also be an organizer and performer. Many clubs devote regular meetings exclusively to floor singers.

Most folk club singers learn new songs from other folk club performers or from their commercial recordings. It is less likely that they will learn a new song from a published folksong collection or that they will take the opportunity to learn directly from a traditional performer. There are, nevertheless, a small number of singers, including professional musicians, who carefully research their source material and pride themselves on its integrity.

Because the institution of the folk club exists as the result of a conscious revival or re-creation, the repertory is a mélange of folksongs performed in a traditional or contemporary idiom alongside newly composed material. Thus there may be differences between the musical traditions of an area and the music of the local folk club. This is not only apparent in terms of repertory but also in singing style, musical accompaniment and group dynamics.

A traditional singer is more likely to perform unaccompanied (or to a piano or electric organ) a song learnt in his or her locality from an older member or the community, in a style that relates closely to the singer's speaking voice, among a group of which he or she is a member. When a folk club performer chooses to sing a traditional song, it is usually to a guitar (or other string instrument, such as a mandolin, banjo, cittern, bouzouki or mandola) or free-reed accompaniment (concertina or melodeon), a song that is exotic (i.e. from another part of England or the English-speaking world), and to an audience consisting partly of strangers. Moreover, some folk club singers consciously adopt an accent that is distinct from his or her speaking voice (e.g. a Londoner adopting a West Country accent). Their voice production affects a nasalized quality by the deliberate technique of singing with a 'closed throat' (constricting the throat to prevent the passage of air through the nasal passages). The folk club singer's performance has been rehearsed and arranged; it is introduced, listened to in silence and applauded. The traditional singer performs with a measure of spontaneity; others do not necessarily listen in reverential silence but may join in and sing; the end of the song is not automatic signal for applause.

The atmosphere and repertory of a folk club varies with the philosophy and personality of the organizer(s), the nature of the singers available locally and the choice of guest singer. There is often an in-built tension in the type of material performed, which could range from the rural, conservative, romantic and idealistic material of the 19th century (classic 'folksong' as defined by Cecil Sharp) – a song eulogizing the triumphs of foxhunting or the heroics of a highwayman or pirate – to urban, radical, politically aware, contemporary, environmentally and socially conscious material – for example a song about the destruction to the environment caused by opencast mining or the cruelty of a husband who batters his wife.

'Sessions' take place in the bars (public space) of public houses, and anyone who has an appropriate instrument in the correct pitch – fiddle, accordion, melodeon, concertina, guitar, banjo, mandolin, tin whistle, flute, bagpipes (Northumbrian or Irish), percussion (spoons, bones, tambourine, bodhran, triangle) etc. – and the appropriate level of skill and appreciation of 'sound ideal' may participate. Composition of sessions and the acceptable 'sound ideal' vary according to regional location. In an east Suffolk 'tune-up', songs and instrumental melodies (with a preference for hornpipes and waltzes) are exchanged in equal measure, while in other areas music predominates and the full gamut of melodic forms is in evidence (hornpipes, jigs, reels, polkas, marches and waltzes), including those from the Irish as well as English tradition. Similarly, in east Suffolk 'tune-ups', a 'master of ceremonies' calls for 'lovely order' to ensure silence during songs or solo instrumentals, while during the communal playing of music, people feel free to chat and socialize.

Festivals incorporate folk club and session formats alongside concerts, folkdances, ceilidhs (used in England to describe an event during which dances may be interspersed with other performances, such as songs or dance demonstrations; also used to describe a style of dancing); workshops (for learning dances, songs or instruments) and street displays, such as those by costumed folkdance groups, notably morris dancers. Some actively encourage traditional performers to participate, which leads to a limited cross-fertilization of repertories. However, few English folk festivals reflect the musical traditions of the region in which they are located, preferring to feature traditional singers or instrumentalists from outside the locality, especially from Scotland or Ireland.

Performers and supporters of folk music at clubs, sessions and festivals – members of the 'folk scene' – are participants in a form of subculture that has contacts in North America, Europe and Australasia. It has also become allied with the emergent popular music of



18. Tune-up at the Ship, including Oscar Woods (melodeon), 'Slot' Phillipson (cello) and Reg Reader (hammer-dulcimer)

developing nations and their constituent ethnic groups. In England, such music is categorized as 'roots' or 'world' music. It is an indication of the compartmentalization of popular culture that instrumental music or song from the 'folk world' has been equally distanced both from Western art music and mainstream popular music, although it did enjoy a period of cross-fertilization with the latter during the 'FOLK-ROCK' years of the early 1970s (e.g. Fairport Convention, Steeleye Span, Mr Fox).

6. GENDER, CHILDREN, ETHNICITY. Women have played and play an important role in traditional singing, though their contribution as performers of traditional instrumental music has been almost non-existent. The reasons for this paradox are bound up in the expectations of the domestic role of working-class women in English society since the Reformation. Performing a multiplicity of domestic tasks as well as childrearing may reasonably allow for singing, especially when such tasks are tedious, repetitive or part of a routine; however, the leisure time necessary to perfect the playing of an instrument was not available in most households, nor was the independence available to visit pubs or other venues where music-making might feature.

Several of Cecil Sharp's most important singers from Somerset were women, such as Mrs Overd of Langport and Louie Hooper and Lucy White of Hambridge. Vaughan Williams noted (and recorded) songs from another prodigious female singer, Mrs Verrall of Horsham in Sussex. In the last 40 years several important female traditional singers have been recorded including Cecilia Costello, Phoebe Smith and Louie Fuller, as well as some talented revival singers. Whereas the preferred social context of singing for men for most of the 20th century has been the public house, women have generally performed their songs in the privacy of the home among family, friends and neighbours, the most intimate occasion being the singing of lullabies to infants in arms. Changing social attitudes have enabled women to play a far more active part in traditional music-making, dance and singing than had previously been possible, though the necessity for part-time and full-time labour and the consequent demands this has made on women must be viewed as a negative factor.

While it is true that women play a crucial role in the transmission of family songs and nursery rhymes to their children, most of the song culture that children acquire is part of play and is learnt from their peers in the school playground or in the street. Such songs provide the rhythm, framework or rules of games. They are used, largely by girls, for actions, counting, clapping games, skipping and games in a line, ring or teams. Some parody popular songs or delight in scatological or sexual humour. They form part of a code of behaviour that exists to delineate the pre-adolescent from the adult world. The task of charting out this largely hidden culture has been undertaken by a number of scholars, most notably Peter and Iona Opie.

There has been little research into the musical traditions of minority ethnic groups with the exception of the singing traditions of gypsy or other travelling people. In many ways, these groups share the same singing traditions as the settled community, though exhibiting a more conservative approach to repertory and a more extravagant style of singing. In some cases, English gypsy singers

establish ownership of their songs by building into the lyrics cant phrases or terms. Moreover, their manner of delivery is often more intense and drawn out, demonstrating Irish or Scots influences. Recent extensive research has been undertaken into the musical traditions of the Irish community in London (as well as some recording in Liverpool) and into the Asian communities in Bradford and Birmingham.

See also VAUGHAN WILLIAMS MEMORIAL LIBRARY; NATIONAL SOUND ARCHIVE; and TOPIC.

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GENERAL

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STEPHEN BANFIELD (I), IAN RUSSELL (II)

England (ii). English family of organ builders. Several complications and confusions concerning the family relationships and professional origins are reviewed by Edmonds. It is certain, however, that George England (*d* 1773) was at Wood's-close, Clerkenwell, London, in 1763, the address previously of Richard Bridge. According to Hopkins and Ribault, England married Bridge's daughter. It is, therefore, confidently asserted that he succeeded to Bridge's business on the latter's death in 1758. The style of England's organ building is similar to that of Bridge, continuing the tradition of Harris and Byfield. Important work by George England includes St George's Gravesend (1764), where the case, much pipework and other material survives (partially dismantled and unplayable), and St Stephen Wallbrook, London (1765), where the case survives. There are good grounds for questioning the oft-quoted critique of George England's tonal methods given by Hopkins that suggest a significant difference from his antecedents: the 'Principal one pipe smaller than his Open Diapason, his Fifteenth two pipes narrower, and every rank of his Mixtures to a varied scale' and the description of his four rank Compound stop with a Twenty-sixth giving 'a sound as of bells' are more appropriate to organs built at the end of the 18th century by George's nephew, George Pike England.

John England (*d c*1790), generally thought to be George's brother, succeeded to the business – partly in 1766, when George retired, and fully in 1774 after George's death. There were one or two loose partnerships in the period between 1774 and 1784, for example with Hugh Russell at St Michael Queenhithe, London (1779; the case survives at Christchurch, Chelsea), and with John Byfield and Hugh Russell at St Helen's, Abingdon (1780). John is listed at Stephen Street, Tottenham Court Road, from the late 1780s and was succeeded in about 1790 by his son George Pike England (*c*1768–1815), who worked from that address until his death.

G.P. England's work was the epitome of English organ building at the end of the 18th century, without the excesses to be found in Green's work; tonally, it was a conservative, understated style, firmly rooted in the work of its antecedents but showing some of the trends of the time – such as varied scaling for the constituent parts of the Principal chorus. This style was carried into the 19th century and inherited by Joseph Walker, so that it might be thought that the true lineage of native English organ building is to be traced through his connection rather than through the more brilliant, innovative style of the Snetzler-Elliot-Hill lineage. Important examples of G.P. England's work survive at St Peter and St Paul, Blandford Forum (1794; case and much pipework extant, conservatively rebuilt by Hill in 1874 and restored by Mander in 1970); also St James's, Clerkenwell, London (1792), St Margaret Lothbury, London (1801), St Andrew's Shifnal, Shropshire (1811) and St Agnes's, Cawston, Norfolk (originally at St Stephen's, Norwich, 1813). G.P. England was succeeded by his foreman and son-in-law, W.A.A. Nicholls.

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DAVID C. WICKENS

Englander [Engländer, Englaender], **Ludwig** (*b* Vienna, 20 Oct 1853; *d* New York, 13 Sept 1914). American composer and conductor of Austrian birth. He received his musical education in his native city, where he reportedly studied with Jacques Offenbach. He emigrated to the USA in 1882, became conductor at the Thalia Theatre, New York, and began arranging other composers' works. His own first published score was *1776*, a three-act romantic comic opera in German (1884), but his first (and greatest) success was *The Passing Show* (1894), the earliest of the lavish topical American revues. Englander composed scores for about 55 shows, principally comic operas, writing as many as four a year during the period 1895 to 1904. More than 50 of his songs and a handful of piano pieces (mostly from the shows) were published. Although he was a prolific composer of well-crafted songs and dances, Englander's thorough grounding in Viennese operetta prevented him from adapting, towards the end of his career, to the Tin Pan Alley and musical comedy styles. The most popular songs in some of his shows were in fact written by other men: for example, 'Sweet Annie Moore' (*The Casino Girl*) was by John H. Flynn; 'Under the Bamboo Tree' (*Sally in our Alley*) by Bob Cole and J. Rosamond Johnson; and 'Any Old Time at All' (*The Rich Mr Hoggenheimer*) by Jean Schwartz. Englander's last work, *Madam Moselle* (1914), was a failure, and he died in relative obscurity.

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(*selective list*)

unless otherwise stated, all are comic operas; dates are those of first New York performance

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DEANE L. ROOT

Engländer, Richard (*b* Leipzig, 17 Feb 1889; *d* Uppsala, 16 March 1966). German musicologist. After attending the Thomasschule in Leipzig he studied the organ (with Karl Straube), the piano (with Leonid Kreutzer), the cello and composition (with Paul Klengel), and was a pupil of Riemann at Leipzig University. In 1908 he went to Berlin where he worked under Kretzschmar and in 1914 obtained the doctorate with a dissertation on J.G. Naumann as an opera composer. He was assistant to Fritz Busch at the Dresden Staatsoper (1922–6), and throughout his years at Dresden to the time of his move to Sweden in 1939, played an active part in the musical life of the city. From 1926 he was lecturer in music history at the orchestra school of the Staatsoper. In 1948 he was appointed lecturer in music at Uppsala, and received an honorary doctorate from that university in 1955. For a short time in 1952 he deputized for Jeppesen at Århus University. In Sweden he turned his attention to research into Swedish musical history, in particular opera under the reign of Gustavus III, and again took a lively interest in practical music, in the concert hall, opera house and on the radio. In 1965 he was granted a titular professorship.

Engländer's personality and work were characterized by his equal inclination towards creative and scholarly activity. His ambition 'to unite the practising musician and the scholar in a single person' resulted in a many-sided involvement with practical music as a harpsichordist and pianist, chamber music player, coach, conductor and critic, and in a keen intellectual concern with the problems of the works in which he took part – not to mention his activity as a composer of variations, sonatas for cello and for viola da gamba, songs and choral works. As a scholar Engländer's principal interest lay in the musical history of Dresden during the Classical and Romantic eras, with its fusion of the German and the Italian spirits and the spread of its influence northwards. Thus his research into the central figure of J.G. Naumann led to his work on Swedish musical history of the same period, an area in which his book *Joseph Martin Kraus und die gustavianische Oper* (1943) made a contribution of fundamental importance.

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ANNA AMALIE ABERT

Engler. German family of organ builders and instrument makers. They were active in Breslau (now Wrocław). The most famous member of the family was Michael Engler (*b* Breslau, 6 Sept 1688; *d* Breslau, 15 Jan 1760). His son Gottlieb (1734–93) also built some good instruments, and the most important work of his grandson Johann Gottlieb (1775–1829) was the design for the Breslau Cathedral organ (1801).

About 40 organs are known to have been built by Michael Engler, including fine three-manual organs for St Nicholas, Brieg (now Brzeg; 1730), the Cistercian church, Grüssau (now Krzeszów; 1736), St Moritz, Olmütz (now Olomouc; 1745), and St Elisabeth, Breslau (1760–61; completed by his son and son-in-law). Engler built large Prinzipal choruses up to 1⅓′ or 1′, and he incorporated a Tierce rank, but no Zimbel, in the manual Mixtures. In the Pedal department Mixture he included the less common Cornet instead of a Tierce rank, and to the usual 16′, 8′ and 4′ stops in the Pedal he added a wooden 16′ Quintatön (and a 16′ wooden Offenbass in larger instruments). The manuals always contained several 8′ stops, including Prinzipal, Gedackt, Quintatön, Gemshorn, and several flute and string stops; he also added tremulant stops from *f* or *g* (Vox humana, Unda maris). Only the larger instruments had reed stops in the manuals (Trompete 16′ and 8′, Oboe 8′, Schalmei 8′), but Pedal reed stops, depending on the size of the organ, included a Posaune at 32′ and 16′, Bommert at 16′ and 8′, and an 8′ Trompete.

The manuals usually had a compass of *CD–c‴*, and the Pedal *CD–c′*. The organs in Brieg, Grüssau and Olmouc were tuned to Chorton; to these he added a mechanism that could transpose the *Rückpositiv* or *Unterwerk* a tone lower to Cammerton – because of the absence of *C♯* only an extra *B♭′* (Chorton) pipe was necessary to complete the range. Two to four Pedal stops could also be transposed to Cammerton pitch using double sliders. The organ in Olomouc was incorporated into a five-manual organ by Rieger of Jägerndorf in 1961. The historical part can be played separately and is in reasonable condition.

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RUDOLF WALTER

Englert, Anton (*b* Schweinfurt, 2 Nov 1674; *d* Schweinfurt, 22 Nov 1751). German organist, composer and teacher. He was the son of a town musician and attended the Lateinschule and Gymnasium at Schweinfurt. In 1693 he went to Leipzig, where he studied theology and took part in musical performances directed by Kuhnau and N.A. Strungk. After taking the master's degree, Englert was called back to his native town in 1697 to succeed Georg Christoph Bach as Kantor at St Johannis. He also worked as Präceptor at the Gymnasium, where he was appointed Konrektor in 1717 and Rektor in 1729. The demands of teaching may have induced him to exchange, in 1713, his Kantorat for the organist's post at St Johannis, which he held until his death.

According to Mattheson, Englert wrote several cantata cycles and a great number of other works, mostly sacred. Stylistically his music was indebted to Kuhnau's, as Schmidt observed in his description of 21 cantatas (then in *D-FRIts*, now lost).

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Englert, Giuseppe G(iorgio) (*b* Fiesole, Italy, 22 July 1927). Swiss composer. He studied theory and composition with Willy Burkhard at the Zürich Conservatory (1945–8) and the organ with André Marchal in Paris, where he settled in 1949. In 1955 and from 1958 to 1963 he took part in the international summer courses at Darmstadt, attending seminars given by Leibowitz (1955) and Cage (1958), among others. From 1970 to 1972 he taught at the University of Paris VIII-Vincennes, where he became a member of the computer department's 'Art et informatique' group in 1973. Although he has not composed any strictly serial works, the rigour of serial thinking has inspired Englert to define specific structural principles for each work, in an attempt to put the creative process beyond the whim of the composer. In 1973 he began to use a computer to work out these principles, both in electro-acoustic works (*Suite ocre*, 1984; *Sopra la Girolmeta*, 1991) and in scores for conventional instruments (*GZ 50*, 1979; *Babel*, 1981–2; *Chacones*, 1993–4). By means of these concepts, and without using aleatory methods as a rule, Englert has hoped to achieve new and unforeseeable results that surprise even himself. He employs each structural concept only once and places no value on the development of a recognizably personal style. 'My approach', he argues, 'which is inspired by the new ways of using and augmenting intelligence, leads me to avoid all that derives from what is called *nature*, my goal being to synthesize something entirely artificial but profoundly coherent' (*Computer Music Journal*, 1981).

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CHRISTOPH KELLER

English Bach Festival. An annual series of concerts, opera productions and other events, which has regularly exceeded the implications of its title. It was founded in 1963 by Lina Lalandi, the Greek-born harpsichordist and singer. She originally based the festival in Oxford, making use of several notable university and other buildings. In 1968 six additional concerts were held in London, where a majority of the festival events has since taken place.

From the outset the joint artistic directors were Lina Lalandi and Jack Westrup; in 1971 Lalandi became sole artistic director. The duration of the festival, held in spring or summer, has varied from nine days (Oxford, 1963) to three weeks (Oxford and London, 1971). From the 1970s it comprised between 30 and 40 events. Funds have been provided by the Arts Council of Great Britain, some foreign government sources and a limited amount of private support. A rare combination of musical integrity, resourceful imagination and personal flair on the part of Lalandi enabled the festival to maintain an uncommonly high standard.

The festival's object was initially defined in the 1963 programme book: 'To present the music of Bach, his family and their contemporaries in as authentic a manner as historical research will allow; but this, though a guiding principle, is not a limiting feature'. Festival programmes have included all the principal works of Bach, and representative selections of other music of his time, mainly by French, German and Italian composers. Contemporary music was included in the first festival, and by 1966 'the presentation of varied aspects of contemporary music' was formally acknowledged as being additional to 'a coherent and instructive picture of his [Bach's] music in the context of his musical era'. Festival concerts of contemporary music have been responsible for the first British performances of several works by Xenakis and other Greek composers, Stockhausen and Ligeti, as well as Messiaen, Roussel and Skalkottas from a previous generation. In addition, the festival has given direct commissions to some British composers, including Don Banks, David Jones, Roger Smalley, David Bedford, Robert Sherlaw Johnson and Elisabeth Lutyens.

From about 1975 the focus of the festival has moved almost entirely to the revival of early opera, including works by Rameau, Purcell and Mozart, sometimes in concert performance, more often in stage productions with décor and costumes based on original designs. Their presentation has emphasized the observance of historically correct style, the employment of period instruments and the reconstruction of Baroque dance. The festival's most remarkable achievement has been its one-night staged performances at Covent Garden, beginning in 1977, with specially engaged casts and orchestra, sometimes repeated in a subsequent year. While critical opinion has at times expressed reservations on some musical or scenic aspects it has also saluted the enlightened impetus behind them. Productions taken abroad have strengthened the festival's growing international reputation in this field.

Igor Stravinsky, who succeeded Albert Schweitzer as honorary president of the festival in 1966, visited Oxford as its guest in 1964 to conduct performances of his Variations on 'Vom Himmel hoch' and his *Symphony of Psalms*. In 1972 Leonard Bernstein was appointed honorary president and conducted works by Stravinsky and Bach for the inaugural concert of the 1977 festival. No further honorary president for the festival has been named since the death of Bernstein in 1990. Supplementary festival themes have included the lesser-known works of Beethoven in his bicentenary year (1970), Byzantine music and Greek folk music (1971–3); Spanish music (1973–6) and French Baroque music (1965, 1974 and 1976–9).

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NOËL GOODWIN

English Baroque Soloists. English period instrument chamber orchestra. It was founded in 1978 by John Eliot Gardiner and, in conjunction with the Monteverdi Choir, initially focussed on Monteverdi and Bach, and on Handel's oratorios. The orchestra took part in the first period-instrument recording, with Malcolm Bilson, of all Mozart's piano concertos, and subsequently in a series of live recordings of his seven mature operas. The orchestra's sensitivity in accompanying is evident on numerous other recordings, including fine performances of Haydn's late oratorios.

GEORGE PRATT

English Chamber Orchestra [ECO]. Name adopted in 1960 by the Goldsbrough Orchestra, founded in 1948 by Arnold Goldsbrough and Lawrence Leonard. *See* LONDON, §VII, 3.

English Concert. Period-instrument chamber orchestra. It was founded by Trevor Pinnock in 1973 and has gained an international reputation, touring widely in Europe, Japan and South America. Many of its early recordings achieved critical acclaim (among them Vivaldi's *Four Seasons* and Bach's Orchestral Suites and Brandenburg Concertos), while a number of subsequent recordings, including *Messiah* (with the English Concert Choir, 1988) and two of Telemann's Orchestral Suites (1995), have won major awards.

GEORGE PRATT

English fingering. The FINGERING of keyboard music with figures 1 to 4 representing four fingers, and + the thumb, of each hand, a system used in England and elsewhere in

the 19th century and now obsolete. The term contrasted with CONTINENTAL FINGERING, which provides the figures 1 to 5 for each hand, 1 standing for the thumb, a system in general use throughout the world today.

□

English flute. An older name for the RECORDER, used to distinguish it from the transverse flute, also called 'German flute'.

English Folk Dance and Song Society. English organization, formed in 1932 by the amalgamation of the Folk-Song Society and the English Folk Dance Society.

1. Origins and activities. 2. Impact and cultural context.

1. ORIGINS AND ACTIVITIES. The Folk-Song Society was founded in London in 1898 by a group of leading musicians in order to direct 'the collection and preservation of Folk Songs, Ballads and Tunes and the publication of such of these as may be advisable'. Between 1899 and 1931 the society published a journal (*JFSS*); its 31 issues constitute a major source of English folksong transcriptions and associated scholarship, contributed by pioneers in the field such as Lucy Broadwood, Anne Gilchrist, Percy Grainger, Maud Karpeles, Frank Kidson, E.J. Moeran, Cecil Sharp and Ralph Vaughan Williams. Although concerned primarily with English folksong, the journal also included Gaelic songs.

The English Folk Dance Society was founded by CECIL SHARP in 1911 'with the object of preserving and promoting the practice of English folk-dances in their true traditional form'. Using dances collected by Sharp and others as a basis, the society concentrated initially on performance and educational activities rather than publication, offering classes, courses, displays and lectures, training teachers, and granting certificates of proficiency; it also fostered country dancing as a social activity. Local branches, under the supervision of the central headquarters, were established throughout England and (from 1915) in America. Six issues of the *Journal of the English Folk Dance Society* were published between 1914 and 1931.

After Sharp's death in 1924 the leadership passed on to Douglas Kennedy, who went on to direct the English Folk Dance and Song Society after the amalgamation of 1932; he retired in 1961. The scope of activities broadened considerably during this period. From 1925 the annual 'All-England' festival brought to London folk dancers from all over the country to perform together in public. In 1935 the society held an International Folk Dance Conference and Festival, which led eventually to the formation of the International Folk Music Council (now the INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC). In June 1930 the society moved into Cecil Sharp House in Camden Town, London, purpose-built headquarters which the organization continues to occupy. The library, built up around Sharp's personal collection, is now a major research centre (in 1958, on the death of Vaughan Williams, then president of the society, it became the Vaughan Williams Memorial Library). In the years following World War II there were significant changes in the society's policies, most notably a shift in emphasis away from instruction towards social activities, and a growing decentralization, both precipitated in part by the widespread revival of popular interest in folksong; the society has continued to enlarge its scope to keep pace with contemporary developments. It publishes an annual journal; the *Journal of the English Folk Dance and Song Society* (*JEFDSS*), founded at the time of the amalgamation, has since 1965 appeared under the broader title of *Folk Music Journal*.

2. IMPACT AND CULTURAL CONTEXT. Both the English Folk Dance and Song Society and the two older organizations that merged to form it brought into focus some highly significant cultural trends of early 20th-century Britain; in addition they were the initial driving engines for a broadly-based folk revival that has left a permanent impression on the English-speaking (especially Anglo-American) world. About the turn of the century social anxieties, generated by rapid urbanization, industrialization and imperial expansion, prompted a widespread idealization of rural life and its values as an antidote to social fragmentation and the key to strong national identity. Folk music was a potent agent in this ruralist movement; yet while the founder members of the Folk-Song Society included such giants of Victorian music as Sir Hubert Parry and Charles Stanford, it was not until the emergence of a younger cohort, animated by missionary zeal, that the movement began to gather real momentum. In this the most promiment figures were Cecil Sharp and Ralph Vaughan Williams, who in 1904 led a campaign that galvanized the largely stagnant Folk-Song Society, and shifted its emphasis from antiquarianism to popular revival; this process was not without controversy, some of it acrimonious, but Sharp eventually emerged as the leader of the revival (Vaughan Williams remained influential as an organizer, but his name became more strongly associated with the compositional use of folksong). From 1905 the Board of Education gave increasing recognition to the value of folk music in school life, culminating in 1919 with the appointment of Sharp as an Occasional Inspector of Training Colleges in Folk Song and Dancing. He was brought in by H.A.L. Fisher, then President of the Board of Education, who became closely involved with the direction of the English Folk Dance Society, eventually serving on its National Advisory Council: such connections indicate how far (and how swiftly) the folk revival had penetrated the cultural establishment. This influence was extended into the English-speaking world overseas with the founding in 1915 of North American branches of the Folk-Dance Society, which added folk music to an increasingly important nexus of transatlantic 'Anglo-Saxonist' ties.

The movement further broadened its scope and activities in the inter-war years. In the post-1945 era, however, because it had become associated with the 'Establishment', the English Folk Dance and Song Society became a target of social revisionism. Matters were also complicated by the emergence of a second phase to the folk revival, more spontaneous and eventually more genuinely popular, which, heavily influenced by developments in America, saw folk music as a living art, linked with political and social protest and the modern industrial world, rather than a pristine relic of undiluted rural culture. Yet in many ways the tensions of the postwar era merely brought into the open contradictions which had been inherent all along. Recent scholars have accused the middle- and upper-class folklorists who dominated the movement of appropriating folk music as bourgeois entertainment, and of imposing patriarchal assumptions about what is good for the lower orders, ignoring the working classes' own clear preference for music-hall and other popular urban

repertories. It has also been suggested that the collectors exploited their human sources, especially in terms of publication royalties, which went to collectors and not singers. Marxist critics have viewed with suspicion the gradualistic socialism espoused by Sharp and other leading figures; likewise, Sharp's hostility to Mary Neal's 'Espérance' organization, which had connections with the suffragette movement, has drawn fire from feminist historians. More profoundly, scholars have questioned the philosophical fundaments of the revival, including the notion of folksongs and folkdances as collectable and reproducible artefacts rather than unique performative acts inseparable from complex social processes, the rigid separation of rural and urban musics, and the whole concept of 'the folk'. The methods of the early collectors have been challenged, on the grounds that they made unwarranted assumptions about modality and rhythm, slighted the variational complexity entailed in individual performances and took a cavalier attitude towards recording the words of songs. Finally, in blunt contradiction of the movement's nationalist impetus, it has been argued that many of the songs and dances collected cannot justifiably be classified as 'English' in origin, given complex historical interactions with other folk repertories, especially that of Ireland.

Yet it can be argued that the revisionists themselves fall into political distortion at times, failing to acknowledge the complexity of the impulses that drove the collectors on with such industry and zeal, and the genuine interest and concern that many showed towards their human sources. And however misleading the notated folk music we now have may be as a record of the social and musical processes in which it originated, it is nevertheless in most cases all that now remains of these rich interactions. Above all, it has generated musical experiences in which millions of performers, listeners, and composers have discovered a distinctive beauty and value – and without the collectors we would have nothing.

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MAUD KARPELES/ALAIN FROGLEY (1), ALAIN FROGLEY (2)

English guitar. The most common present-day name of a type of plucked instrument popular in England from about 1750 to 1810, between the decline of the lute and the arrival of the six-string Spanish guitar (the five-course guitar was not popular in England in the 18th century). In common with the CITTERN it has metal frets and a movable bridge over which wire strings pass to pins at the bottom of the ribs, but its other structural features and triadic tuning are distinct. In its heyday it was called the 'guitar' or 'guittar', 'cetra' or 'citra', the term 'English guitar' being applied only from about 1780 when the need arose to distinguish it from the Spanish guitar. It was called *guitare angloise* in France between about 1770 and 1780 to distinguish it from the *guitare allemande* (see below) and *guitare espagnole*. Another developmental stage between the English guitar and the cittern may be the 'bell guitterne' described by Talbot (*c*1695, *GB-Och* Mus.1187; *see* CITHRINCHEN). The instrument has a flat or slightly convex back and metal strings. Its six courses are tuned *c–e–g–c′–e′–g′*, the bottom two being single-strung and the upper four double, a total of ten strings. The lower three courses are overspun. There are normally 12 brass frets (spanning one octave) on the fingerboard, and the most common size of the instrument has a sounding string length of 42 cm. In the 1760s J.N. Preston of London invented watch-key tuning (fig.1), which was better suited to the instrument's short metal strings than the original peg tuning (fig.2). Dublin-made instruments of the 1760s often use the worm-gear tuning later adopted by the Spanish guitar. On many instruments there are holes drilled through the fingerboard between the first four frets for a 'moving-bridge', i.e. *capo tasto* (normally made of ivory or ebony), fixed with a wing-nut and a



1. English guitar, with watch-key tuning, by John Preston, London, c1770 (Royal College of Music, London)



2. Mrs Robert Gwillym with an English guitar: portrait by Joseph Wright of Derby, 1766 (Art Museum, St Louis, MO)

bolt, which facilitates transposition from the C-tuning upwards to D, E♭ or E to suit the tessitura of the singer being accompanied. Apart from Geminiani, who printed tablature, the music was written on one treble staff, sounding an octave lower than written – as with the modern Spanish guitar.

The English guitar's popularity reflected the desire of the wealthy class to play a simple musical instrument. Burney recounted (in 'Guitarra', *Rees's Cyclopaedia*, 1802–19) how its vogue about 1765 was so great among all ranks of people as nearly to ruin the harpsichord makers; but Jacob Kirkman retrieved the situation by giving cheap guitars to milliner girls and street ballad singers, thereby shaming the richer ladies into returning to the harpsichord.

The repertory of the English guitar consists principally of solo arrangements of theatre songs and dance-tunes. The best music is found in a few trios with violin and cello by Felice Giardini, duos with cello by Francesco Geminiani (both published in 1760), a sonata with violin (*c*1770), possibly by J.C. Bach, and sonatas and duos, by Rudolf Straube. The principal tutor was by Robert Bremner (Edinburgh, 1758); it says the guitar should be held in the lap, preferably steadied by a ribbon over the left shoulder; finger technique follows that of the lute: the right-hand little finger rests on the bridge close to the first string (though this detail was omitted from later editions), and plucking is done with the fingertips of the other fingers (not with a plectrum); thumb and index-finger technique is extended to include the middle and ring fingers; the tutor also gives instructions for tonal variations (from *ponticello* to *tasto*), and ornamentation (the soft and hard 'shake' and the 'beat').

To help those too lazy to acquire a right-hand technique, during the 1770s a certain Smith patented a key-box housing six keys similar to those of a piano, which when depressed caused leather-covered hammers to strike down onto the strings. In 1783 Christian Claus of London patented a more sophisticated 'keyed guitar', whose mechanism was housed inside the sound box instead of being poised above the strings; the hammers struck upwards through holes in the soundhole rose. This type of instrument was called a 'piano forte guitar' by Longman & Broderip in 1787. From 1798 Edward Light developed other instruments based on the English guitar (*see* HARP-LUTE (ii)).

In France in the 1770s the seven-course *cistre* or *guitare allemande* was comparable to the English guitar (the name *guitare allemande*, i.e. German guitar, may possibly indicate, however, that the instrument was modelled on German cithrinchens, particularly those made by Joachim Tielke of Hamburg). Charles Pollet printed a method for it *c*1775, giving the tuning as *E–A–d–e–a–c♯′–e′*. This A major tuning had been used in England,

but only in the 1757 and 1762 publications of G.B. Marella. Both the English guitar and the *guitare allemande* (which was probably the instrument used by the Swedish singer C.M. Bellman to accompany himself) have a modern descendant in the *guitarra portuguesa*, still played in Portugal.

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ROBERT SPENCER, IAN HARWOOD

English horn (i). The tenor oboe in F with a bulb bell. *See* OBOE, §III, 4(iv).

English horn (ii). *See under* ORGAN STOP.

English Music Theatre Company. English organization. It was formed in 1947 as the English Opera Group by Benjamin Britten, John Piper and Eric Crozier, after the success at Glyndebourne the previous summer of Britten's *The Rape of Lucretia*. The company intended to devote itself 'to the creation and performance of new operas ... and to encourage poets and playwrights to tackle the writing of librettos in collaboration with composers'. It was responsible for the foundation and artistic direction of the Aldeburgh Festival, and the formation of an Opera Studio in London.

The English Opera Group commissioned and produced a number of new works, including Britten's *Albert Herring*, *The Turn of the Screw*, *A Midsummer Night's Dream*, the three church parables, *Owen Wingrave*, and *Death in Venice*; Berkeley's *A Dinner Engagement*, *Ruth* and *Castaway*; Williamson's *English Eccentrics*; Walton's *The Bear*; Birtwistle's *Punch and Judy*; Crosse's *The Grace of Todd*; John Gardner's *The Visitors*; and Thea Musgrave's *The Voice of Ariadne*. It also mounted productions of *Idomeneo*, *Acis and Galatea*, *The Beggar's Opera*, *Yolanta* (Tchaikovsky), *Trial by Jury* and *La rondine*, as well as revivals of works by Purcell and Holst. In 1961 its management and financial responsibility were taken over by Covent Garden. Steuart Bedford and Colin Graham were appointed musical director and director of productions respectively in 1971.

In 1975 the English Opera Group was expanded and re-formed as the English Music Theatre Company with Bedford and Graham continuing as artistic directors of a permanent ensemble company of 24 soloists, a chorus of 24 and an orchestra of 20. The change in name reflected a broadening of repertory to include opera, operetta, musicals and new commissions. It gave regional tours and an annual season at Sadler's Wells Theatre, and performed at festivals, notably at Aldeburgh. The company ceased to function in 1980.

HAROLD ROSENTHAL/R

English National Opera [ENO]. Opera company based in London, known as Sadler's Wells Opera until 1974. *See* LONDON, §V, 1 and §VII, 2.

English Northern Philharmonia. English orchestra established in LEEDS in 1977 as resident orchestra for Opera North.

English Opera Group. *See* ENGLISH MUSIC THEATRE COMPANY.

English Sinfonia. Orchestra founded in 1961 as the Midland Sinfonia; it was based in NOTTINGHAM until 1984.

English sol-fa. A traditional solmization system. *See* FASOLA.

English violet (Ger. *englisch Violet*). A bowed string instrument that existed in various forms in the 18th century. Leopold Mozart (*Versuch*, 1756/*R*) described it as a kind of viola d'amore, but with a different tuning and with seven principal and 14 sympathetic strings. J.G. Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790/*R*) wrote that it was similar to the viola d'amore, but had only six playing strings, lacking the low *A*. F.A. Weber described it in the *Musikalische Anthologie für Kenner und Liebhaber* (1788) and in the 'Abhandlung von der Viola d'amore oder Liebesgeige' (*Musikalische Realzeitung*, no.31, 1789) as an ordinary violin which, when tuned with one of many 'scordatura' tunings, could sound like a viola d'amore, although he made no mention of sympathetic strings. Its primary scordatura tuning was in A major, although Weber stated that it could be tuned in many different keys. It was still mentioned in 1802 by H.C. Koch (*Musikalisches Lexikon*). It was apparently unknown under this name in England but it might be identical with the VIOLETTA MARINA.

MYRON ROSENBLUM

English waltz. *See* BOSTON (ii).

Englitt. See INGLOTT, WILLIAM.

Englund, (Sven) Einar (*b* Ljugarn, Gotland, Sweden, 17 June 1916; *d* Ljugarn, 27 June 1999). Finnish composer. From 1932 to 1941 he studied with Bengt Carlson (composition), Leo Funtek (orchestration) and Martti Paavola (piano) at the Helsinki Conservatory (from 1939 the Sibelius Academy). After establishing himself as a composer with the first two symphonies (1946 and 1948), both reflecting the atrocities of war, he continued his studies in 1949 with Copland at Tanglewood. Other study trips have taken him to several European countries. For many years he earned a living by playing the piano in restaurants and composing music for theatre, radio plays and film. In 1956 he became music critic of the daily paper *Hufvudstadsbladet* (a role he fulfilled until 1976) and a year later was appointed lecturer in theory and composition at the Sibelius Academy. In 1976 he became honorary professor and in 1978 a member of the Royal Swedish Academy. As a pianist he frequently performed his two piano concertos in Finland and abroad, and accompanied his wife, the singer Maynie Sirén.

In an interview of 1963 Englund mentioned Stravinsky and Bartók as the two composers who had most influenced him. His preference for traditional forms and techniques (e.g. chaconne, passacaglia, fugue, sonata form), an expanded tonality and jazz rhythms (found in *Kiinan muuri* and the Second Symphony) are features that link his music with neo-classicism. Bartók's influence can be seen in Englund's rhythm and modal melody, although Englund never drew on folk music sources.

The main polarity in Englund's music is between a keen concern with musical 'logic' and craftsmanship and a passionate individualism that never loses sight of expressive immediacy. The former led him to develop a skilful

technique of thematic transformation, notably in the first two symphonies, while the latter prevented him from adopting the 12-note method which he considered 'wearying'. He consistently rejected fashionable trends and remained faithful to his ideal of genuine musicianship which characterizes all his works.

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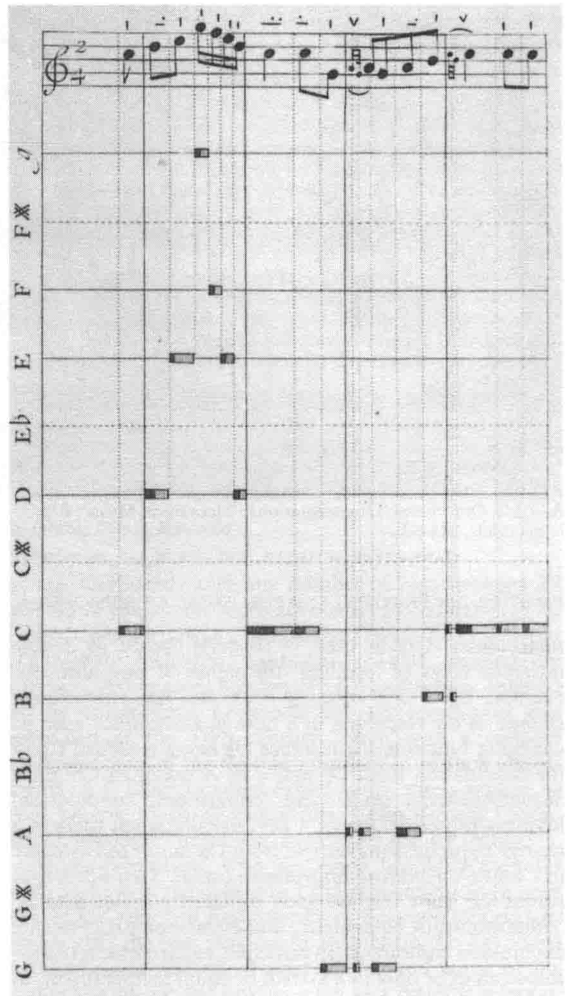
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ILKKA ORAMO

Engramelle, Marie Dominique Joseph (*b* Nédonchel, Artois, 24 March 1727; *d* Paris, 9 Feb 1805). French builder of mechanical instruments. Like his younger brother, the amateur entomologist Jacques Louis Florentin, with whom he is still occasionally confused, he was a monk, serving for a time as prior of the convent of the Petits-Augustins, Paris, and suffering persecution during the years after the Revolution.

After hearing an Italian musician performing keyboard sonatas at Nancy, Engramelle envisaged a machine which would preserve such performances and repeat them at will on the keyboard. His subsequent experiments resulted in two important developments: a form of shorthand for indicating exactly all forms of musical ornamentation, and the establishment of the principles of mechanical music through the conversion of music to pins and staples on a barrel. By the time Engramelle published his important study *La tonotechnie* – in which the procedure



Brief melody, with plan for Engramelle's studded barrel: from Bédos de Celles' 'L'art du facteur d'orgues', iv (1778), pl. CXIV; the proportion of black to grey in the strip representing each note indicates the degree to which that note would be sustained

was explained – in 1775 the craft of barrel pinning was already well established. His 'shorthand' clearly owed much to that used by François Couperin. Although Engramelle's process 'for geometrically dividing the notes' was greeted with mixed opinion (Fétis considered it 'une idée fausse'), the description of his invention of the numbered dial (*cadran*) and its application in 'notating' the cylinders of mechanical musical instruments represented an important step forward in his time and constitutes an invaluable source of information today on French and late Baroque performing practices. Engramelle's study also provides charts for pinning 12 pieces of music. From this can be drawn several interesting observations: all tempos are strikingly fluid; endings are clearly retarded; the inequality of *notes inégales* ranges in proportion from 3:1 to 9:7; staccato takes precedence over legato; there are minute gradations of staccato (which is, however, normally extremely short), and there are similarly fine shades of differentiation for legato; grace notes are short and invariably fall on the beat; no trills maintain the same rapidity throughout; and finally all such 'rules' are allowed broad freedom in their application

(see illustration). Engramelle's work was subsequently revised and expanded by François Bédos de Celles.

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HANS-PETER SCHMITZ, ARTHUR W.J.G. ORD-HUME

Engraving. *See* PRINTING AND PUBLISHING OF MUSIC, §I, 4.

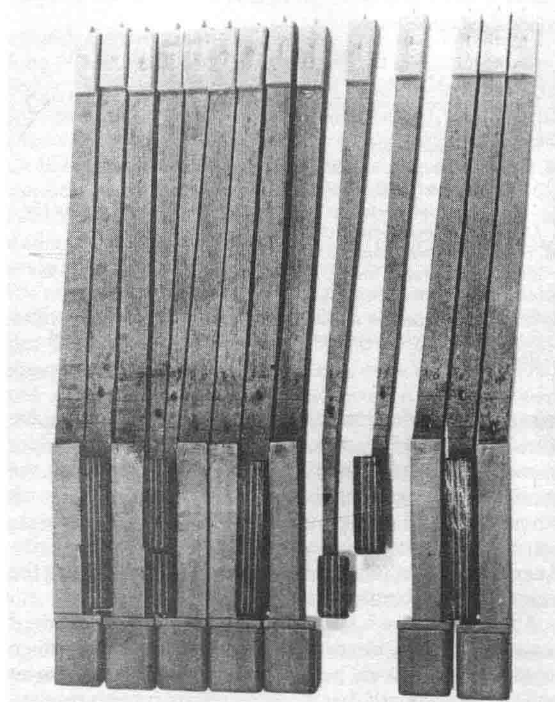
Enharmonic. A term used in modern theory to denote different ways of 'spelling' the name of one note: for example B♯ = C = D♭♭, C♯ = D♭ etc. An 'enharmonic change' is the respelling of a note in accordance with its changing function, for instance D♭ being renamed C♯ in the modulation from D♭ major to A major in Chopin's Second Scherzo op.31. An 'enharmonic modulation' involves the respelling of a key, usually when there is a change in mode, for example from C♯ minor to D♭ major in Chopin's *Fantaisie-impromptu* op.66. Two notes that sound the same but are spelt differently are said to be 'enharmonically equivalent'; thus enharmonic equivalents are musical homonyms. In principle, enharmonic relationships can exist only in a system of equal temperament, in which the octave is divided into 12 equal semitones; but even in intonation systems where, say, F♯ and G♭ are not performed at exactly the same pitch, their enharmonic association can nevertheless be perceived by the listener, and exploited by the composer. For a definition of 'enharmonic' as applied to ancient Greek music, *see* TETRACHORD.

JULIAN RUSHTON

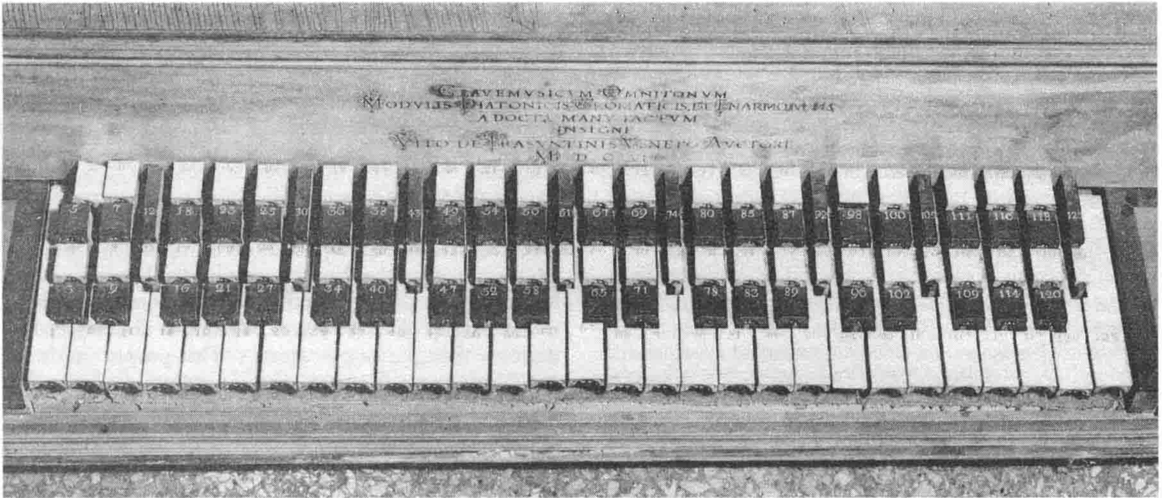
Enharmonic keyboard. A keyboard with more than 12 keys and sounding more than 12 different pitches in the octave. Such keyboards may serve various purposes, to make available mean-tone temperament in tonalities involving more than two flats or three sharps (*see* TEMPERAMENTS); to make possible the playing of a number of chords in JUST INTONATION; and to produce microtones.

In many mean-tone tuning systems none of the usual chromatic degrees, C♯, E♭, F♯, G♯ and B♭, can serve as its enharmonic equivalent. Tonalities involving more than these five chromatic degrees would not be playable on keyboard instruments so tuned without a retuning of some of the raised keys. The simplest enharmonic keyboards merely duplicate one or more of the raised keys in order to provide additional chromatic degrees, making these retunings unnecessary. Thus the G♯ key may be divided into two parts sounding G♯ and A♭ respectively; E♭ may be split in order to gain D♯, etc. Enharmonic keyboards with one or two split keys per octave were not uncommon in 16th- and 17th-century Italy and some are recorded north of the Alps, for example Father Smith's organ in the Temple Church, London, or Zumpe's square piano of 1766 in the Württembergisches Landesgewerbemuseum, Stuttgart. They extended the range of playable modulations to tonalities involving up to three flats or four sharps. It should be observed, however, that the more extended the range of modulations becomes within one piece, the more need may arise for an enharmonic modulation. Because the enharmonic keyboard introduces an intervallic difference between enharmonic equivalents, it makes enharmonic modulations impossible if by this is understood a change of note name without change of its pitch. For instance, John Bull's famous chromatic fantasy on *Ut re mi fa sol la* (Fitzwilliam Virginal Book, vol.i, no.51), which starts in the mode of G and returns to that mode after 12 modulations, could be played on a keyboard of 17 notes in the octave but would sound awkward at the point where there is an enharmonic modulation, with an A major triad including a D♭ instead of a C♯. Only a well-tempered tuning could smooth that passage.

Prosdocimus de Beldemandis's *Libellus monocordi* (1413) and Ugolino of Orvieto's *Tractatus monocordi* (*c*1430) seem to imply a keyboard with the five raised keys divided. The tuning is described as a mere extension of the regular Pythagorean tuning up to five sharps and five flats. However, such notes as A♯, G♭ or D♭ could hardly have been used in the early 15th-century repertory:



1. *One section (C–B) of an enharmonic keyboard for mean-tone temperament with 14 notes, D♯ and G♯ being nearly a quarter-tone lower than E♭ and A♭. The G♯ and A♭ keys have been separated to show that the cap of the shorter lever overlaps the back of the longer one: from a harpsichord by Giovanni Battista Boni, Rome, 1619 (Musée des Instruments de Musique, Brussels)*



2. *Keyboard of the enharmonic harpsichord by Vito Trasuntino, Venice, 1606 (Museo Civico, Bologna)*

they were most probably intended to be played as B♭, F♯ and C♯ respectively, forming major 3rds below D and above D and A. (A Pythagorean diminished 4th, such as A♯–D, D–G♭ or A–D♭, is an excellent approximation of a pure major 3rd.) This keyboard thus provided the pure 5ths of the Pythagorean system and, for the chromatic degrees, alternative forms sounding pure 3rds to some of the diatonic degrees. It must therefore be ranged among the enharmonic keyboards aiming at just intonation for certain triads.

To achieve an extended just intonation on a keyboard instrument is a much more ambitious aim. A problem arises from the fact that, ideally, triads formed of pure 3rds and 5ths on such an instrument should also be connected to each other by pure 3rds and 5ths. If one connects chords on, say, C and E in just intonation, the one on E should be a pure major 3rd above the one on C, for E, the common note, is a pure 3rd above C in the C chord. But if elsewhere the chord on E is connected to the one on C through a root succession of 5ths as C–G–D–A–E, then E will have to be a Pythagorean 3rd above C if all five chords are to be connected by common notes a pure 5th apart. Thus the keyboard would need two E chords a comma apart, and an inordinate number of keys would be needed to permit completely just intonation in any one tonality. A related problem is that a few chord successions might cumulatively shift the pitch level by several commas, rendering participation in ensemble music prohibitively awkward.

Zarlino mentioned a harpsichord made by Domenico da Pesaro with raised keys inserted between E and F and between C and D, in addition to the five regular raised keys split into two. According to Zarlino, this keyboard was intended to permit the playing of quarter-tones – although Praetorius described a similar harpsichord owned by Karel Luython where the additional raised keys were tuned as E♯ and B♯, thus permitting the tonalities of F♯ and C♯. Many such keyboards with a large number of keys in the octave would appear to be able to fulfil more than one function, permitting for instance both just intonation and microtones. As shown above, however, even a large number of keys in the octave would not produce a complete solution of the problem of just intonation, a fact of which few ancient writers were aware. Keyboards with any number of keys between 24 and 60 in the octave were advocated by Salinas (1577), Fabio Colonna (1618), Mersenne (1636–7), G.B. Doni (1635–40), Galeazzo Sabbatini (*c*1650, quoted by Kircher), Athanasius Kircher (1650) and others. Interest in the enharmonic keyboard for just intonation was rekindled in the 19th century, often with a suitable understanding of the limited possibilities of such instruments. A.J. Ellis discussed experiments, often applied to reed organs, made by Helmholtz, Colin Brown, Liston, Poole, Perronet Thompson, Bosanquet and J.P. White.

Nicola Vicentino, who described his ARCICEMBALO with 35 keys in the octave in 1555, appears to have been one of the very few Renaissance or Baroque theorists to realize that the best purpose of an enharmonic keyboard would be the playing of microtones, and some of his compositions use the quarter-tone as a melodic interval. Several keyboards have been conceived to divide the octave into more than 12 equal parts. Best known is the 24-note division, producing equal quarter-tones. A division into thirds of a tone could include either 17 or 19 notes in the octave, depending on whether one or two thirds of a tone be taken to stand for the diatonic semitone (for other likely multiple divisions INTERVAL, Table 1). Some multiple divisions have been thought to correspond to exotic or ancient musical systems, but actually they appear to represent new systems which, though essential to the music written for them, have not been shown to form a significantly better compromise for general use than ordinary 12-note equal temperament.

All the enharmonic keyboards have been built on the same general principles: black key levers are split longitudinally and the front end of the block (the part the player sees) overlaps the adjacent sharp or flat, making it look as if each black key were divided into a front and a back part (see fig.1). Often, when the total number of keys is more than 19 per octave, it has been found expedient to divide some of the white keys or to build two keyboards one above the other, as in Vicentino's *arcicembalo*. An enharmonic harpsichord made by Vito Trasuntino in 1606, and now in Bologna (fig.2) has 31 keys per octave; each regular accidental key is divided into four parts, and additional keys divided into two are inserted between E and F and between B and C. The playing and

tuning of such instruments are of course particularly difficult. This, together with the fact that the multiple divisions that they make possible often do not seem to correspond to any profound musical necessity, explains why they rarely passed the experimental stage. For further discussion of unusual keyboards, *see* MICROTONAL INSTRUMENTS.

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NICOLAS MEEÙS

Enicelius [Ennicellius], **Tobias** (*b* Leskow, Bohemia, *c*1635; *d* Tönning, Schleswig-Holstein, 1680). German composer. His presence as Kantor in Flensburg can be established from 1653. In 1655 he married Anna Catherina, daughter of Johannes Rhenius, assistant Rektor at Husum; Thomas Selle wrote a six-part motet for the occasion. In 1663 he applied unsuccessfully to follow Selle at the Johanneum Lateinschule in Hamburg. In autumn 1664 he left Flensburg to become Kantor in Tönning; his successor there was installed on 2 March 1680, and Enicelius must have died shortly before that date. His only extant musical work is a collection of 65 odes published in Kiel in 1667: *Melismata epistolica, oder Des theuren Poeten Martin Opitzens Sontags- und der fürnembsten Fest-Episteln, in die Music mit nur einer Vocal-Stimm, zweyen Quart-Flöten oder Violinen, einer Viol di Gamb und einem Generalbass zum Clavicymbel, Spinett oder Regal etc versetzet*. The texts (no music) survive of three other occasional works (in *D-KIu*). From the evidence of the *Melismata* Enicelius belongs among the early German masters, principally those composers of the sacred song with continuo, an art that he practised in the circle of the Hamburg poet Johann Rist and the composer Thomas Selle.

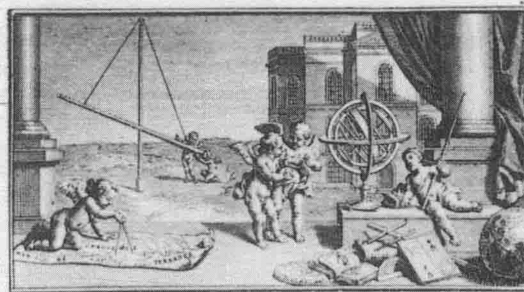
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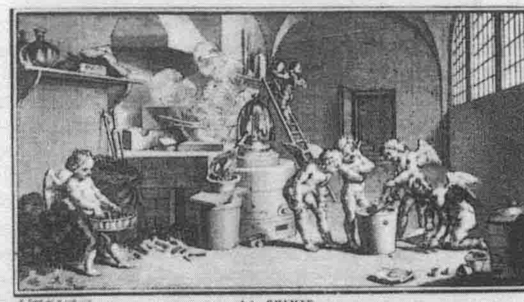
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WALTER BLANKENBURG/CLYTUS GOTTWALD

Enkōmion (Gk.). *See* ENCOMIUM.

Enlightenment (Ger. *Aufklärung*). A movement in 18th-century thought dedicated to raising the level of general education by combating superstition and inherited prejudices, and by placing human betterment above preoccupation with the supernatural. 'The proper study of mankind is man' (Pope, *Essay on Man*, 1733). The movement's origins are placed in English empiricism (Locke, Newton), French rationalism (Descartes, who was greatly admired for his clarity of expression and critical methods) and French scepticism (Bayle). Key figures in the diffusion of what was quite early called 'les lumières' were Montesquieu (*Lettres persanes*, 1721; *L'esprit des lois*, 1748); Voltaire, whose stay in England during the 1720s led to the eloquent defence of humanitarian ideals in the *Lettres philosophiques* (1734); and Diderot, who was the organizing genius behind the *Encyclopédie* (1751–72). In Italian letters Algarotti's *Newtonianismo per le dame* (1737), written under Voltaire's aegis, is regarded as a typical specimen of 'illuminismo'; it imparted scientific concepts in easy and graceful form, after the model of Fontenelle's *Eloges des académiques* (1729; see illustration). Voltaire praised Algarotti's work for achieving the Horatian ideal of 'instructing with delight'. Burney sang the praises of another Italian author in the same terms: 'A true poet, says Horace, unites the sweetness of verse with the utility





'L'astronomie et la géographie' and 'La chimie': engravings by Bernard Picart from Bernard Le Bovier de Fontenelle's 'Eloges des académiques' (1729)

of his precepts: and no author has penetrated so far into the refinement of the art as Metastasio'.

In Germany similar stirrings came to the fore in the popular philosophy of Moses Mendelssohn and Lessing who, following Diderot's example, produced bourgeois dramas intended to raise the moral tone of society. The founding of the various 'national' theatres in Germany and Austria sprang from a desire to improve both society and the vernacular language, the latter goal a vehicle towards achieving the former. Attempts at social reform along humanitarian lines reached a highpoint in the Vienna of Joseph II. The epitome of German enlightened thought was Kant's *Kritik der reinen Vernunft* (1781). Kant gave wide currency to the term itself with an essay 'Was ist Aufklärung?' (1784); his answer was couched as an exegesis of another Horatian precept: 'Sapere aude!'.

French Rococo art of the earlier 18th century represented an attempt to lighten the burden of grandeur left by the colossal undertakings, the superhuman scale of Louis XIV. Its emphasis upon a light and airy gracefulness was not without parallels in French music, particularly *opéra-ballet*, a genre to which Rameau contributed some of his finest work. His *Indes galantes* (1735) opened a sympathetic perspective on other cultures, while his *Fêtes d'Hébé* (1739) celebrated the mutual dependence of the sister arts in liberating the human spirit. Pastorales such as Mondonville's *Titon et l'Aurore* (1753) achieved an informal but elegant simplicity that typified the age of Louis XV.

In Italian opera the Arcadian reform of the libretto brought a turning away from the labyrinthine and often lurid plots of the 17th century towards simpler dramas, where human conflicts were paramount, and the intervention of superhuman powers rare (*see* OPERA, §IV). Metastasio combined utmost clarity and beauty of expression with a 'douce morale' (as Goldoni put it) – qualities specially prized by his contemporaries, who saw his dramas as a school of virtue. The delicate melodies, at once tender and passionate, with which such composers as Vinci, Pergolesi and Hasse clothed his verse spoke to the hearts of sensitive souls everywhere, and account in large part for the vogue of the *galant* in music, and for *Empfindsamkeit*. Goldoni achieved comparable stature in comic opera. His realism and his gentle satire of social mores were no less motivated by the double ideal of entertainment and improvement. His librettos, when set by masters like Galuppi and Piccinni, raised mid-century *opera buffa* to a level that inspired the creators of *opéra-comique*, and both genres affected the creation of German Singspiel. Gluck synthesized the comic and serious, both French and Italian, in reconstituting music drama along simpler, more elementally human lines, beginning with *Orfeo ed Euridice* (1762).

The international acceptance of Italian opera by critics and arbiters of taste was facilitated to no small degree by the literary polish lent by librettists as skilful as Metastasio and Goldoni, and by their successful application of the 'utile et ductiles' aesthetic. Scheibe applied the latter standard even to instrumental music, as when he posed the question: 'Who can listen to a Graun or Hasse symphony without pleasure and benefit?'. Answer: no-one in north Germany at that time, or at least no-one who shared the tastes of Frederick II of Prussia, including C.P.E. Bach. Frederick's ideals were enlightened (to the extent that circumstances allowed) and provided an example to other rulers who were important patrons of music, including Catherine of Russia, Carl Theodor of the Palatinate and Bavaria, and Joseph II of Vienna.

Diffusion of culture was one of the main goals of enlightened thought; it affected music in various ways. The public concert was largely an 18th-century invention. Increasingly large theatres were built to accommodate an increasing public for spectacles and concerts. Handel's oratorios were directed mainly at a middle-class audience. The production of music for the fashionable amateur to perform at home became a veritable industry. Much of the instrumental music in the *galant* style arose in answer to the needs of the 'Galantuomo'. Production of musical instruments, especially keyboard instruments, reached levels that had not been approached since the 16th century, a resurgence paralleled in the history of music printing. The immense output of songs with simple accompaniments or no accompaniment at all (the sentimental romance and ballade were typical) was destined for amateur circles; so were the unending volumes of keyboard arrangements devoted to operas, oratorios and other concerted music. Self-tutors in all aspects of music did not originate in the 18th century, but there was a new quantity and diversity of publications available. The historiography of music begun by Burney and others sought to foster, as well as to record, the progress of civilization.

The anti-rational and even anti-intellectual bias that set in as a counter-current during the third quarter of the century assumed vehement expression as early as 1750, in Rousseau's *Discours sur les sciences et les arts*, where civilization was attacked for having corrupted primitive virtue. Such an about-turn shocked many a sensibility raised on the essential optimism of enlightened thought. Gloom and pessimism, along with terror of the unknown, became a counter-cultural fashion. In the visual arts they found expression in shipwrecks, prisons and nightmares. In literature, and by way of drama with some extensions into music, they found potent expression in German 'Sturm und Drang'.

French aesthetics managed to accommodate both currents. Diderot encouraged poets, painters and composers to be 'sombre and savage'. Conflict between the rational and the emotional, so dear to later 'Romantics', was put down as a false dichotomy. The seemingly disparate claims of the heart and the mind were held instead to be complementary, as in the *Encyclopédie* (article 'Foible'): 'in the measure that the mind acquires more enlightenment [*lumières*] the heart acquires more passion [*sensibilité*]'. The interdependence of passion and reason was one of the main legacies of French 18th-century thought. Berlioz subscribed to a similar aesthetic, as when he wrote of his idol Gluck that he worshipped that master's works with 'un culte passionné, quoique raisonné, je l'espère'.

One of the recurrent images accompanying enlightened thought was that of the sun piercing the clouds of superstition and error. It characterized much philosophic writing from Diderot, through Raynal, to Condorcet, whose final paean to human perfectability was achieved in *Esquisse d'un tableau historique des progrès de l'esprit humain* (1794). Only after this point, with the onset of the Reign of Terror, and the reactions that it unleashed, was there a decisive rejection of the idealism represented by the 'lumières'.

Music does not lack parallels. The most striking come by way of the theatre. A turning back from the excessive preoccupation with the darker side of life and the frankly anti-social irrationality of 'Sturm und Drang' marked the last two decades of the century. Goethe led the way towards an affirmation of earlier ideals about human perfectibility, towards a balance between objective and subjective forces in art. His return to more universal standards gave rise to the notion of a 'Classical' era, which has since passed to music. Analogies are not lacking between his mature achievements and the Olympian works of Mozart's last decade or Haydn's most mature masterpieces. There are other reasons why the greatest works of Mozart and Haydn may be considered not only 'Classical' but enlightened. Both masters, together with Goethe and Joseph II, became freemasons and subscribed to the masonic ideals of universal brotherhood and the liberating power of knowledge. The symbolic role that light assumes in *Die Zauberflöte* has its parallel in the resounding 'Fiat lux' of *The Creation*, which, along with *The Seasons*, expresses serene confidence in a man-centred and divinely blessed universe. These sublime works provided the century with a 'lieto fine' consistent with its highest ideals.

See also CLASSICAL; EMPFINDSAMKEIT; GALANT; ROCOCO; and STURM UND DRANG.

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DANIEL HEARTZ

Enna, August (Emil) (*b* Nakskov, 13 May 1859; *d* Frederiksberg, 3 Aug 1939). Danish composer. He was the son of a shoemaker, of Italian descent, who took his family from Nakskov to Copenhagen in 1870. At the age of 18, after working at a variety of jobs (including shoemaking), he began to learn the violin and the piano in earnest. As early as 1880 he appeared as a music director in dramatic performances, for some of which he also composed the music. He then studied with Christian Schiørring (violin) and the organist Peter Rasmussen (theory). Subsequently he became a member of the town orchestra in Björneborg (now Pori), Finland. In 1883 he returned to Denmark to become music director of Werner's Theatrical Society, a provincial touring company. By 1884 he had composed his first opera, *Agleia*, some piano music and other instrumental works, and by 1886 a symphony (in C minor) which aroused Gade's interest. With support from Gade he was awarded the Anckerske Legat, which enabled him to work in Flensburg (1888–9) on what became one of his best-known operatic works, *Heksen* ('The Witch'). This was produced in 1892, and subsequently performed abroad. With the production of *Kleopatra* in 1894, Enna's reputation as an operatic composer was firmly established. He continued to produce a steady stream of operas, as well as operettas, incidental music and a quantity of other instrumental and vocal music. He periodically appeared as a conductor in the theatre but was essentially a self-employed, self-taught composer. While his music is not especially profound, it derives inspiration from Wagner and Verdi, as well as from the Danish Romantic tradition. His sensitivity to theatrical nuance, his effective orchestration and his easy melodic gift earned him considerable success. He was granted the title of professor in 1908.

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(*selective list*)

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Enndres, Hieronymus. *See* FORMSCHNEIDER, HIERONYMUS.

Ennicellius, Tobias. See ENICELIUS, TOBIAS.

Ennio, Aegidio. *See* HAYNE, GILLES.

Ennis, William. *See* HUNNIS, WILLIAM.

Ennis, Seamus [Séamas Ó hAonghusa] (*b* Jamestown, Co. Dublin, 5 May 1919; *d* Naul, Co. Dublin, 5 Oct 1982). Irish traditional musician, singer and collector. Having learnt uilleann piping from his civil-servant father and worked in publishing, Ennis became a music collector for the Irish Folklore Commission in 1942. He made important Irish-language collections on paper, aided by his gifts as a performer. In 1947 he transferred to Radió Éireann, Irish state radio, to work with its new mobile recording unit, and in 1951 to the BBC in London where he was a major contributor as a collector and performer to the highly successful radio series *As I Roved out*, and to the collecting projects of Brian George and Alan Lomax among others. From 1958 he was a freelance performer and broadcaster. Chiefly known as an outstanding uilleann piper with a distinctive personal style, he was also a whistle player and singer, storyteller and translator from Irish. As a piper and as a founder-member in 1968 of Na Píobairí Uilleann (the Society of Uilleann Pipers), he was a major influence on an emerging generation of performers. As a broadcaster on radio and from the 1960s on television, and as a recording artist, he played a leading part in bringing the older music traditions of the countryside to a new postwar urban audience.

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NICHOLAS CAROLAN

Enno, Sebastian [Sebastiano] (*b* Venice, 25 Jan 1621; *d* Venice, 14 Oct 1678). Italian composer, teacher and opera impresario. He was a canon at the cathedral of Venice, S Pietro di Castello, but the surviving evidence of his musical activities primarily concerns secular genres. He sang in G.A. Cicognini's and Francesco Lucio's *Gl'amori di Alessandro Magno, e di Rossane* at the Teatro SS Apostoli, Venice, in 1651 and had begun teaching music to private students by 1652. According to testimony given in 1678, Enno taught the composer Antonio Giannettini during the 1660s. That decade he also published his two songbooks, *Arie a una e due voci* (Venice, 1654, dedicated to Candido Bentio, vicar-general of the canons of Santo Spirito, Venice) and *Ariose cantate* (Venice, 1655, dedicated to Giacomo Ascarelli). In 1667 Enno mounted at the Teatro S Moisè *Alessandro amante*, a reworking of G.A. Cicognini's libretto *Gl'amori di Alessandro Magno* with music by G.A. Boretti: he had hoped to stage that opera at the Teatro S Apollinare the previous season, when he also prepared two women for operatic roles. Enno continued to train women for the operatic stage during the 1670s. According to testimony given in 1678, Enno taught the composer Antonio Giannettini during the 1660s.

Enno's *Arie* of 1654 contains nine strophic settings for solo voice and five duets and dialogues, while the *Ariose* of 1655 has eight solo cantatas, several based on strophic texts. The third and sixth include arias over a passacaglia bass, and the opening recitative of the fourth is marked as an optional da capo.

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BETH L. GLIXON

Eno, Brian (Peter George St John Le Baptiste de la Salle) (*b* Woodbridge, 15 May 1948). English composer and producer. While attending art school in Ipswich and then Winchester he developed an interest in 'systems' music, and much of his work can be seen as continuing the work of composers such as John Cage. He first worked professionally from 1970 to 1973 with the seminal art-rock band Roxy Music, lending their first two albums, *Roxy Music* (Island, 1972) and *For Your Pleasure* (Island, 1973), a quirky surrealist edge. By treating the group's live sound electronically with a tape recorder and VC5 3 synthesizer, he defined a role for himself as an 'aural collagist'. After leaving Roxy Music in 1973, Eno developed this interest in the timbral quality of music further with the albums *No Pussy Footing* (Island, 1973; with King Crimson's Robert Fripp) and the seminal *Another Green World* (Island, 1975), the latter a brilliant combination of quirky songs and pastoral instrumentals. In 1975 his interest in aleatory music led him to produce with Peter Schmidt 'Oblique Strategies' cards, a collection of 'over one hundred worthwhile dilemmas', which formed a sort of musical tarot, each card containing a directive on how to proceed to the next creative stage. He then collaborated on three of David Bowie's most innovatory albums (*Low*, *'Heroes'* and *Lodger*), produced new-wave bands such as Talking Heads and Devo, and released two important ambient instrumental albums, *Music for Films* (EG, 1978) and *Music for Airports* (EG, 1979).

In the early 1980s Eno developed an intensely cerebral stance towards music and culture, collaborating with David Byrne (of Talking Heads) on *My Life in the Bush of Ghosts* (Polydor, 1981), which combined African

music and segments of radio broadcasts, and with Harold Budd and Daniel Lanois on *The Pearl* (EG, 1984). He also worked on installations (combinations of light, video, slides and sound), developed an interest in cybernetics and self-generating music systems, and embarked on lecture tours. In the second half of the 1980s and in the 1990s Eno was much in demand as a producer and collaborator, working with such artists as U2, James, Laurie Anderson, John Cale and Bowie. His ideal, in musical terms, is a piece which 'plays itself', an almost imperceptibly ever-changing musical work. His own work has often sought to deconstruct the notion of music being a reflection of authorial intention. Eno sees himself as a curator and coordinator of sounds rather than as an originator of new ones.

Eno exerted a decisive influence on the development of ambient music in the 1970s, and became one of the leading producers in pop and rock music. Although his ambient music has often been compared with such genres as muzak or new age meditative music, it is in fact more complex. His best work is usually in his collaborations, which show a maverick intellectualism, an innate sense of the bizarre and a rare ability to fit into listeners' lives. In 1978 he wrote that 'an ambience is defined as an atmosphere or a surrounding influence, a tint', adding that ambient music 'must be able to accommodate many levels of listening attention without enforcing one in particular: it must be as ignorable as it is interesting'.

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DAVID BUCKLEY

Enoch. English firm of music publishers. *See under* ASHDOWN, EDWIN.

Enrichelli, Pasquale. *See* ERRICHELLI, PASQUALE.

Enrique [Enrique de Paris; Enrique Foxer; Enricus] (*d* Barcelona, by 27 Oct 1488). French composer, active in Spain. The earliest documents to mention him date from 1461, when he was a member of the recently constituted chapel of Prince Carlos of Viana, heir to the Aragonese throne. After Carlos's sudden death later that year, Enrique was enrolled into the newly formed chapel of the new heir, Ferdinand. He probably served in the young Ferdinand's chapel until his departure for Castile and marriage with Isabella, in 1469, at which point Enrique stayed in Catalonia in the service of the king, Juan II. By 1475 he also held a chaplaincy in the church of S Maria del Pi in Barcelona, a position he retained until his death sometime before 27 October 1488, when the benefice was granted to another member of the royal chapel. After Juan II's death in 1479, Enrique was once again enrolled in Ferdinand's chapel during his first visit to Valencia as king in October of that year. Enrique's appointment may have been honorary, since his name does not reappear in the payment lists of the Aragonese royal chapel.

Whatever his position, he clearly had close ties with the Aragonese court for at least 20 years, and his northern provenance may have been of considerable importance for musical developments there. Before Prince Carlos's death Enrique had copied two books of polyphony for the chapel; these were subsequently returned to him at his request. No sacred compositions by him survive, but two songs are attributed to him in two of the major Spanish songbooks of the period. One, *Pues con sobra de tristura*, is preserved in two versions, one for three voices (*E-Mp* 1335; ed. in MME, v, 1947) and the other for four (*E-Sc* 17-I-28; ed. in MME, xxxiii, 1971); in addition, a sacred version of the text is added in the Seville source, presumably intended to be sung to the same musical setting. This and the four-voice song *Mi querer tanto vos quiere* (*E-Mp*, *E-Sc*; ed. in MME, v, 1947; xxxiii, 1971) are in the courtly love tradition; they observe the canción form with four-line refrains and are representative of the melismatic, contrapuntal idiom of the earliest composers of Castilian-texted polyphonic song. A third song, *Pues serviçio vos desplaze*, is also attributed to Robert Morton in *I-PEc* 431, and is generally held to have been written by that composer.

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TESS KNIGHTON

Enriquez (Salazar), Manuel (*b* Ocotlán, 17 June 1926; *d* Mexico City, 26 April 1994). Mexican composer. He studied composition with Miguel Bernal Jiménez in Mexico and Stefan Wolpe in New York. He was the director of the National Conservatory of Music (1972–4), the National Center for Music Research (1977–85) and the Music Department of the National Institute of Fine Arts (1985–91) of Mexico. He received the Premio Elías Sourasky (1972), the Premio Nacional de las Artes (1983) and the Diosa de Plata for film music (1972). He received commissions from the Beethovenhalle Orchestra in Bonn (*Trayectorias*, 1967), SWF (*Ixámatl*, 1969), ÖRTF (*Encuentros*, 1972; *él y. . .ellos*, 1972), the Inter-American Music Festival of the Organization of American States (String Quartet no.3, 1974), the French Ministry of Culture (*Tlachtli*, 1976), and the Latin American Music Festival in Venezuela (*Raíces*, 1977). His compositions have been performed at music festivals in Donaueschingen, Warsaw, Havana, Bourges and other places. He received fellowships from the Guggenheim Foundation (1971) and the Deutscher Akademischer Autauschdienst (1982–3). He was a member of Mexico's Seminario de Cultura and the Academia de Artes, and of the executive committee of the Consejo Interamericano de la Música. He taught composition at the University of California at Los Angeles and San Diego (1991). Apart from his composing activities he was also active as a violinist and administrator, promoting Mexican contemporary music abroad. In Mexico he founded several associations of composers and organized contemporary music festivals, including the Foro Internacional de Música Nueva, which he ran from its foundation in 1979 until his death.

Enríquez was one of the leading composers of Mexico from the 1960s to the late 80s. His catalogue of over 115 compositions comprises solo, chamber, electronic and orchestral music, cantatas, interdisciplinary works and music for film. From 1949 (Suite for Violin and Piano) to 1959 (String Quartet no.1) his music was in the penta-

tonic, neo-classical style of Mexico's late nationalism, employing dissonant folk-like tunes and a strong rhythmic drive which included frequent syncopation and hemiola. In the early 1960s he completed a series of compositions in a free 12-note style, in which he paid close attention to minimalist forms and instrumental colour, including *Klangfarbenmelodie* (*Preámbulo*, *Sinfonía II*, *Pentamúsica*, *Tres invenciones* and others). He then began to experiment with aleatory procedures and graphic notation, which he gradually applied to form, pitch and rhythm, while retaining clear control of articulation, dynamics and timbre (*Transición*, *Ambivalencia*, String Quartet no.2, *Díptico I*). During the 1960s and 70s his music relied heavily on long timbral blocks which alternated with aleatory, contrapuntal, colourful soloistic passages, even in orchestral works (*Si libet*, *Ritual*, Quartet no.3, *Fases*). Without abandoning aleatory procedures altogether, in his last works Enríquez returned to strong, lyrical melodic sections (*En prosa*, Quartet no.4) and eventually to passages in a clear neo-nationalist style embedded within freer, contrasting structures (Quartet no.5).

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LEONORA SAAVEDRA

Ensalada (Sp.: 'salad'). A kind of QUODLIBET popular in 16th-century Spain. It is first mentioned in Gil Vicente's *Auto da fé*, which was performed on Christmas morning in 1510 before Manuel I of Portugal. The *auto* concluded with 'a salad that came from France', which has not been identified. Vicente used another *ensalada*, *En el mes era de Maio*, to conclude the *Auto chamado dos físicos* (*c*1512), the music of which is lost. The earliest musical *ensaladas* appear in the Cancionero Musical de Palacio (*E-Mp* 1335, *c*1500), the oldest being perhaps Garcimuñós's *Una montaña pasando*, a four-part setting that incorporates the song *Ay triste de mi ventura*, the refrain *Madre mía, muriera yo* and a fragment of the psalm *Super flumina Babylonis*. Two works by Francisco de Peñalosa are classified as *ensaladas*, the six-part *Por las sierras de Madrid*, in which four refrains from different songs are sung simultaneously, and *Tú que vienes de camino*, the text of which includes phrases in several languages.

The genre reached its height with the *ensaladas* of Mateo Flecha (i), who composed at least 11 in four or five parts, eight of which were published by his nephew and namesake, Mateo Flecha (ii), as *Las ensaladas de Flecha* (Prague, 1581[13]). All have a text based on humorous verse with irregular metre, written in Spanish, throughout which are inserted quotations from songs and refrains in Spanish, Catalan, French, Italian, Portuguese and Latin; the texts always contain a reference to Christmas. In many cases the quotations extend to the main melody; *La viuda*, for example, contains 11 verbal quotations of which at least four are also musical. The pieces are subdivided into sections – from seven to 12 – that alternate homophonic and imitative passages, providing the text with music of a descriptive character that requires frequent changes of rhythm. They vary in length from 215 to 400 bars in modern transcription.

Other composers of *ensaladas* include Bartolomé Cárceres, who, in *La trulla*, confined himself to linking various songs with transitional polyphonic passages. In this he differs from the elder Flecha, whose quotations form a subtle verbal and musical fabric in which it is difficult to distinguish his own work from that of others. The younger Flecha included Cárceres's *ensalada La trulla* in the 1581 volume of *Ensaladas*, which also contains two by Pere Alberch, one by Chacón and two others by Flecha himself, who was probably one of the last composers to use the genre. In contrast to the other known *ensaladas*, Flecha's *La feria* confines itself to quoting a fragment of a ballad that recurs throughout the work. Apart from an anonymous handwritten *ensalada*, *Salgan damas galanes* (*E-Mmc* 607), the other *ensaladas*

known to have existed – more than 20 – do not appear to have survived.

Sebastián Aguilera de Heredia used the term 'ensalada' as the title of one of his organ works because of the variety of styles and thematic material it contains. Enríquez de Valderrábano in his *Silva de sirenas* (1547) gave the title 'Soneto, a manera de ensalada' to an adaptation for voice and vihuela of the quodlibet *Corten espadas afiladas* (*E-Mmc* 13230).

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For further bibliography *see* QUODLIBET.

MARICARMEN GÓMEZ

Ensaladilla (Sp.: 'small salad'). A type of Latin American villancico popular in the 16th to 18th centuries, consisting of a QUODLIBET of pre-existing villancicos tied together with bridges in recitative style. Whereas *maestros de capilla* were expected to compose anew all the villancicos for important church festivities each year (especially those for Christmas Eve Matins), they were allowed to use popular villancico tunes by other composers in the *ensaladilla*. The 17th-century Mexican poet Sor Juana Inés de la Cruz wrote many *ensaladilla* texts. Important examples survive by the Mexican composer of the same century Juan Gutiérrez de Padilla, *maestro de capilla* of Puebla Cathedral.

E. THOMAS STANFORD

Ensemble. The French word *ensemble* ('together' or 'the whole') gained musical currency through the expression *morceau d'ensemble*, meaning a piece in which everyone plays or sings. From the mid-18th century 'ensemble' also denoted the precision with which a group peformed, a usage appropriated by other languages. In modern operatic terminology, 'ensemble' denotes a musical number involving anything from two singers to the whole cast (and in German 'das Ensemble' also means the singing personnel of an opera house). In instrumental music German usage tends to restrict the term to light music for small groups or to the performing groups themselves, and English applies it loosely to any instrumental group, sometimes to orchestras (but not usually to the music played). The present article focusses on the term in operatic contexts.

In 17th-century French and Italian opera, short ensembles, some only brief interjections, were frequent. Reforms to the *opera seria* in the early 18th century (reducing the number of characters) and the increasingly defined formal structure of the post-Lullian *tragédie en musique* made ensembles rarer in serious genres, but they remained important in comic works and it is there that they attracted the richest and most varied treatment. During the first half of the 18th century the duet was the most common ensemble in all types of opera, typically for the main lovers in strongly emotional situations. Indeed, in many *opere serie* the lovers' duet was both the dramatic highpoint and the sole concerted number. From the mid-18th century larger ensembles were included more freely in various genres as librettists and composers explored their dramatic potential. Vocal textures became more intricate, formal structures more complex and character groupings more adventurous, and the sense of climax was exploited to greater effect. Ensemble finales grew from short, homophonic choruses for the assembled principals to extensive, multi-sectional movements leading the plot to its climax and resolution. The chain (or *buffo*) finale first appeared in a 1749 collaboration by Baldassare Galuppi and Carlo Goldoni, *L'Arcadia in Brenta*, and developed over the following decades to great sophistication in the operas of Mozart.

The ensemble can telescope dramatic events through the simultaneous expression of divergent emotions, increasing the dramatic momentum and vividly offsetting contrasting characters. Such pieces, designed to maximize confusion and bring matters to a peak, are known as ensembles of perplexity. Their construction requires skill in achieving a distinct diversity of language and music within a prevailing unity, techniques also needed in action ensembles that embody development or sudden change in the plot. These raised the status of the ensemble from the second half of the 18th century, allowing the setting to music of events earlier entrusted to recitative or dialogue. Perhaps the most common ensemble type, however, is the tableau in which the characters comment on the state of events. One example is the quartet 'Mir ist wunderbar' in Beethoven's *Fidelio*, where to the same music, sung in canon, one person expresses love, another alarm at the developing situation, a third jealousy and a fourth benignity; the action momentarily halts as the emotions of the characters are revealed. Outstanding later examples are the sextet in *Lucia di Lammermoor*, the *Rigoletto* quartet and the septet in *Les Troyens*.

Inevitably, some later 19th-century composers rejected these techniques. Wagner considered large ensembles artificial and few are found in his operas (notable exceptions are the quintet in *Die Meistersinger* and the trio concluding Act 2 of *Götterdämmerung*). The power resonant in the simultaneous display of virtuoso voices retained its allure, however, achieving one of its most sublime expressions in the trio in the final act of *Der Rosenkavalier*. Throughout the 20th century the approach to the operatic ensemble has remained varied. Set numbers are found in operas with traditional structures and in music theatre works, but in those exploring new terrain – anti-operas such as Ligeti's *Passaggio*, for example – there is limited scope for ensemble expression.

See also DUET and OPERA, §§V–VII.

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ELISABETH COOK

Ensemble Clément Janequin. French vocal ensemble. It was founded in 1978 by its musical director and countertenor Dominique Visse and specializes particularly in the performance of the 16th-century French repertory. Its dynamic performances place special emphasis on the dramatic enactment of the text. In 1998 membership consisted of Visse, Bruno Boterf, Vincent Bouchot, François Fauché and Renaud Delaigue, with the lutenist Eric Bellocq. Broader instrumental participation has increasingly been a hallmark in more recent recordings. Since the ensemble's inception, Parisian chansons (particularly by Janequin, Sermisy and Lassus) have remained the focal point of its repertory, both in concert and on disc, with forays into other 16th-century secular repertories (most notably Italian and Spanish), as well as French sacred music of the period (including Josquin, La Rue, Sermisy, Janequin and Le Jeune) and the music of Schütz. Recent projects have extended the ensemble's secular repertory into the 15th century.

FABRICE FITCH

Ensemble Gilles Binchois. French vocal ensemble. Founded in 1979 by its musical director Dominique Vellard, it specializes in the performance of medieval and early Renaissance repertories, both monophonic and polyphonic. The ensemble has a multi-national membership, flexibly conceived according to repertory, and employing both voices and instruments. It works in close collaboration with leading musicologists in each of the repertories concerned. In 1998 its members included Vellard, Anne-Marie Lablaude, Emmanuel Bonnardot, Akira Tachikawa, Gerd Türk and the flautist Pierre Hamon. Its performances are characterized by judicious use of instruments where deemed appropriate. The group's areas of special interest, reflected in its recordings, have included 15th-century song, the earliest polyphonic repertories up to and including Notre Dame (in which they have met with conspicuous success) and the latest researches into the interpretation of plainchant. In more recent years the ensemble has extended its repertory into the 17th century.

FABRICE FITCH

Ensemble music, sources of. *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630.

Ensemble Musica Antiqua. Instrumental group founded in 1958 by RENÉ CLEMENCIC and known as Musica Antiqua until 1959.

Ensemble Organum. French vocal ensemble. Founded in 1982 by its musical director Marcel Pérès, it specializes in the performance of plainchant. The group's activity is driven by Pérès's research into the performing practice appropriate to the period and geographic area involved. These have ranged from 8th-century Byzantine, Ambrosian and Roman liturgies to 18th-century French (the latter including extemporized polyphony *super librum*). An important element of Organum's characteristic sound is the use of microtonal ornaments and inflections variously derived from Byzantine and North African traditional music, which Pérès regards as a major influence on the plainchant repertories of Western Europe. The ensemble has worked at different times with native practitioners of these traditions, notably Lycourgos Angelopoulos. Although principally concerned with chant, the ensemble has also explored early (Notre Dame and St Martial), 14th-century (Tournai Mass, Machaut's *Messe de Notre Dame*, Ars Subtilior) and Renaissance polyphonies (Ockeghem, Josquin), including instruments as appropriate.

FABRICE FITCH

Ensemble Vocal de Lausanne. Swiss vocal ensemble, formed by MICHEL CORBOZ.

Enström, Rolf (*b* Södertälje, 2 Nov 1951). Swedish composer. He studied musicology and philosophy at the universities of Göteborg and Stockholm, and music at the University of Örebro. He has established his leading position in Swedish music by virtue of his electro-acoustic compositions, which he began composing in the 1970s. His first success came with *Myr* (ISCM, Athens, 1979), a slide show in which music interacts with photographs. Music and image meet in a number of works in which he collaborated with the photographer Thomas Hellsing: *Fractal*, *Luftreflex – Luftskalle*, *Tjidjag och Tjidjaggaise*, *Asylen* and *Io*. In addition he has written several pieces combining instruments and tape, including *Open Wide*, *Vigil*, *Rama* and the music drama *Kairos*.

Enström's musical world is a complex combination of fantasies and ideas, with frequent references to literature, philosophy and science. Arthur C. Clarke's science-fiction novels, Husserl's phenomenology and the debate on man's place between nature and technology all play a role in his music.

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(*selective list*)

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HANS-GUNNAR PETERSON

Entartete Musik (Ger.: 'degenerate music'). The term 'entartete' was coined in the 19th century by the doctor and criminologist Cesare Lombroso with reference to an abnormal condition akin to moral and spiritual deterioration. Adopted by the Nazis during the 1920s, it became a loosely defined technical concept with which to condemn modern culture that, according to Hitler, manifested symptoms of national decline. Thus atonal music, jazz and above all works by Jewish composers were branded as 'degenerate', though in fact during the Third Reich reactionary critics applied the term indiscriminately to a wide variety of styles from the avant garde to popular operetta, particularly if the composer was deemed politically or racially unacceptable to the regime.

Following the example of the notorious *Entartete Kunst* art exhibition in Munich in 1937, Nazi cultural politicians mounted an *Entartete Musik* exhibition the following year in Düsseldorf in connection with the first *Reichsmusiktage* ('National Music Days'). Among the exhibits were portraits of 'defamed' composers (Schoenberg, Webern, Hindemith, Stravinsky, Weill, Krenek, Reutter), under which were printed crude slogans attacking the character and racial origin of each, theoretical works and articles by Schoenberg, Hindemith, Weissmann and others, scores by Schoenberg, Stravinsky, Hindemith, Weill, Krenek, Schreker, Eisler, Berg, Toch and Reutter, discredited modern music journals such as *Melos* and *Anbruch*, and books on jazz. In addition, special listening booths were installed in the middle of the exhibition hall to allow the general public to hear recordings of some of the music that was being publicly ostracized.

Essentially the brainchild of Hans Severus Ziegler, the director of the Weimar National Theatre, the exhibition was assembled rather hastily and without an accompanying catalogue. Nonetheless, Ziegler published an inflammatory pamphlet entitled *Entartete Musik-eine Abrechmung* (Düsseldorf, n.d.) as an adjunct to the exhibition, describing the event as a 'veritable witches' sabbath portraying the most frivolous intellectual and artistic concepts of Cultural Bolshevism ... and the triumph of arrogant Jewish impudence'.

Although it received far less public attention than *Entartete Kunst*, the *Entartete Musik* exhibition aroused controversy in the musical world and did not meet with the unequivocal approval of Peter Raabe, the president of the Reichsmusikkammer. Ziegler later moved the exhibition to Weimar, but it was never revived in other German cities.

In 1988, fifty years after its inauguration, the musicologist Albrecht Dümling and impresario Peter Girth reconstructed the *Entartete Musik* exhibition in Düsseldorf, in order to remind later generations of the evils perpetrated by fascist cultural politicians (catalogue ed. A. Dümling and P. Girth, *Entartete Musik: eine kommentierte Rekonstruktion*, Düsseldorf, 1988). The exhibition was shown in several countries throughout the world, and was instrumental in inspiring the Decca record company to issue their Entartete Musik series devoted to the work of many composers who were proscribed by the Nazis.

See also NAZISM.

ERIK LEVI

Entr'acte (Fr.). A general term for music or other events written for performance between the acts of a play or opera, like the earlier 'act music', 'act tune', 'first music', etc. It may thus refer to the *intermedi* performed between the acts of spoken comedies in the 16th century, to the *comédie-ballets* of Lully, to the instrumental music Beethoven composed for performance between the acts of Goethe's *Egmont*, or to the instrumental interludes between the acts of Bizet's *Carmen* or Debussy's *Pelléas et Mélisande*. Many such entr'actes, for example Schubert's for *Rosamunde*, are now rarely heard in context and are commonly given as concert pieces.

See also BAILE; COMÉDIE-BALLET; INCIDENTAL MUSIC; INTERLUDE; INTERMEDIO; INTERMÈDE.



Entrada. *See* INTRADA.

Entraigues (*b* ?Entraygues-sur-Truyère; *fl* 1547–59). French composer. He probably took his name from his birthplace. An intabulation for lute of the chanson *Dame sante* was attributed to him in Jacques Moderne's publication of lute pieces by Francesco Bianchini (Lyons, 1547; ed. C. Dupraz and J.-M. Vaccaro, Paris, 1995). The rest of his works appear only in the publications of Le Roy & Ballard in Paris; two of them, settings of Ronsard's 'Sonet en dialogue' *Que dis tu, que fais tu* and Virgil's *Urbem praeclarem statui*, were frequently reprinted.

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SAMUEL F. POGUE

Entrée (Fr.). A term used in the 17th-century *ballet de cour* in France to refer to a group of dances unified by subject, such as 'entrée des Cyclopes' or 'entrée des Indiens'. Entrées divided the acts of a ballet into scenes. 'Ballets are silent plays', states the preface to the *Ballet de la prospérité des armes de France* (1641), 'and must likewise be divided by acts and scenes. The *récits* separate the ballet into acts, and the entrées of dances separate the acts into scenes'. According to Saint-Hubert (*La manière de composer et faire réussir les ballets*, 1641/*R*), a 'ballet royal' ordinarily had 30 entrées grouped into several acts, a 'beau ballet' had at least 20 and a 'petit ballet' 10 or 12.

The unifying plot of earlier *ballets de cour*, such as *La délivrance de Renaud* (1617), gave way increasingly after 1620 to a choreographic spectacle of great variety in which each section composed of several entrées had its own subject matter. These sections related in a general way to the collective idea expressed in the ballet's title, as in the *Ballet des quatre monarchies chrestiennes* (1635), where Italy, Spain, Germany and France constitute the work's four sections. Occasionally an entire section took the name of entrée. This genre, now known as the *ballet à entrées* (*see* BALLET DE COUR), was the structural model for the late 17th- and 18th-century *opéra-ballet*, whose acts were normally called entrées.

'Entrée' had yet another meaning in the *opéra-ballet* and in the *tragédie lyrique*. It marked the beginning of the divertissement of dances and songs found in most acts. It could refer to the entrance of a single character (e.g. the 'entrée de la Haine' in Lully's *Armide*, 1686) or more commonly of a specific group of people, the 'corps d'entrée' (e.g. the 'entrée pour les guerriers' in Rameau's *Dardanus*, 1739).

Entrées to divertissements present a wide variety of musical styles. Some are march-like (e.g. 'Les combattants' in Lully's *Alceste*, 1674), while others characterize a certain group of people (e.g. the 'entrée des Bohémiens' in Rameau's *La princesse de Navarre*, 1745). Still others are pure fantasy (e.g. the 'entrée des saisons et des arts' in Rameau's *Les fêtes de l'Hymen et de l'Amour*, 1747).

Lute intabulations of entrées from 17th-century *ballets de cour* are found in collections by Chancy, Bouvier, Jacques Gallot and others. Robert de Visée transcribed Lully's 'entrée d'Apollon' from *Le triomphe de l'amour* for guitar, and Rameau transcribed the 'entrée des quatre nations' from his *Les Indes galantes* for harpsichord. Independently composed entrées are found in harpsichord

suites by Luc Marchand (1748) and Nicolas Siret (1710, 1719). Neither the nine 'entrées de luth' in Robert Ballard's first lutebook (1611) nor the entrées in Georg Muffat's orchestral suites published in the *Florilegium primum* and *secondum* are drawn from known ballet sources.

See also FRENCH OVERTURE, §2, and INTRADA.

For bibliography *see* BALLET DE COUR.

JAMES R. ANTHONY

Entremés (Sp.). A form of short Spanish scenic entertainment, usually comic, which flourished in the 17th century and was performed between the acts of a larger, more serious theatrical work (*see* INTERMEZZO (ii)). It was popular in character, and commonly called for instrumentally accompanied songs and dances, but the genre also attracted literary figures as eminent as Tirso de Molina and Quevedo. The traditional place for the *entremés* in its strict sense was after the first act, though at other points similar forms were introduced – a *jácaras* (picaresque interlude) or *baile* (dance scene with poetry and music) after the second act and a *mojiganga* (burlesque) at the end. The term may have originated in the court of Aragon in the 14th century as a song or dance interlude between courses of a meal ('entremet'); it was also current in Catalonia in the 15th century to denote a popular entertainment, with solo songs, unaccompanied choruses or instrumental music, which enlivened religious or solemn festivities.

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LIONEL SALTER

Entremets. *See* INTERMÈDE.

Entremont, Philippe (*b* Reims, 6 June 1934). French pianist and conductor. His parents were professional musicians and teachers, and gave him his first training. He then studied the piano with Marguerite Long, and entered the Paris Conservatoire, where he won *premiers prix* for chamber music in 1948, and the next year for the piano. In 1951 he won the Marguerite Long-Jacques Thibaud International Competition, and, after touring in Europe for two years, made a successful début in the USA with the National Orchestral Association on 5 January 1953; he subsequently appeared as soloist with many American orchestras, making some celebrated recordings which include the Gershwin Piano Concerto and the Ravel G major Concerto with the Philadelphia Orchestra under Ormandy and the Ravel Concerto for left hand with the Cleveland Orchestra under Boulez. A fluent, well-schooled pianist, of bright, inquiring nature and catholic taste, he plays a wide repertory and his recordings include Ravel's complete piano works and the complete works for piano and orchestra of Saint-Saëns. From the mid-1970s he began to concentrate more on conducting and in 1976 he became music director of the Vienna Chamber Orchestra; he celebrated his 20th anniversary as its lifetime music director in the 1995–6 season. He was music director of the New Orleans Philharmonic SO from 1979 to 1986, after which he became music director of the Denver SO (1988–9). In 1993 he was appointed principal conductor of the Nederlands Kamerorkest in Amsterdam and the following year became principal guest conductor of the Israel Chamber Orchestra.

DOMINIC GILL/R

Entry. The occurrence of a theme at any point in a composition, or the occurrence of a vocal or instrumental part after that part has previously been resting. Frequently the two senses are combined, as in a phrase like 'the tenor entry in bar 15', which may mean both that the tenor part has previously rested, and also that it now delivers a main theme.

In fugue, unless otherwise stated, the term 'entry' always refers to a statement of the theme (*see* FUGUE, §1). Here too the term may commonly be used in both senses mentioned above. Indeed, academic fugal conventions have insisted that each entry of the subject should be preceded by a rest in the relevant part (as advised by Morley, *A Plaine and Easie Introduction*, 1597, and Fux, 1725), but this rule is not always followed in live fugue. In the exposition, however, entries are mostly both of the subject and of the part concerned. The terms 'third entry', 'fourth entry' etc. almost always refer to the exposition, and they may be used particularly when discussing any unusual feature at these junctures, such as a different form of the theme. A 'middle entry' is one in a key other than the key or keys used in the exposition: the term is an unhelpful one. 'Final entry' has an obvious meaning, although by convention the implication is of a climactic entry in the tonic, so that it may be meaningful to say that a fugue 'has no final entry' (e.g. the D major Fugue in *Das wohltemperirte Clavier*, book 1).

ROGER BULLIVANT

Entwicklungsform (Ger.). A form that relies on continuity and growth; *see* ANALYSIS, §I, 3.

Entwurf (Ger.). Draft or SKETCH.

Enueg (Provençal). A minor genre of satirical poetry, chiefly associated with the troubadour known as the Monk of Montaudo (*fl c*1200). Using the same types of verse-form as the CANSO, it simply enumerates a range of vices and abuses of which the author disapproves. The word *enueg* means 'annoyance' in Old Provençal, and the phrase *m'enueia* or *enueia-m* ('it annoys me') tends to appear at least once in each stanza. The opposite of the *enueg* is the *plazer*, which lists actions and moral qualities that please the poet. Very few examples survive with music.

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

STEPHEN HAYNES

Envelope. Few musical sounds in the real world correspond to steady waves of uniform amplitude or loudness. The

variation of amplitude with time is termed the 'envelope' of the wave. *See also* SOUND, §6.

CLIVE GREATED

Environmental music [background music]. Definitions and interpretations of environmental music proliferated in the 20th century. Many speculations about music's origins stress the significance of natural sounds such as birdsong, and much evidence exists of the ingenuity with which pre-20th-century musicians and composers of all kinds have incorporated environmental sounds into their music. The unprecedented impact of new technologies and global communications heightened the absorption of environmental influences during the late 19th and early 20th centuries. Claude Debussy, for example, played pianistic impressions of Paris street sounds while still a student. His work as a mature composer came to reflect the influence of Javanese music heard at the Paris Exposition of 1889, and in 1913 he wrote: 'The century of aeroplanes has a right to a music of its own'.

That view was shared by the Russian and Italian futurists (*see* FUTURISM). A futurist performance in Baku, Azerbaijan, in 1922 choreographed factory sirens, steam whistles, foghorns, artillery, machine guns and aircraft into an epic of 'proletarian music'. Between 1913 and 1916 the Italian painter Luigi Russolo wrote a series of polemical essays published under the collective title *L'arte dei rumori*. These celebrated the industrial and military noises of the new century, anticipating the use of 'found' sound in such later developments as *musique concrète* and digital sound sampling.

While Russolo imagined a stirring new music interwoven with the abstracted sounds of modern warfare, others were pioneering technologies that could deploy music to help create a soporific ambience. This notion of music as a utilitarian and unobtrusive background to other activities was predicted with typical wit in 1920 by Erik Satie with his *Musique d'ameublement*, or 'furniture music'. In his music for the ballet *Parade* (1917), a collaboration between Jean Cocteau, Pablo Picasso and Leonid Massine, Satie had combined melodies from American and French popular songs with the sounds of pistol shots, typewriter, steamship whistle and siren. He intended his furniture music as a programme to be ignored, and speculated on a future in which music might mask dissonant ambient noise, fill awkward silences and add background sound to wedding ceremonies and house interiors.

Satie's vision of a soundtrack accompaniment to daily life was already close to realization. In 1922 George Owen Squier, a Michigan-born military officer who had conducted research into wireless systems, launched a company that would attempt to pipe music, advertising and public service announcements into homes and businesses. As well as foreseeing the late 20th-century home entertainment reality of cable communications, Squier coined the name Muzak, a fusion of the words 'music' and 'Kodak'. During the 1930s the Muzak company, based in New York City, began systematic broadcasting to hotels, clubs, restaurants and shops. This programme of centralized transmission came to be rationalized into a system of stimulus codes, supported by scientific studies that demonstrated links between music, productivity and safety in factories.

Just as radio and cable facilitated this revolution in mood music, other technologies inspired musicians to use the sounds of the world as elements of composition or performance. Muzak's 'canned' music, used increasingly in lifts, airports, aircraft, supermarkets and other public spaces where controlled tranquillity was to be desired, was structured within a narrow dynamic and emotional range in order to avoid surprise or discomfort. This targeted approach to mood manipulation ran counter to innovations in electronic composition. In France, PIERRE SCHAEFFER began experimenting with the manipulation of disc recordings of sound effects such as train noises in 1948. He called his technique *musique concrète*, to distinguish the concrete sound materials of the studio from the written notes of the score. Although Schaeffer was a pioneer of electronic music, his purpose was not so far removed from the sound paintings of jazz composers such as Duke Ellington, who used more conventional instruments to evoke and transform sound images of the urban environment.

Even further removed from the soothing purpose of Muzak was the theorizing and musical practice of JOHN CAGE. In books of collected writings, aphorisms and lectures such as *Silence* (containing essays first published in 1939), Cage unfolded a philosophy of chance composition which invited environmental sounds into music. He was content to allow these sounds to exert a disruptive force, rather than attempting to homogenize them. *4′ 33″* (1952), one of his most celebrated compositions, is the pivotal environmental work of the 20th century. The performer is instructed to time three sections of silence, adding up to 4 minutes and 33 seconds. Nothing else happens, other than the audience's becoming acutely aware of the sounds of the immediate environment.

Cage's example led many musicians to abandon rigid compositional systems and pursue indeterminate or open methods. These new initiatives were linked to art movements such as happenings, land art, conceptual art, kinetic sculpture and underground film, and also overlapped with related trends in free jazz, improvisation and experimental rock. The Fluxus movement proposed musical events that questioned all definitions of music, using settings that relocated art into unfamiliar, absurd and even impossible environments. Walter De Maria's *Art Yard* (1960, New York), for example, imagined composers such as La Monte Young digging a hole in the ground in front of spectators.

The influence of this type of work, along with the audio ecology researches of R. MURRAY SCHAFER and the Vancouver-based World Soundscape Project, contributed to the growth of a loosely defined movement now known as sound art or audio art. Detaching itself from the organizing principles and performance conventions of music, audio art explored issues of spatial and environmental articulation or the physics of sound using media that included sound sculptures, performance and site-specific installations. In the 1990s, audio art overlapped with manifestations of ambient music, defined in the 1970s by BRIAN ENO and revived in the late 1980s in the wake of techno and acid house. The late 20th-century environment – a veritable ocean of audiovisual signals from cable and satellite television and the Internet, accompanied by the sounds of an accelerating revolution in digital communications – realized even the most improbable dreams of the musical avant garde.

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DAVID TOOP

Enzina, Juan del. *See* ENCINA, JUAN DEL.

Eoliphone. The term used by Ravel in *Daphnis et Chloé* for the WIND MACHINE.

Eősze, László (*b* Budapest, 17 Nov 1923). Hungarian musicologist. After studying German, Italian and aesthetics at Budapest University (1941–5) he took the doctorate in 1945 with a dissertation on Liszt and German Romanticism, and a piano teacher's diploma in 1947 at the Budapest Academy of Music; he also studied the piano with Gieseking and Elly Ney (1943–4). He joined the staff of Editio Musica Budapest in 1955, becoming its chief editor (1957–61) and artistic director (1961–87).

Eősze's main topic of research is the life and work of Kodály. He has discovered various documents concerning Kodály's youthful works, and has assembled the most complete list of Kodály's musical and literary work. He is also interested in the history of opera, particularly the work of Verdi and Wagner: he has published books on the composers and has lectured at international Verdi and Wagner congresses. His *Az opera útja* (1960) is the first Hungarian history of opera; it discusses the history of the genre according to national schools. He has also discovered documents relating to Liszt's stay in Rome and found some unknown Liszt manuscripts in various collections in Rome. From 1975 to 1995 he was executive secretary of the International Kodály Society and editor of its Bulletin. He was awarded the Erkel Prize in 1979.

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PÉTER P. VÁRNAI/ZSUZSANNA DOMOKOS

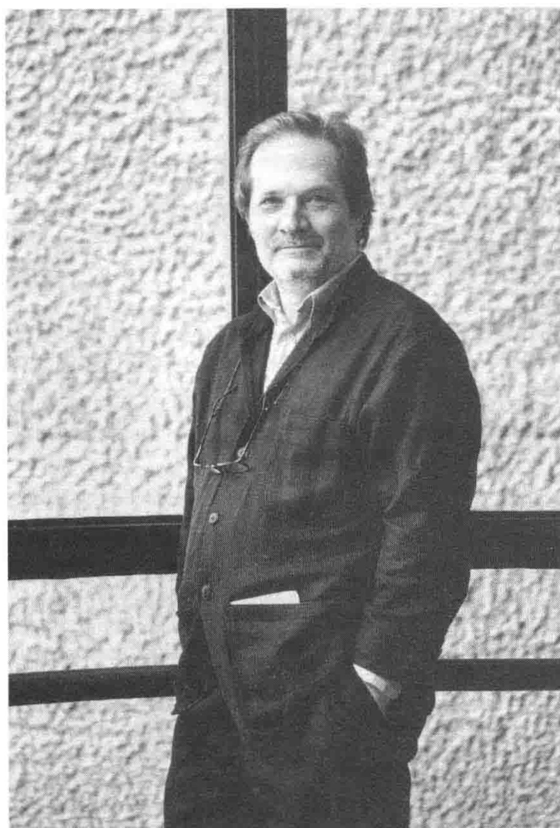
Eötvös, Peter [Péter] (*b* Székelyudvarhely [now Odorheiv Secviesc], Transylvania, 2 Jan 1944). Hungarian composer and conductor.

1. LIFE. Eötvös had his first music lessons, in the piano, the violin, percussion and the flute, in Miskolc. At the age of 11 he composed a cantata which he showed to Ligeti; he won his first composition prizes at the age of 12, and Kodály accepted him at the Academy of Music in Budapest at the age of 14. He was strictly schooled in the disciplines of traditional tonality by János Viski, and greatly impressed by Pál Kardos's insistence on absolute precision in rhythm and intonation. By his own account, the most lasting influences on his musical thought came from Albert Simon, Bartók, Stockhausen, Boulez, Kurtág, Gesualdo, electronic music and jazz (Miles Davis, in particular). While still a student, Eötvös was music director of the Comedy Theatre, Budapest (1962–4). He also composed numerous scores for films and stage plays,

most of which he conducted himself. After attending the Darmstadt summer courses, he was awarded a Deutscher Akademischer Austauschdienst grant, which enabled him to study in Cologne (1966–8) with Wolfgang von der Nahmer (conducting diploma with distinction 1968) and Bernd Alois Zimmermann (composition). From 1967 to 1968 he worked as a répétiteur at the Cologne Opera.

Eötvös's first contact with Stockhausen, a crucial event in his career, was as a copyist; among other things, he made the fair copy of *Telemusik* for Universal Edition. From 1968 to 1976 he was a member of Stockhausen's ensemble, performing on the electrochord (a 15-string zither connected to a VCS-3 synthesizer) and other instruments; he took part in numerous performances and recordings, both as an instrumentalist and as a sound technician (in *Sirius*, for example). He conducted all of Stockhausen's orchestra and ensemble works and directed the world premières of both *Donnerstag* (1981) and *Montag* (1988) from *Licht*. He has also collaborated on other 20th-century stage works (by such composers as Maderna, Nono, Stockhausen and Stravinsky) with distinguished producers, and has given many first performances, including those of Birtwistle's *Earth Dances*, Boulez's *Don* (revised version), and of works by Steve Reich, Jonathan Harvey and others.

From 1971 to 1979 Eötvös worked as an assistant in the electronic studio of WDR. During these years, he concentrated on live-electronic techniques. He had his own studio in Öldorf, where he and his friends (including Gaby Schumacher, Maiguashca and Joachim Krist) put on multimedia concerts (the 'Öldorf Summer Night Musics'). At Boulez's invitation, he conducted the opening concert of IRCAM in 1978, and was musical director of the newly founded Ensemble InterContemporain from 1979 to 1991. He has also been connected with Ensemble Modern (from 1983), and has served as principal guest conductor of the BBC SO (1985–8) and the Budapest Festival Orchestra (1992–5). He founded the Internationales Eötvös Institut for young conductors in 1992 and became chief conductor of the Hilversum Radio Chamber Orchestra in 1994. He has lectured at the International Bartók Seminar in Szombathely (1985–96) and held chairs at the Musikhochschulen of Karlsruhe (from 1992) and Cologne (from 1998). He has also served as artistic advisor and guest conductor at international festivals, visiting lecturer in many European music centres and a jury member at international competitions. His honours include appointment as Officer de l'Ordre de l'Art et des Lettres (1988), the Bartók Prize (1997) and commissions from broadcasting bodies (WDR, Cologne; SDR, Stuttgart; Hessen Radio, Frankfurt), ensembles (InterContemporain, Paris; Varianti, Stuttgart), music festivals (Schleswig-Holstein, Styrian Autumn) and institutions such as Lyons Opera.



Peter Eötvös

2. Works. Eötvös's compositions give a prominent role to theatrical perspectives and the movement of sound in space. In addition to works that can be described as theatrical in a narrow sense (*Harakiri*, 1973; *Il maestro*, 1974), a theatrical conception informs pieces in which verbal expression operates on a plane beyond semantic comprehension (*Märchen*, 1968; *Korrespondenz*, 1992), or in which the gestural expressiveness of movement associated with sound assumes the significance of ritual recurrence (e.g. the circling of the percussionist among his instruments in Psalm cli, 1993). The effects of sound moving in space are created not only by the way players are positioned on the stage, but also by the electronic amplification of one or more instruments. In *Shadows* (1996), for example, an amplified solo flute and clarinet are positioned centrally in front of two groups of strings which provide a stereophonic effect of distant sound; woodwind (the flute's 'shadow') and brass (the clarinet's 'shadow') are at the very front of the stage, with their backs to the audience. A celesta, an instrument Eötvös has often included in his orchestration, and percussion instruments (a small drum giving signals and a large drum acting as its 'shadow') represent an imaginary sound-region, in which the pianissimo sound of the soloists is transmitted via loudspeakers.

Many of Eötvös's compositions use gestures resembling speech to project meaning through suggestion or association, like the shaping of a phrase by its intonation. *Märchen* (1968), a composition using speech on stereo tape, layers texts from Hungarian fairy tales canonically at the tempo ratio 5:4:3. Independently of its semantic meaning, the work is suggestive based on the shape of its speech intonations, a quality it shares with *Drei Madrigalkomodien* (1963, 1970, rev. 1990). In *Korrespondenz* for string quartet (1992) instrumental phrases relate to fragments of text from the correspondence between Mozart and his father. Leopold, whose words are presented by the cello, and Wolfgang, whose words are presented by the viola, seem to converse through instrumental recitative which assigns certain intervals to certain vowel sounds. The French phrases in Leopold's letters are

reproduced in the cello by ironic distancing and speech-like flautando-glissando effects. The orchestral work *Chinese Opera* (1986), structured around the accumulation and displacement of sound masses, asks players to articulate text with their instruments. Here, pitch modulations suggest the speech line, and 'vowels' and 'consonants' sound in the brass, creating an analogy to speech as if it were examined in slow motion and through a microscope.

A 'microscopic' observation of music, as if from inside intervals and their ratios, also underlies *Intervalles – Intérieurs* (1981). In the tape part of the work (two electronic organs with input from a special modulation technique), which also functions as an independent composition (*Elektrochronik*, 1974), typical melodies and rhythms are generated by characteristics of the intervals themselves. The five instrumental parts, which provide a virtuoso commentary on these organ sounds, are based primarily on the golden-section interval between minor and major 6ths. *Elekrochronik* is one of many live-electronic compositions of the 1960s and 70s that Eötvös has either withdrawn or integrated into later works. It is characteristic of his highly self-critical methods; he frequently revises his compositions, in some cases more than once.

Always searching for new sonorities, Eötvös has experimented with different instrumental ensembles and enhanced orchestral textures by grouping players in new ways. His refined sense of sonority, one not satisfied with traditional tone colours, has led him to the electrical amplification of instruments (e.g. *Steine*, 1985–90; *Psychokosmos*, 1993), the combination of sound sources, such as electronic keyboard, synthesizer or cimbalon and orchestra, or the alteration of spatial dispositions. In *Atlantis* (1995), for example, ten percussion players are situated around both the audience and the orchestra, with the strings positioned to the rear and the saxophone, electronic keyboards and 3 synthesizers to the fore, producing a 'utopian' sound outside space or time. *Psychokosmos*, a kind of layered self-portrait, refers back to earlier sketches and materials, particularly from the periods 1960–63 and 1972–5. A criticism of the significance of the conductor in current performance practice is suggested by pieces such as *Steine* or *Triangel* (1993), in which musicians are expected to take a greater interest in each other's sounds, and realize tasks assigned to them within a highly specific overall form, determined within the framework of Eötvös's heightened sense of proportion.

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(*selective list*)

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MARTINA HOMMA

EP [Extended play]. A 7-inch vinyl single, usually featuring three or four tracks as opposed to the two on a standard single. Originally in the 1950s an EP was regarded as a third of an LP. For example, the Everly Brothers' album, *Songs our Daddy Taught us* (London), issued in November 1958, was also released in monthly instalments as three separate EPs early the following year for those who could not afford or did not want to purchase the complete album. EPs were often packaged with attractive covers and outsold albums until the early 1960s. In the punk era of the late 1970s the EP was revitalized as a format and was popular with labels that had new bands who perhaps might not have enough material for an album. Very often the EP was also used by established artists for cover version projects, as with Bryan Ferry's *Extended Play* (Island) in 1976 and three EP releases by Everything but the Girl in the early 1990s. The EP format made the transition from vinyl to CD in the late 1980s and early 1990s, and became popular with dance acts that wanted to include various re-mixes of the headline song on the one single. By the late 1990s, however, the concept of the EP had been superseded by the 'maxi CD single' format, which extended the single release to EP length and could include over 25 minutes of music.

DAVID BUCKLEY

Epēchēma. *See* ĒCHĒMA.

Ephrata Cloister. A communal settlement of German immigrants established at Ephrata in Lancaster County, Pennsylvania, in 1732 by CONRAD BEISSEL. The society practised adult baptism through trine immersion, celebrated the Lord's Supper with a foot-washing ceremony and a communal meal known as the Love Feast, and honoured the Sabbath on Saturday. The community consisted of a brotherhood and a sisterhood, both celibate, and a third order of married 'householders', who

worshipped weekly with the monastics. Eventually the congregation became known as German Seventh Day Baptists.

The cloister at Ephrata was recognized throughout the colonies for its unique music. Beissel introduced singing and writing schools as methods for self-improvement and discipline. He required his singers to consume a limited, rigid diet to assure a flexible, clear voice. Lacking formal music training, Beissel developed his own harmonic system; he composed hundreds of hymns and anthems and instructed his followers to compose their own hymns according to his method. The chorale-like, syllabic hymns, in which rhythmic stress follows the natural accent of the words, were written for four to seven voices. Chord progressions are governed by the melodic contour of the soprano part rather than the bass line. Beissel's system thus produces unexpected chord inversions, unconventional doublings and odd progressions. Hymnbooks were printed or copied by hand on paper manufactured at Ephrata. As part of the writing school, the members adorned the pages with a decorative, illuminated calligraphy known as *Fraktur*. The *Turtel-Taube* hymnbook of 1747, which contains Beissel's works and those of his followers, is recognized as the first book of original hymns published in the colonies.

The Ephrata communal culture declined after Beissel's death. One congregation of German Seventh Day Baptists remains, in Salemville (established 1847) in Bedford County.

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DENISE A. SEACHRIST

Ephrem Moire (*d c*1100). Hymnographer of the Georgian Church. *See* GEORGIA, §II, 3.

Ephrem [Ephraem] **Syrus** [Ephrem the Syrian] (*b* Nisibis [now Nusaybin], *c*309; *d* Edessa [now Urfa], 9 June 373). Exegete, preacher and poet. He was known by the sobriquet 'the lyre of the Holy Spirit'. Born to Christian parents in Nisibis, he became a deacon before 338; unlike the majority of his outstanding Greek and Latin patristic contemporaries who were bishops, he remained a deacon and spent his life preaching and teaching. He left Nisibis sometime after the Persians captured it in 363, moving to Edessa where he stayed for the rest of his life, possibly establishing a theological school there. He was a figure of such immense influence that soon after his death his biography was much elaborated with apocryphal events, and his literary output was greatly expanded by spurious works. Modern scholars such as Edmund Beck and Bernard Outtier have arrived at a reliable biography, and Beck has edited all the authentic Syriac works.

Of particular interest to music historians are Ephrem's poetical works. They fall into two broad categories: *mimre* – homilies written in metre, that is, in lines divided into two halves of equal syllables; and *madrāshe* – hymns, at least some of which were probably intended for singing. The latter are usually strophic, in a variety of metres, frequently with refrains; prominent among the subjects they treat are the combatting of heresy, the praise of virginity and the celebration of principal liturgical feasts. Sozomen, the early 5th-century historian, narrated that Ephrem's hymns were written to combat the heretical hymns of BARDAISAN (*d* 222), who had composed a book of psalms in imitation of the Hebrew Psalter and whose son Harmonius had provided the tunes. Ephrem, then, was supposed to have set his own poems to the tunes of the heretical hymns and to have had them sung by choirs of virgins. There is, apparently, at least some truth to the story: Ephrem himself mentioned the heretical hymns of Bardaisan and Harmonius, and Jacob of Serugh credibly confirms that Ephrem taught the Daughters of the Covenant, a community of devout women at Edessa, to sing his hymns.

Ephrem is generally considered to be one of the greatest Christian poets of any period or region. It has long been assumed that he exercised considerable general influence upon Eastern Christian hymnography, and in recent years a specific influence upon the *kontakia* of Romanos the Melodist (6th century) has been established.

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JAMES W. MCKINNON

Ephrikian, Angelo (*b* Treviso, 20 Oct 1913; *d* Rome, 30 Oct 1982). Italian conductor and composer. After studying the violin and composition privately, he founded, with Antonio Fanna, the Istituto Italiano A. Vivaldi in 1947, and in 1948 the orchestra of the Scuola Veneziana, specializing in the performance of his own editions of many 18th-century works. From 1960 to 1974 he was artistic director of the Arcophon record company, for which he recorded the madrigals of Gesualdo, as well as much 18th-century Italian instrumental music. In 1971 he became conductor of the Filarmonici del Teatro Comunale di Bologna, with which he toured Italy, Hungary, Romania, Yugoslavia, Austria and East Germany. His compositions include a Concerto for strings (1957), a Viola Concerto (1958), *Stabat mater* for soloists, chorus and orchestra (1961), Concertino for seven instruments (1962), *Venezia-Omega* for violin, flute and tape (1969) and a string quintet (1974). He also edited works by Peri, Vivaldi, Boccherini, Galuppi, Alessandro Scarlatti and Pergolesi.

PIERO RATTALINO

Ephymnion (Gk.). A term used from antiquity to denote a refrain; in Byzantine chant, more specifically, a short concluding refrain to the *oikoi* (stanzas) of a *kontakion*. *See* BYZANTINE CHANT, §10(ii).

Epicedium (Lat., after Gk. *epikēdeion*: 'funeral ode'). A term used interchangeably with THRĒNOS by the Greeks, and later more often applied to the verses of funeral odes than to musical settings of them. *The Queen's Epicedium* ('No, Lesbia, no, you ask in vain') by George Herbert was set by John Blow on the death of Queen Mary II and published in 1695. Purcell too wrote a superb setting for voice and continuo of a Latin translation of this poem ('Incassum, Lesbia, incassum rogas'), which appeared in his *Three Elegies* of the same year.

MICHAEL TILMOUTH

Epics. Epics have been studied by scholars of several disciplines, including ethnomusicology, literature, folklore, social anthropology and classics. The term 'epic' has been used within the European literary tradition to refer to works such as Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, the *Nibelungenlied* or *Chanson de Roland* and Milton's *Paradise Lost*. When applied to areas outside Europe or in disciplines other than literary ones, the concept rarely coincides semantically with this one. It often refers to an oral tradition involving specialist bards, or a tradition that moves between the written text and oral performance.

1. CONCEPTS. Until the 1960s, oral epics were thought to exist only in Karelia, northern Asia, Central Asia and the Balkans. Recent fieldwork has suggested that the term may also be used for genres performed in sub-Saharan Africa, South-east Asia, the Middle East and South Asia. While no precise definition exists, there is a strong consensus that an epic should be narrative, poetic and heroic. These elements apply to epics in Slavonic and Romance languages as well as those from Central and Inner Asia. Debates have raged about the inclusion of African, South Asian and South-east Asian materials.

These debates have revolved around content, form and modes of transmission. Classically, in terms of content, epics are tales in which human characters, endowed with superhuman qualities and powers, undertake and execute superhuman tasks. 'Heroes', usually male, are aided by extra-human resources such as magic, divinities or spirits, or animals prompted by supernatural forces. Epics are usually broad in the scale of action time as well as political and cultural geography, are set in historical experience, and often express political or cultural histories. Some arguments against the inclusion of materials from Africa, South Asia and South-east Asia revolve around whether narrative is the primary focus. Lengthy praise-poems of South Africa, for instance, have epic elements but concentrate on laudatory and apostrophic aspects, and the South Asian Mahābhārata and Rāmāyaṇa are primarily religious in function. Moreover, sharp divisions between the human and the divine are rare in South Asian traditional narratives, making the heroic concept problematic. Classic epic heroes are often deified after death and thereby cross the divide between human and divine. This is also a feature of Inner Asian epics.

In terms of form, debates have involved the nature of improvisation and composition in performance, whether the works are poetry or prose and whether they are sung or not sung. Some African materials from equatorial areas have been considered prose narratives (with heroic themes), rather than poems, interspersed with sung pieces. In northern and eastern areas, it has been argued that historical narratives occur because of Arab influence rather than being the 'natural' form for non-literate peoples. The debate moved on to discuss whether eulogy and lament are forms of 'pre-epic' poetry or whether praise-poems might be called 'epic'. It has been argued that the sung/not sung distinction is more relevant to South Asian traditions than the poetry/prose distinction, since Indian poetic metres do not necessarily correspond with the rhythmic structures found in music and it is these that prevail in many South Asian epic performances.

Finally, it has been debated whether true epics have to be transmitted orally. African materials, such as 'The Tale of Lianja' from the Mongo-Nkundo peoples of north-western Congo, were probably a loosely related bundle of separate episodes, told on separate occasions rather than a single work. They only become an 'epic' after being recorded in written form. However, this could also be the case with Inner Asian epic cycles such as Geser and Janggar, where individual chapters have been recorded from separate bards.

Taking into account the above debates, this article uses a broad definition of epic in which bards may be professional or non-professional and in which contexts are diverse. The concept is used to embrace: the heroic narrative songs and poems of Europe; African epics that include sung and chanted sections, dances, dramatic action, musical interludes and praises; South and South-east Asian traditions where epic themes of the Mahābhārata and Rāmāyaṇa provide a code for living and permeate other performance traditions of music, dance and song; and the encyclopedic epics of Central and Inner Asian peoples which incorporate all vocal musical genres with basic musical accompaniment and which may move in and out of the written and oral traditions or may exist simultaneously in both.

2. TRADITIONS. The presence of orally transmitted heroic songs in the Scottish Highlands of the 18th century encouraged James Macpherson (1736–96) to fashion influential prose poems after Ossianic themes. A similar

literary trend developed in the South Slavonic tradition with Andrija Kacic-Moisic (1704–60), a Franciscan monk whose chronicle of his people includes portions in the style of epic songs. In 19th-century Finland, Elias Lönnrot stitched together narrative songs he had collected orally in creating the Kalevala epic, inserting incantations and wedding cycle songs for the sake of expansion, and a similar practice has occurred with other traditions in Africa and Asia, though not in the South Slavonic or Homeric epics. In modern times, epic songs have been found in eastern and south-eastern Europe, although such well-studied examples as the Russian *bïlinï* (or *starinï*, to use the people's term) died out early in the 20th century despite attempts to renew them during the Soviet period before World War II. In traditional epics it is the story which is primary, but musical performance elevates the public style of vocal delivery epic such that it attains a power unmatched by language alone. In purely musical terms the 'melody' might be perceived as banal or repetitive, but it is also a powerful framing device by which the heroic tale attains heightened artistic communication.

The traditional south-eastern European epic style has been studied intensively since the 1930s, when Milman Parry offered his theory of oral composition concerning Homer's epic poems. Parry, introduced to epic performance in Bosnia by the Slovenian scholar Matija Murko, believed that the problem of disputed authorship (the composition of the *Iliad* and *Odyssey* by one author, or by several) could be solved by reference to the living tradition in Bosnia. Accordingly, Parry and A.B. Lord encountered illiterate male performers who could perform epics of several thousand lines to the accompaniment of the one-string bowed *gusle* (*lahuta* in Albania), or plucked *tambura*, using a technique of verbal and story-building formulae, often in the context of the festival of Ramadan. While Christian epic singers could also be found in Bosnia, Muslim singers frequently had a repertory of 30 songs, one for each day of Ramadan, and had learnt the technique of re-composing the tales in performance by oral means. Avdo Mededovic, the singer recorded by Parry and Lord in 1935, had a repertory of 58 epics; performances of 13 of these amount to 44,902 lines (sung) and 33,653 (dictated). The longest recorded epic contains 13,331 lines, more than 16 hours of performance time. The total time for all Avdo's recorded material is about 53 hours. The *lautari* of Romania have been equally prolific: Petrea Cretul Solcan (1809–after 1883), a Roma *lautar* from the port town of Braila in Muntenia, was known for his large repertory of epic, ritual and lyric poetry. He sang some 12,000 lines of epic for the Romanian folklorist G.D. Teodorescu during 1883–4. Epic performance, however, is now found only in Oltenia and Muntenia, in southern Romania: the singer Vasile Tetin from Teleorman county performs numerous lines in a parlando style, a device said to be used by older singers to conserve their strength.

Avdo Mededovic's epics were generally longer than those of other performers because of the South Slavonic tradition of ornamenting songs through rich description: a technique of expansion using musical and poetic formulae. Learning the texts and melodies first and then the musical accompaniment, he absorbed his art as a boy from skilled performers, including his father, who was influenced by another 'ornamental' performer, Cor Huso Husein of Kolasin. Lord described Avdo's voice as hoarse, but it is possible that he was adopting a special vocal timbre, as occurs in other epic traditions. His singing often ran ahead of his fingers as he played the *gusle*, and there were times when he simply ran the bow slowly back and forth over the strings while singing the ten-syllable lines. He was clearly a poet and singer of tales first, a musician second. The traditional demands of epic – length and structure – pull the singer naturally towards the skills of memory, elaboration, improvisation and poetic composition. These qualities operated simultaneously for a singer like Avdo performing in the context best suited to the appreciation of heroic tales: the all-male audience in the coffee-house during Ramadan. Another Muslim singer, Salih Ugljanin, an Albanian, was a bilingual singer in Serbo-Croat and Albanian and performed epics for Parry at the same speed in both languages.

Musical and poetic formulae allow the epic singer to concentrate on the structure of the tale. These formulae are not always for mnemonic purposes: Romanian epic singers, for example, will repeat musical formulae but will also attempt to break rhythmic monotony. Extemporization as a general principle colours the epic singing in Europe of which we have accounts. In Russia, it seems that Marfa Kryukova (1876–1954) used improvisation in reformulating tales and literary works into *bïlinï*, but these must have been the result of a certain amount of compositional effort before performance. Some Russian singers felt a need to recount a 'correct' version of a *bïlina* and would not record it until they had revived it in their memories. To a large extent this was out of respect for the tradition rather than a mere avoidance of creativity.

Agrafena Kryukova would not offer a *starina* without first thinking about it because she was afraid of deviating from a set pattern of performance. Collectors observed the same behaviour when recording from her daughter, Marfa Kryukova. Both mother and daughter introduced a great deal of their own material into the traditional *bïlinï* they sang. This material was not extemporized, but rather conceived beforehand. Both singers had a talent for improvisation and inclined towards it in their singing, though editors during the Soviet period kept a watchful eye on the content of *novinï* (modern epics). Similar ideological manipulation occurred in Ukraine: the *duma*, sometimes thought to derive from the recitative style of funeral laments, may have originated as a praise-song with court bards of the Kievan Rus′ period. The performers of *dumï* were traditionally blind itinerant singers (*kobzarï*) who accompanied themselves with a *bandura* or *lira* (hurdy-gurdy). These musicians were systematically silenced under Stalin.

The epics of the Balkans, significantly, are linked to those of Central and Inner Asia through subject matter, a common horse culture, and instruments, as well as social context. Some aspects of Balkan epic may indeed have come from Central Asia with migration or by caravan routes north of the Caspian, perhaps skirting the Black Sea or crossing Asia Minor. In the Asian tales there is a greater emphasis on shamanic and otherworldly elements. The bearer of epic song in Turkey is the *ashiq* ('lover'), or minstrel, whose repertory includes both 'lyrical' and 'heroic' epics such as the Köroglu cycle from the Near East and Turkestan. Turkmen versions of Köroglu are related to Azerbaijani and Uzbek variants. In Turkmen traditions, related by language, religion and culture, epic

performers are known as *bakhshy* and *dastachy-bagshy-lar*. The vocal style includes a clear manner of recitation, a low, husky timbre in the recitative parts of the epic (*dastan*) interspersed with melodic sections. The Kazakh epic is also related closely to Turkmen and Uzbek traditions. Epics are performed by the *aqîn* ('poet') or *zirsi* or *ziraw* (from *zir*: 'epic song') with the *dombira* (two-string lute) or the *qobiz* (horsehair fiddle), the latter distantly related to the Slavonic *gusle*. The seven-syllable verse line has an ancient pedigree that goes back to the 11th century and is part of the common Turkic heritage of Kazakh oral poetry. One singer, Raxmet Mazxodzayev (1881–1976), learnt epics orally but also some poems from manuscript and Kazan editions.

Manas is an encyclopedic epic that includes all the genres of Kirghiz vocal expression. It consists of three cycles, the first dealing with Manas himself, the others with his son and grandson. Mime and drama form part of the performance, and some versions are very long: a version of some 400,000 lines was transcribed from one performer, Sayakbay Karalayev. Performances of Manas are constructed by combining a variety of recitation styles, without instrumental accompaniment. An evening may begin with the *zhorgo syoz* manner, with measured pace and evolving melodic line, then a long recitation of musical motifs. More prosaic narrative styles include the *zheldirme* (gallop), a type of rapid agitated recitation. The performer of Manas (*manaschi*) controls the mood of the audience by means of flexibility of narrative style. In pre-communist and contemporary West Mongolia, epic performance was seen as a ritual activity. The bards (*tuul'ch*) negotiated with spirits of nature and an imagined otherworld which, if the epic was performed correctly, were believed to influence the health, happiness and fate of those listening. In addition to ritual acts surrounding performance, its timing – at night during certain seasons of the year, usually in the homes of herders – is important, and the vocal quality used, as well as the percussive effect of the accompanying two-string plucked lute *topshuur* (see illustration), emphasizes that the communication is a spiritual one.

In the former Soviet Union, including Central Asia, traditional performance genres were manipulated in the cause of Marxist-Leninist theory and suspect minstrels were either silenced or made to conform to the party line. Beginning in the 1930s, the status of epic performers (*zhyrau*) in Kazakhstan was reduced by the Soviets to ordinary amateur activity and Soviet epics were composed: Uzbek *bakhshy*, for instance, performed long poems about Lenin, Stalin and collectivization. In the Soviet era, traditional epics were 'revised' and new epics written. This process affected the skilled singers of *bïlinï* and *novinï* such as Marfa Kryukova, who, however, was still able to use the techniques of oral composition. Epic style survived even while the content was being drastically changed.

In East, South and South-east Asia epic traditions still flourish. In Rajasthan, for example, the epic of Pābūjī is traditionally performed by low-caste Nāyaks as a religious ritual in honour of its hero, a deity widely worshipped by Rebari camel-herds and shepherds, and by rural Rajputs. The performer is also a priest (*bhopo*). Performance of the epic can be accompanied by a drum, finger-cymbals and a drone chordophone, with interspersed passages of spoken explanation (*see* INDIA, §VII, 1(ii)(b)). Although



Performance of the 'Manas' epic by Seseer, accompanied by a topshuur, West Mongolia

the Hindu Mahābhārata and Rāmāyaṇa do not appear to have reached as far as the Philippines, epics are found there in Islamic communities and indeed in almost all major language groups. They form a repository of oral history dealing with hero-ancestors, genealogies, origins of the world and the people's relationship to major deities as well as, among Islamic peoples, the prophet Muhammad. Among the Maguindanao, performance of the heroic epic (*tutol*) begins with a melismatic greeting to Allah, with held notes, trills, mordents and a long descending melodic line. In northern Kalinga women singers of the epic Gasumbi use seven-syllable lines in describing the exploits of the hero Gawan, fitting traditional melodies of different musical genres into the epic. Among the Maranao, the epic Darangan is the domain of specialized singers who at social gatherings vie with one another in extemporizing allusions and double meanings. Epics are also common in Palawan. They may be performed at weddings or as evening village entertainment, and can last for several nights. In the Mansaka epic (*manggob*), the singing style requires extra vowels and syllables to be added to words. These additions obscure the words themselves so that even a native speaker who is unfamiliar with the epic will not be able to follow the story. The performance of epic among the Sawa is in private, sometimes only the narrator with an apprentice being present; and the former intones the verses while lying on his back. Among the Palawan, epics comprise long lines with the text sung syllabically and clearly enunciated. Changes of tonal structure and pitch identify

the various characters in the epic. Reciting notes and short melismatic passages are integral to the technique of epic performance, for which apprentices are given long and arduous training.

In Africa and the Arab world 'epic form' lives on in the *sira* ('travelling') of the Bani Hilal Bedouin tribe, a genre with no exact European equivalent which chronicles the tribe's migration from their homeland in the Arabian peninsula. Many conclusions of Parry and Lord about structure are paralleled in Arabic tradition: traditional rhyme schemata help to structure scenes and episodes; the oral formulae facilitate the 'translation' of narrative material from one rhyme scheme to another; and the melodic line structures verse length and communicates the singer's depiction of characters within the narrative. The performer in this tradition accompanies his singing on the two-string *rebab*.

In sub-Saharan Africa epic singing, closely related to praise-songs, is often combined with dramatic performance and instrumental accompaniment. Epics are found in two major areas: the Mande speakers and groups such as the Fulani (or Fulɓe) in West Africa, and Bantu-speaking groups from the Gabon Republic (Fang or Faŋ) to the Democratic Republic of the Congo. Epics have also been recorded among the Sotho of South Africa, the Swahili of East Africa, the Benamukuni of Zambia, the Ijaw of southern Nigeria and the Adangme of Ghana. The two major traditions of epic seem to be among the Mande speakers of West Africa and some Bantu speakers of Central Africa. In both areas epics exist at a trans-tribal level in groups that are more or less related. Epics are found among the Bambara, Fang, Mongo, Lega and Nyanga peoples, where hunting is ideologically important.

Wherever northern influence in sub-Saharan Africa is strong a tense vocal style is combined with a melismatic solo line; elsewhere a more relaxed voice predominates. Among the Nyanga of the Democratic Republic of the Congo, the epic singer accompanies himself with a gourd rattle, while three aides add percussive rhythms on a dry housebeam or bamboo. The Mongo bard (Democratic Republic of the Congo), his face and body adorned with geometrical designs and specially attired as in other related traditions, is accompanied by a small *lokole*-drum or two blocks of wood, each beaten in a different rhythm. The Fang performer may use an elaborate chordophone called *mvet*, or can be accompanied by others playing on dry bamboo, a piece of banana stipe, a rolled-up hide, or again by slit-drums or membranophones. The accompanying group includes the wives and children of the bard.

In several regions the epic is sung or chanted: the Mongo and related groups sing certain portions and narrate others. Nyanga bards sing the entire text of the Mwindo epic, short episodes succeeding each other. The narrative can be broken by pauses for eating and drinking, for dance performances, dramatic action, musical interludes and praises. The performance of epic and praise-singing involves patronage, though with post-colonial change in the social structure patrons are now sought out rather than existing through formal attachment: Hausa praise-singers compete intensely for the patronage of officeholders within the traditional government. As praise-singers, the Fulani *griots* (whose privilege the epic is) address eulogies to chiefs and other wealthy patrons with the accompaniment of the three-string lute (*hoddu*) or single-string fiddle (*nyaanyooru*), extolling the exploits of ancestors and singing epics of the Fulani past. Silamaka, the central figure of the best-known epic, is a historical figure. In recounting the tale, the bard mingles the narrative events with praises, aphoristic expressions, conversations and challenges. As a professional (*maabe*) performing for the Fulani nobility in Burkina Faso, the singer Tinguidji, for instance, regards himself as a court musician.

Structurally, musical rhythm plays a central role in the relationship between music and language: in Mande-speaking epic performance (in Senegal, Sierra Leone, Gambia and Guinea) instrumental rhythms dictate the accentuation of speech and the prosodic structure of the line. The 21-string bridge-harp (KORA) is mostly used by the Mandinka professional musician (*jalolu*) in Mali, though xylophones, drums or a four-string banjo-like instrument may be preferred. The audience is involved in the performance, and among the Hamba of the Democratic Republic of the Congo a listener provides the rhythm by beating two sticks together. In Liberia, the Kpelle celebrate the Woi epic, the story of a superhuman hero and his adventures. The singers of the epic rely on onomatopoeic language to suggest a regard for timbre and for qualitative features in general, adding proverbs to inspire the musicians and bodily movement to infuse drama, thereby raising the audience's sense of involvement in Woi's adventures. As in all African traditions, specialists in a caste-like structure reinforce community identity through a range of techniques for the performance of heroic epic.

See also BEDOUIN MUSIC, §2(x); MALI; MONGOL MUSIC, §§1(iii) and 4(ii); and TIBETAN MUSIC, §III, 4.

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CAROLE PEGG (1), JAMES PORTER (2)

Epikēdeion. *See* EPICEDIUM.

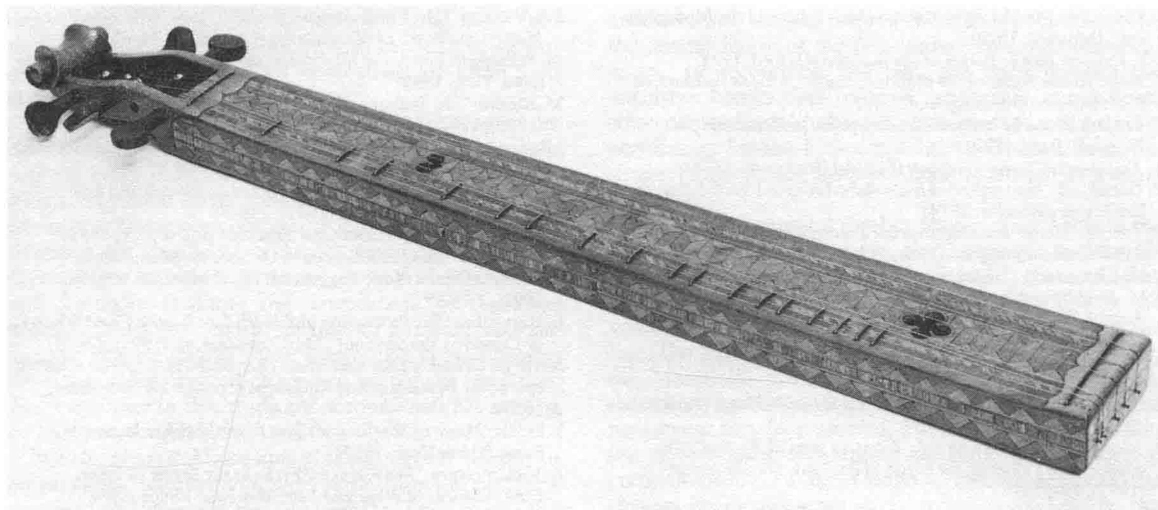
Epinal, Gautier d'. *See* GAUTIER D'ESPINAL.

Epinette (Fr.). (1) *See* SPINET.

(2) *See* VIRGINAL.

(3) A generic term for a string keyboard instrument in France until well into the 17th century.

Epinette de Vosges. A partly fretted zither or *bûche*, related to the *scheitholt, langspil, langeleik*, HOMMEL and APPALACHIAN DULCIMER. Though probably not specifically French in origin, it was called after the French mountain region where it survived. In characteristic form, it consisted of a shallow box slightly tapered in width and with one heart-shaped and one roseate soundhole; along this five metal strings were stretched from a pegbox at the narrower left-hand end to metal pins at the wider end (see illustration). 13 to 17 metal frets in diatonic sequence were set directly in the belly under the two strings nearest the player; these were tuned in unison, approximately *g′*, the open strings generally being tuned to combinations of Gs and Cs in the same octave or that below. The two fretted strings were stopped in unison with a small rod held in the left hand and slid from one fret to another, or in 3rds with the left-hand thumb on the nearest string, and index and middle finger together on the second. A goose quill or other flexible plectrum held in the right hand sounded all five strings with backward and forward strokes. Since the 1950s hybrid instruments incorporating



Epinette de Vosges, French, late 18th century (Horniman Museum, London)

features from other partly fretted zithers have also been called *épinette de Vosges*.

See also LOW COUNTRIES, §II, 3.

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JOAN RIMMER

Epinikion [epinicion, epinicium] (Gk.; Lat. *epinicium*). In ancient Greece, a choral ode in honour of a victor either in games or in battle. Such odes were written by Bacchylides, Pindar and other poets and usually fell into three parts: an account of the victory, a mythical development of the subject and a eulogy of the victor, to which were added exhortations and moral reflections. The ode was sung when the victor returned to his city, perhaps in the procession to the temple where his wreath was consecrated.

The epinikion is the point of origin of the songs of triumph frequent in operas, e.g. in Act 2 scene ii of Verdi's *Aida*, where Radames is acclaimed by priests and people as he enters Thebes after defeating the Ethiopians. The epinikion which constitutes the first scene of Handel's oratorio *Saul* (one of the few instances where the term is actually found in a libretto) tells of David's victory over Goliath. It was in the portrayal of such scenes, which required a rich panoply of choral and orchestral forces, that the potentialities of Handel's newly fashioned oratorio style were most evident.

MICHAEL TILMOUTH

Epiphonus (Gk.: 'one sound on another'). In Western chant notations a neume signifying two notes, the second higher than the first and semi-vocalized. The *epiphonus* is the LIQUESCENT form of the *podatus* (*see* PES (ii)). Liquescence occurs on the consonants *l*, *m*, *n*, *r*, *d*, *t* and *s*, when these are succeeded by another consonant; on the double consonant *gn*; *i* and *j*, when these follow another consonant; on *m* and *g*, when these have a vowel on either side; and on the diphthongs *au*, *ei* and *eu*. The second note of the *epiphonus* is sung to the consonant or vowel in these circumstances as a semi-vocalized passing note to the next (higher) note. (For illustration *see* NOTATION, §III, 1(ii), Table 1.)

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DAVID HILEY

Episcopius [de Bisschop], **Ludovicus** (*b* Mechelen, *c*1520; *d* Straubing, Bavaria, 29 April 1595). Flemish composer later resident in Germany. He received his first musical training at the choir school of St Rombouts Cathedral, Mechelen; the director of music was Theo Verelst, whose pupils included Philippe de Monte and Cipriano de Rore. From 1538 to 1541 Episcopius was a student at Louvain University. He later became a priest and was awarded a degree in theology. In 1545 he was appointed choirmaster of St Servatius, Maastricht, where he also received a benefice. In 1575 he was replaced by Jean de Chaynée – the reason for the change is unknown – but after Chaynée had been murdered, on 14 October 1577, he was reinstated. About 1582 he left for Munich. He no doubt hoped that his acquaintance with Lassus would lead to an appointment there, and indeed he is recorded as a chaplain in Lassus's choir in 1584. He retired to Straubing in 1591 and became a canon. He was a competent composer with a sound technique. His sacred music consists of the Missa super *'Si mon service a merite'* for four voices (in *D-Mbs*), one motet for three voices in RISM 1560[7], four motets for four and five voices (in *A-Wn*) and a four-part *Salve regina* (in *D-AAm*). There are eight Flemish chansons by him, for four to six voices, in RISM 1554[31]. Four reappeared in 1572[11], together with three further ones (these seven, for four to six voices, are ed. F. van Duyse, Amsterdam, 1903; some ed. in Cw, cxxii, 1977); one, the six-part *Ic sou studeren in enen hoeck*, is a potpourri recalling Janequin's *Les cris de Paris*.

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R.B. LENAERTS/HENRI VANHULST

Episcopus, Melchior. *See* BISCHOFF, MELCHIOR.

Episema (pl. *episemata*; from Gk. *epi*: 'on' or 'beside' and *sēma*: 'sign', 'mark'). In Western chant notations an additional sign used in conjuction with neumes. The term was first used by Dom André Mocquereau (*Le nombre musical grégorien ou rhythmique grégorienne: théorie et pratique*, i, Rome, 1908, p.161) to refer to the small strokes that may supplement neumes in the notation of St Gallen, being added to the end of a neume or, as it were, sitting upon it. The significance of the *episema* is not entirely clear, but it probably indicates a lengthening or other form of emphasis of the note to which it applies (for illustration, *see* NOTATION, §III, 1, fig.20). In modern chant books from Solesmes an *episema* in the form of a short vertical stroke is used to mark the position of the ICTUS.

□

Episode. A portion of a FUGUE during which the SUBJECT as a complete entity is not sounding, although motifs derived from it may be present. A fugue is generally laid out as an opening EXPOSITION followed by alternation between episodes and groups of thematic statements. Of all the characteristics of a 'classic' fugue, the episode is historically one of the last to appear in fugal composition. A great preponderance of 17th-century fugues include virtually no passages at all during which the subject is absent. Interest in the use of episodes seems to have arisen simultaneously with the rise of tonal harmony and its application to fugue at the beginning of the 18th century. Consequently episodes often have a modulating function in that they take the fugue to a related key in preparation for thematic statements in that key. Some writers particularly prize thematic unity in fugue and recommend that all episodes be based in some way on material from the subject, but the episodes of a great many fugues include no such derived material. One of the first writers to describe the phenomenon of episodes was Johann Mattheson in *Der vollkommene Capellmeister* (1739), where he designated them (as Germans continue to do) as *Zwischenspiele*. Some writers use 'episode' to designate that which others call a 'codetta', namely, the brief segment of free counterpoint that sometimes separates the first two thematic entries at the beginning of the exposition from the next one.

PAUL WALKER

Epistle (from Gk. *epistolē* and Lat. *epistola*: 'letter'). Generic term for the reading or readings that precede the Gospel in the pre-eucharistic synaxis of the Eastern and Western liturgies. The term derives from the fact that the Epistle is frequently taken from one of the epistles of Paul, but it is nonetheless applied to other scriptural readings, too, including those taken from the Old Testament. Similarly, the term 'Apostolus', a reference to the 'Apostle' Paul, was frequently used in patristic literature to refer to the Epistle.

1. History. 2. The recitation tones. 3. Troped, farsed and polyphonic Epistles.

1. HISTORY. It remains a safe assumption that the early Christian practice of liturgical reading from the Bible was a continuation of what took place in the Jewish synagogues. The earliest description of a pre-eucharistic synaxis, that of Justin Martyr (*d c*165), mentions both New and Old Testament readings: 'the memoirs of the Apostles and the writings of the Prophets are read as long as time permits' (*First Apology*, 67). Two other common assumptions about the Epistle, however, have come to be seriously questioned: that Epistles were at first read according to the system of *lectio continua*; and that all ancient liturgies had at least two readings, one each from the Old and New Testaments.

There is little positive evidence to support the belief that *lectio continua* or *scriptura currens* – the resumption of the reading of a text from the point where it had been discontinued at the previous service – was the standard Christian practice before the growth of the liturgical year inspired the development of a Proper cycle of readings. Readings were selected each day at the discretion of the presiding bishop, and it is at best only a plausible hypothesis that the bishop might have made his choice according to some variation of *lectio continua*. Certainly, at a time when the biblical canon had not yet been fixed and Christians tended to think more in terms of individual books or groups of books than a unified Bible, it is less likely that the entire Old or New Testaments would have been read in this way than individual books.

Even less tenable is the assumption that one of two related patterns of readings was standard in all ancient Christian liturgies: either the four-reading system of two Old Testament pericopes, modelled after the Synagogue practice of one reading from the Law (the Pentateuch) and another from the Prophets, along with a symmetrical pair of New Testament readings, one from the epistles of Paul and one from the gospels; or the simplified three-reading system of Old Testament, New Testament and Gospel. The medieval Roman and Byzantine systems of only two readings, an Epistle and a Gospel, came about, according to this view, by a reduction of the ancient plan. Analysis of the 4th- and 5th-century literature has shown that no such rigid patterns prevailed at the time (Martimort, 1984 and 1992). Rather there was variety from place to place in the number and type of readings, and indeed variety within the same location from one liturgical occasion to the next. Most instructive in this respect is the so-called Armenian Lectionary, which provides the early 5th-century readings of Jerusalem (see Renoux). The most common pattern was that of two readings, one each from the Pauline epistles and the gospels; this was employed, for example, in most festivals of the *Temporale*, while Old Testament saints and the Virgin Mary had a three-reading group beginning with one from the Old Testament. St Augustine, another rich source of evidence, usually cited just two readings in his sermons: one from the Old Testament, or more often the 'Apostle', and a second from the gospels; while the contemporary *Apostolic Constitutions* (II, 57.5–9 and VIII, 5.11–12) call for at least four, beginning with 'the Law and the Prophets'.

There is an argument of special interest to music historians that has frequently been invoked to support the position that multiple Epistles prevailed in all the ancient liturgies; it rests on the dual assumption that a psalm in the pre-eucharistic synaxis always served as a lyric response to a reading and that in the early Church there were always two psalms sung during this service. A careful reading of the patristic literature, however, reveals

that both aspects of the assumption lack a factual basis. There are occasional references to more than one psalm, but usually one only is mentioned. Never is a psalm described as a response to a reading: rather it is spoken of as an independent reading itself. Augustine's comment in Sermon 165 is typical: 'We heard the Apostle, we heard the Psalm, we heard the Gospel: all the divine readings sound together'.

As Proper Epistles came to be assigned to dates in the expanding Church year, it became necessary to record them in writing. The same roughly three-step process observed with Gospels applies equally to Epistles: markings in the margins of biblical texts; lists (*capitularia*) of Epistle incipits and explicits; and books with fully written out pericopes, that is, epistolaries (*see* GOSPEL, §2). The second type, the *capitularium epistolarum*, did not have the benefit of a system of numerical divisions such as the Gospel's Eusebian sections or canons, and simply had to rely on the title of the book with incipit and explicit.

Among the Latin liturgies the quantity of early evidence is substantially greater for Gallican readings than it is for Roman ones. Most of the Gallican evidence conforms to the threefold scheme of Pseudo-Germanus: Prophetia – Apostolus – Evangelium. Gallican lectionaries, however, differ among themselves as to specific readings, and the Gallican system was supplanted by the Roman in the Carolingian liturgical reforms of the late 8th century. In the Würzburg Epistolary, Roman Epistles appear to have been largely fixed; readings for about 625 are provided: the Epistles of Paschal Time are drawn from the *Acts of the Apostles* and the Catholic Epistles, Lenten Sundays from the Pauline epistles, and Lenten weekdays from the Old Testament; Christmas Time festivals chiefly from the Pauline epistles and the prophet Isaiah. There are no assignments for the Sundays after Pentecost, but these were presumably chosen by the celebrant from the series of 42 unassigned pericopes from the Pauline epistles that appear at the end of the lectionary.

2. THE RECITATION TONES. The recitation tone of the Epistle was often notated in full in later tonaries, or in collections of common tones such as the *Cantorinus* (Venice, 1540) or the *Compendium musices* (Venice, 1509). Older lectionaries and epistolaries sometimes included accents or neumes, in black or red ink, indicating the syllables on which the memorized cadence formulae were to begin. In all these various sources the recitation tone consists of a single reciting note ('tenor') bounded by an intonation formula and a concluding formula. The middle of the period is marked by a colon or semicolon, indicating an intermediate cadence; the end of the period, marked by a full stop, bears the final cadence (*metrum*). If a phrase is interrogative, the cadence is inverted and the melody rises. An ornamented terminal cadence (*finalis*) concludes the recitation. (See ex.1; for regional variants, see *MGG1*.)

The traditional recitation tones were retained in the German Lutheran Church while Latin was still in use. In Luther's *Deutsche Messe* of 1526 (ed. J. Wolf, Berlin, 1934) the normal recitation tones were replaced by a kind of psalm tone whose cadences were chosen according to the punctuation of the text (ex.2). At the end of the *Deutsche Messe*, however, Luther proposed another recitation formula (ex.3), which, according to a letter he wrote to Justus Jonas on 2 February 1526, he preferred to the other. The first of these tones spread through

Ex.1

Intonation
Lectio libri Sa - pi - én - ti - ae.
Reciting note / Intermediate cadence
Beatus vir . . . est si - ne má - cu - la: . . .
Final cadence
. . . in pecúnia et the - sáu - ris.
Interrogative
Quis est hic et lau - dá - bi - mus e - um?
Terminal cadence
. . . enar - rá - bit om - nis ec - clé - si - a san - ctó - rum.

Ex.2

Intonation at beginning and after full stop / Cadence I at comma / Cadence II at comma
Cadence at colon / Cadence at full stop
Interrogative / Terminal cadence

Ex.3

Intonation at beginning and after full stop / Cadence I at comma / Cadence II at comma
Cadence at colon / Cadence at full stop and terminal cadence
Interrogative

central Germany and Saxony; the second, less widespread, is found in the lectionary of Brunswick (1620) and in the *Kirchengesänge* (Wittenberg, 1573).

For some time the Anglican Church retained the recitation tone used in the English Church from the reform of the Sarum rite in 1197 by Richard Poore and Edmond Rich. The first Prayer Book, published under Edward VI in 1549, required all the readings to be sung in English to a 'plane tune', with 'distinct reading' so that the people might understand the text. This passage was omitted from the second Prayer Book of 1552, but the previous usage seems nonetheless to have been maintained. In the 19th century, under the influence of the Oxford Movement, unofficial works such as the *Priest Music* proposed a return to the Roman, or to the Sarum, manner of recitation.

3. TROPED, FARSED AND POLYPHONIC EPISTLES. From the 12th century but particularly in the 13th, missals, especially French ones, sometimes contain farsed Epistles, that is, Epistles whose text has been expanded with

explanatory glosses or commentaries in Latin or, on occasion, in Old French. Such Epistles were generally written out in full because of the difficulty fitting the recitation tone, usually divided between two deacons, to the extra non-biblical text. They solemnized the feasts for which they were prescribed, and the dramatic element they brought to the liturgy may well have influenced the early development of medieval drama. Their most notable occurrence is within the Christmas cycle, which grew more elaborate during the Middle Ages through the inclusion of popular customs. On Christmas Eve the chant of the Sibyls, *Laudes Deo dicam per secula*, was read (ed. in Blume, 1906, p.173, no.384; see Villetard, pp.111, 168), a practice still found in some churches in Catalonia (see H. Anglès: *La música a Catalunya fins al segle XIII*, Barcelona, 1935/*R*, p.288) and Portugal (see S. Corbin: *Essai sur la musique religieuse portugaise au Moyen-Age*, Paris, 1952, p.285).

The dramatic element of the farsed Epistles was further developed in polyphonic Epistles, which seem to have originated as a result of dividing up the reading of the Epistle among several readers (e.g. the Christmas genealogy in *F-Pa* 438 from St Martin-des-Champs; *see* GOSPEL, §3(ii)). At Christmas, lessons were sung in polyphony both at Matins and during the Mass. The prophetic lesson *Populus gentium*, for example, prescribed for the first nocturn of Matins and, in some areas, also for the midnight Mass (notably in the lectionary of Alcuin), was sung polyphonically particularly in Germany (see Göllner, i, pp.297ff). Other polyphonic Epistles from the Christmas cycle survive uniquely in *I-IV* 71 (see Göllner, i, pp.162, 166, 335); the Epistle *In omnibus requiem quaesivi* for the Assumption (15 August) is set in two-voice polyphony in the St Martial troper and proser *F-Pn* lat.1139 (see Göllner, i, pp.176, 336 and pl.xix). Some other isolated polyphonic Epistles survive, notably for the Dedication of a Church (see Göllner, i, pp.172, 336).

These polyphonic Epistles may seem anomalous, since lessons are normally by definition recitations chanted by a single singer; but polyphony was regarded as a form of ornamentation or enrichment in order to render the monophonic chant (and *a fortiori* the simple liturgical recitative) more solemn.

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For further bibliography *see* GOSPEL and MASS.

MICHEL HUGLO, JAMES W. MCKINNON

Epistle sonata. Mozart's 17 'epistle sonatas', or variously 'church sonatas', 'organ sonatas', simply 'sonatas' (Mozart's manuscript) and *Sonate all'Epistola* (letter to Martini, 4 September 1776), are all single Allegro movements in sonata form with short development sections, written between about 1772 (K67–9/41*h*–*k*) and 1780 (K336/336*d*), for strings, organ (solo or continuo) and, latterly, other instruments (e.g. K278/271*e*, probably for Easter Sunday 1777, for two oboes, two trumpets, two violins, cello, double bass, timpani and organ). At what point in the Mass they were played is uncertain but it was probably between the reading (or intoning) of the Epistle and the Gospel. The particular classical style and form appear to be peculiar to Salzburg Cathedral, where there were small organs in the galleries hanging on the crossing piers suitable for playing such works; but the tradition for instrumental music at this and similar points in the Mass is long and varied. Burney reported at Milan that 'the music was pretty; long and ingenious symphonies to each … division of the Mass', from which it is a short step to independent miniature sonatas. Other northern Italian churches specifically influencing the architectural and musical character of Salzburg Cathedral (e.g. S Giustina, Padua) had string sonatas forming interludes, from at least about 1650; at S Marco, Venice, solo violinists were expressly employed for playing a solo sonata during the ELEVATION. This itself reflects the cheaper and therefore more common practice of playing organ interludes during Mass, for example as prescribed in Frescobaldi's *Fiori musicali* (1635). Many of the keyboard toccatas, canzonas and 'sonatas' found in 17th- and 18th-century sources from Catholic Europe were probably intended for this purpose. Traditionally, from

at least Banchieri onwards (1611), the moment during Mass when organ or string band was most free to play self-contained works was during the Elevation; but in the large Baroque churches of Habsburg Europe it may have been the pause while the priest moved across from the Epistle side of the choir (south) to the Gospel (north) that occasioned the Epistle sonata.

See also ORGAN MASS.

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PETER WILLIAMS/JOHN CALDWELL

Epistolary (from Lat. *epistolare*). A liturgical book of the Western Church containing in the order of the church year the complete texts of the readings from the Epistles and the Old Testament chanted at Mass. *See also* LITURGY AND LITURGICAL BOOKS, §II, 2(ii).

Epithalamium (Lat., from Gk.: 'bride chamber'; It. *epitalamio*). A marriage song or poem usually in praise of the bride and bridegroom; sometimes an instrumental piece intended to be played at a wedding or evocative of the ceremony. The verses of several epithalamia by Sappho in the form of choral songs survive. It is thought by some that Psalm xlv was a wedding song for the marriage of Solomon. There are examples of the genre from all periods. Du Fay's *Resvelliés vous, et faites chiere lye* was written in 1423 for the marriage of Carlo Malatesta and Vittoria Colonna. An *epitalamio* begins the *Trionfi di musica* (RISM 1579[3]) dedicated to the Grand Duchess of Tuscany and consisting of pieces performed at her wedding to Francesco de' Medici; it comprises a sonnet and a sestina, each stanza of the latter being set by a different composer (among them Andrea Gabrieli, Merulo and Vecchi). The most celebrated English poem bearing the title, Spenser's *Epithalamion* (1595), was not set to music by contemporary musicians, nor were the verses for which he coined the title *Prothalamion* (i.e. a song sung before a wedding), published the following year.

Drawn by peacocks, Juno appropriately blessed the marriages of the lovers in the epithalamium 'Thrice happy lovers' in Act 5 of Purcell's *The Fairy-Queen* (1692). In the third of Kuhnau's *Biblische Historien* (1700), *Jacob's Heyrat*, a section mainly in the treble register of the keyboard represents the wedding song of Rachel's companions. Epithalamia, even if not so designated, are not uncommon in operatic contexts: for example, 'Treulich geführt' in Wagner's *Lohengrin* (Act 3 scene i) is one in all but name. The title *Epithalamion* has also been used for orchestral compositions by Fartein Valen (op.19, 1933) and Roberto Gerhard (1966).

MICHAEL TILMOUTH

Eppstein, Hans (*b* Mannheim, 25 Feb 1911). Swedish musicologist of German descent. He studied the piano and music theory with Max Sinzheimer in Mannheim and Julius Weismann in Freiburg (teaching diploma 1931), and musicology (1929–34) at the universities of Heidelberg (with Besseler), Freiburg (with Gurlitt) and Berne (with Kurth), taking the doctorate at Berne in 1934 with a dissertation on Nicolas Gombert's motets. After working as a schoolteacher (1934–6) he emigrated to Sweden, where he became an editor (1948) and editor-in-chief (1953–7) of the *Tonkonsten* music dictionary, director of the music department of the Framnäs Folkhögskola in Öjebyn, north Sweden (1957–63), and lecturer in music history at Göteborg Conservatory (1965–6). In 1966 he took a second doctorate at Uppsala University with a dissertation on Bach's sonatas for solo instrument and harpsichord; he was also senior lecturer in musicology there (1966–77). He became editor of the series Monumenta Musicae Svecicae in 1972, and a member of the Swedish Royal Academy of Music in 1979. His publications include books on Brahms and Schütz and articles on the works of Bach and Kraus.

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VESLEMÖY HEINTZ

Epstein [née Polacheck], **Dena J(ulia)** (*b* Milwaukee, WI, 30 Nov 1916). American music librarian and musicologist. She graduated from the University of Chicago (BA

1937), then took courses in library science at the University of Illinois (BS 1939, MA 1943). She was art and music cataloguer at the University of Illinois (1939–43), senior music librarian at the Newark Public Library (1943–5) and a music cataloguer and reviser at the Library of Congress (1946–8). She was curator of recordings and assistant music librarian at the University of Chicago from 1964 until her retirement in 1986. Epstein was president of the Music Library Association from 1977 to 1979. She received the citation for distinguished service to music librarianship from the Association in 1986, and in 1996 the organization created the Dena Epstein Award for Archival and Library Research. Her writings have focussed on music in the United States, particularly music publishing and black folk music, and various aspects of music in libraries.

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PAULA MORGAN

Equale. A piece for equal (i.e. similar) voices or instruments, for example two sopranos or a violin quartet. In the 18th century the form was restricted to pieces of a solemn nature for a quartet of trombones to be played before, during or after a state funeral; this practice was particularly common in Austria. The only familiar examples of the genre are the three short *equali* that Beethoven wrote for performance in Linz Cathedral on the Feast of All Souls 1812; arranged for male voices with words from the *Miserere*, they were also performed at his funeral in 1827.

See also VOCI PARI, VOCI MUTATE.

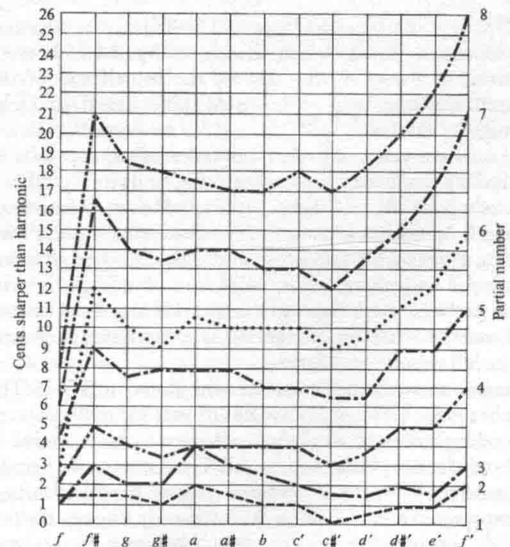
MAURICE J.E. BROWN

Equalizer. *See* FILTER.

Equal temperament (Fr. *tempérament égal*; Ger. *gleichschwebende Temperatur*; It. *temperamento equabile*). A tuning of the scale based on a cycle of 12 identical 5ths and with the octave divided into 12 equal semitones, and consequently with 3rds and 6ths tempered, uniformly, much more than 5ths and 4ths (*see* TEMPERAMENTS, §1). Equal temperament is now widely regarded as the normal tuning of the Western, 12-note chromatic scale.

The term has been used in various contexts with slightly different meanings. Ellis used it for a theoretical scheme in which each semitone equals 100 cents, 1200 cents totalling an octave with a frequency ratio of 2:1. But piano tuners systematically depart from this model because their octaves are normally larger than 1200 cents (*see* TUNING, Table 1). A piano tuner makes the octaves sound 'right' melodically as well as harmonically – some tuners favour for melodic purposes more 'stretch' in the octave than others, particularly in the high treble and low bass – and makes the rate of beating of the 3rds and 6ths vary as smoothly as possible in the course of going up or down the scale chromatically. Achieving this smoothness, which many pianists take for granted as essential to the proper sound of the instrument, entails departing from the 100-cents-per-semitone model, especially in the tenor-baritone range where differences in string thickness and in timbre between overspun and plain strings must be compensated for. This and the need to camouflage an occasional faulty string accounts for many of the apparently whimsical departures from the 100-cent model (see illustration), which caused L.S. Lloyd in 1940 to publish an article wryly entitled 'The Myth of Equal Temperament'. Organ Diapason pipes are much less problematical in this respect, and the use of an electronic tuning aid is correspondingly less likely to compromise the quality of the tuning.

Modern industrially produced woodwind instruments are designed to play in equal temperament, but performers can readily inflect the intonation to suit their musical tastes and ensemble requirements. Likewise, players of the lute, guitar or viol may depart considerably from the scheme of equal semitones embodied in the fretting of their instruments (*see* TEMPERAMENTS, §9). For these performers, as for singers and violinists, the concept of equal temperament provides a simple intellectual model of the chromatic scale rather than a scheme of intonation that is strictly adhered to.



Irregularities in the inharmonicity of overtones on the piano for the notes f–f': after E.L. Kent, 'Musical Acoustics, Piano and Wind Instruments' (Stroudsburg, PA, 1977), 58

Scholars occasionally confuse equal temperament with late 17th- and 18th-century irregular tuning schemes that provide a circle of 12 good 5ths but, unlike equal temperament, contain a significant element of intonational nuance among various keys (*see* WELL-TEMPERED CLAVIER).

Occasionally the term 'equal temperament' has been used loosely as a generic term for divisions of the octave into any number of equal parts.

For the history of equal temperament in performing practice and for bibliography *see* TEMPERAMENTS, §§5, 8, 9 and bibliography (esp. Ellis, Barbour and White).

MARK LINDLEY

Equal voices. *See* VOCI PARI, VOCI MUTATE.

Eques Auratus Romanus. *See* LORENZINO.

Equiluz, Kurt (*b* Vienna, 13 June 1929). Austrian tenor. He became alto soloist with the Vienna Boys' Choir, and studied music at the Music Academy. In 1950 he joined the State Opera Chorus and soon became a valued comprimario with Scaramuccio in *Ariadne auf Naxos*, a part he made his own, singing it also at Florence and Salzburg. He was admired for his cameos in *Die Meistersinger* (Balthasar Zorn) and as Pedrillo in *Die Entführung*. His distinctive, well-focussed voice can be heard in several small roles on records (including Scaramuccio in the famous recording with Karajan), but the most memorable part of his legacy is probably his singing of the Evangelist in Bach's Passions and his contributions to the complete cycle of Bach cantatas directed by Harnoncourt and Leonhardt. Equiluz was professor of oratorio at Graz from 1964 to 1981, when he joined the Vienna Music Academy to teach oratorio and lieder. He continued to give recitals well into his 60s.

J.B. STEANE

Erard. French firm of piano and harp makers and music publishers.

1. Piano/harp manufacture. 2. Publishing.

1. PIANO/HARP MANUFACTURE. The firm was founded by Sébastien Erard (*b* Strasbourg, 5 April 1752; *d* La Muette, nr Passy, 5 Aug 1831), the fourth son of the church furniture maker Louis-Antoine Erard (*b* Delemond, Switzerland, 1685; *d* 1758). As Sébastien Erard was only six years old when his father died, accounts of his having acquired his woodworking skills in his father's workshop cannot be substantiated. He was, however, brought up within a community of skilled artisans, with uncles, cousins, his godfather and older brother all being employed as joiners, cabinetmakers and gilders, for the most part in an ecclesiastical context. He may have known and worked with the younger Strasbourg-based members of the Silbermann dynasty.

Erard most probably arrived in Paris in 1768. The Duchesse de Villeroy (1731–1816) was an early patron, providing him with workshop premises at her mansion in the rue de Bourbon, and in 1777 he made for her an impressive five-octave bichord piano modelled on a Zumpe square. In 1779 he built his only known harpsichord, the *clavecin mécanique* [*clavecin à expression*] (now in the Musée de la Musique, Paris). Thereafter he began to exploit the new market for five-octave pianos, so successfully overcoming the fashionable aristocratic preference for 'pianos anglais' that he was obliged to call on the help of an older brother, Jean-Baptiste Erard (*b* Strasbourg, 7 July 1749; *d* Passy, 10 April 1826). Together they moved first to 109 rue de Bourbon, and in November 1781 to 13 rue de Mail, which remained the headquarters of the firm until its eventual closure. Attempts by the jealously conservative guild of Parisian luthiers to stem the Erard enterprise in 1784 were overcome by the personal intervention of Louis XVI, who awarded Sébastien Erard a special dispensation dated 5 February 1785.

Royal commissions followed. Erard's special transposing piano designed for Marie Antoinette has not survived, but the instrument he made for her in 1786–7 is, without doubt, the finest extant French 18th-century piano (now in the Cobbe Collection, Hatchlands, Surrey). The form and action are exactly those of an English square piano, but the cabinet work is of a sophistication not encountered on any surviving contemporary English instrument. The brothers formed an enormously successful business partnership in January 1788, operating henceforth as Erard Frères, and in January 1791 they became proprietors of the rue du Mail premises they had previously rented. Registers for 1788 and 1789 record 254 and 410 pianos respectively. However, the French Revolution dramatically affected sales, and in 1790 only 76 instruments were produced. Erard's achievements at this time include a *grand forte piano* announced by the *Annonces, affiches et avis divers* on 10 December 1788, and the perfection of a double action (a modified version of Zumpe's improved action) in 1790. He also introduced prototype instruments, which he called *fortepiano en forme de clavecin*, in 1790 (private collection, France) and 1791 (Musée de la Musique, Paris); these did not enter general production until after the Revolution. They had a compass of five and a half octaves (*F″–c‴*), with a single escapement action, three strings per note, and four pedals for lute, *forte*, celeste and *una corda*. Only ten Erard pianos are listed in Bruni's 1795 inventory of musical instruments seized from the homes of the *émigrés et condamnés*, but of all the pianos taken, the most valuable was an Erard model of 1787, estimated at 8000 francs.

Sébastien Erard's achievements in the improvement of the piano are paralleled by those he made in the construction and mechanism of harps. He does not appear to have made many harps before being obliged to leave revolutionary France for London, but he had already observed in a letter that 'the mechanism of this instrument is too complicated; I have changed and much simplified it; this means it doesn't break strings like before. Once I have obtained the right to show my discovery, I will bring out my harps'. Although he probably first visited London as early as 1779 it was not until 1790 or 1791 that he finally settled there, founding an establishment at 18 Great Marlborough Street in 1792. There he concentrated on the manufacture of harps, which previously had almost all been imported from France, and it was there too that in November 1794 he acknowledged the first ever British patent for a harp (*Improvements in Pianofortes and Harps*, patent no.2016). He strengthened the neck by laminating the wood with the grain running in the same direction, and his new rounded soundbox replaced the previous staved construction. The tuning mechanism, instead of being enclosed within the neck, was placed between two brass plates and attached to it, thus giving the instrument additional rigidity. Most remarkable was the new fork mechanism, which, when engaged by the

pedal, brought two forked pins into contact with the strings, thus shortening them the degree of a semitone; the sharpened strings remained parallel with the others, causing fewer breakages, and accuracy of intonation was greatly improved (*see* HARP, §V, 2(i)). The harp was tuned in E♭, and could be played in eight major and five minor keys. Erard introduced his new single-action harp to Paris on his return to France in 1795; his first French harp patent, however, dates only from 1798.

In London the harp had remarkable success. Sales took off from November 1800, when the Princess of Wales paid £75 12s. for harp no.357. The decoration, which appears to have been standardized early, comprised a circle of rams' heads around the capital of the fluted column, and the most popular model of harp, as noted in the London Order Books (RCM, London), was 'noire, bordures etrusques'. The brass plate was engraved with the serial number, address and anglicized form of the maker's forename. Between 2 February 1807 and 24 April 1809 single-action harps amounting to £20,152 14s. 8d. were sold. By September 1810 Erard's London outlet had sold 1374 harps.

In Paris, under the Consulate (1799–1804), pianos continued to be the firm's prime concern. Two main models of grand piano, still known as *forte-pianos en forme de clavecin*, were produced (with compasses of five and a half, and six octaves respectively), in addition to squares. An Erard piano completed in November 1800 was presented to Haydn in 1801, and in 1803 an almost identical one was given to Beethoven (Oberösterreichisches Landesmuseum, Linz). These pianos were trichord, equipped with an English mechanism, and, like the pre-revolutionary ones, had four pedals. The last two movements of Beethoven's Concerto in C minor op.37 were rewritten for this piano, and it also inspired the Waldstein and Appassionata sonatas.

In 1807 Sébastien Erard returned to London where he spent five years concentrating on developing the harp. By that time its only remaining defect was that it lacked adequate means of modulation, owing to the single-action mechanism. Although Erard took out several successive patents in England and France between 1801 and 1808, it was not until 1810 that he perfected the first double-action mechanism based on the fork principle (patent no.3332). Tuned in C♭ this harp could be played in 15 major keys and 12 minor ones, and with little modification Erard's principles are still used by modern pedal-harp makers. 3500 of the 43-string 'Grecian' model, so-called because of its ornamentation, were sold between 1811 and 1820. (*See* HARP, §V, 2(ii) for a more detailed technical description).

In the meantime, Sébastien Erard's Paris concern was seriously compromised by the imposition of trade and industrial restrictions due to the Napoleonic wars, and in 1813 it was declared bankrupt; business was allowed to continue, however, and all debts incurred by the Paris enterprise were reimbursed by 1824 thanks to the profits made in England. Direction of the London establishment from May 1814 until 1829 was taken over by the son of Jean-Baptiste, Pierre [Orphée] Erard (*b* 10 March 1794; *d* 15 Aug 1855), who took out his own patent for harp improvements in 1822.

In Paris, Sébastien successfully subjected his inventions to examination by a Commission drawn jointly from the Académie des Sciences and the Académie des Beaux-Arts in April 1815. From 1815 to 1820 he worked at combining the expressive touch of the English-type escapement action with a more facile repetition, and eventually achieved this with his repetition mechanism, for which Pierre took out a London patent on 24 October 1822 (*see* PIANOFORTE, §I, 6, fig.20). A seven-octave piano with the new mechanism was awarded a gold medal at the Paris Exposition of 1823, and the 12-year-old Franz Liszt made his sensational Paris début on one of Erard's new instruments, following it up with his first London appearance on 21 June 1824. Liszt was so impressed by the precision, speed, vigour, clarity and sensitivity of touch made possible by the new instrument's repetitition action, that he was inspired to compose his *Huit variations* op.1, dedicating them to Sébastien Erard. Sébastien was made a Chevalier of the Légion d'Honneur in 1824, and an Officer in 1827. He continued to direct the Paris establishment after the death of Jean-Baptiste in 1826. Rather than occupy himself with business affairs, however, he retreated to his private workshop; he continued to design and invent new improvements but neglected to supervise their eventual manufacture, a role previously undertaken by Jean-Baptiste. In 1827 he experimented with a new repetition action for his square pianos, and the same year undertook a commission from Charles X for an 'orgue expressif' for the Palais des Tuileries, engaging the help of the Englishman John Abbey (1785–1859) on the project. Sadly, the newly completed organ was damaged in the July revolution of 1830, just after installation, and Erard never received his payment.

An inventory taken at the rue de Mail site on Sébastien's death in 1831 shows that there were 80 specialist workers employed in 19 workshops, of which 16 were devoted to the piano. At the remaining three harp workshops, four workers were employed for woodwork, one for assembly and one for gilding. The stock included 50 completed pianos and 13 harps. A separate inventory reveals approximately 260 paintings of exceptional quality, many of which are now housed in the world's most famous museums, including Dürer's *Adoration of the Magi* (Galleria degli Uffizi, Florence) and Rembrandt's 1634 portrait of his mother (National Gallery, London). Pierre was obliged to sell his uncle's collection to pay off debts of £15,000, reputedly incurred by Sébastien in setting up the manufacture of the new grand pianos with repetition, in addition to death duties.

After his uncle's death Pierre Erard took charge of business in both Paris and London. In 1834 he returned to Paris, where the improved upright piano he had introduced in 1824 was awarded a gold medal at that year's Exposition, and he himself was made a Chevalier of the Légion d'Honneur. He also continued to make square pianos, still popular as elegant salon instruments. In December 1835 he was granted a seven-year extension of his 1822 patent for the double-escapement action grand piano. Six months later he took out a patent for his 'Gothic' harp, so-called on account of its decoration (see illustration). The soundboard was lengthened by four inches to accommodate 46 strings, which could be more widely spaced. Heavier wire-wound bass strings were introduced from *E′* downwards and the harp's overall compass was *C″* to *f‴*. The lower part of the body shell was strengthened so that it was approximately double the usual thickness, and the notches for the pedals were cut into the actual body of the harp.



Harp ('Gothic' model) by Pierre Erard, London, 1858 (Victoria and Albert Museum, London)

From 1839 onwards the bulk of the Paris manufactory was turned over to the production of upright pianos; the construction of the grand piano was eventually standardized around 1841, and in 1843 the difficult problem of a successful double-escapement mechanism for the square piano was finally satisfactorily solved. By 1844 there were 300 workers at the rue de Mail site, extra workshops had been established in the rue Saint-Maur-Popincourt, and 25,000 instruments had been produced. In 1850 a new patent was taken out for a metal framing system for the grand, and a new concert grand was constructed. In 1855 the manufacture of pianos and harps was relocated to purpose-built premises at La Villette.

After the death of Pierre Erard in 1855 the business passed into the hands of his widow Camille (1813–89). M. Bruzaud was nominated successor in London and Mme Erard appointed her brother-in-law Antoine Eugène Schaffer (1802–73) to direct the Paris enterprise. In 1883 she entered into a business agreement with Amedé Blondel, and the firm operated as Erard et Cie. An illustrated trade pamphlet of 1878 shows four grands, four uprights, and two models of harp, including the ornately carved 'Louis XVI', and a 47-string Gothic model. Harps made in London and Paris were numbered differently, so that the French-built harp no.2344 imported in 1894 bore the English no.6610 (private collection, Wales). Erard's Kensington factory was sold by auction on 9 September 1890, and the business in London gradually declined, though a few harps continued to be made at the rear of the Great Marlborough Street premises until the late 1930s. In 1895, at the request of Louis Diémer and his Société des Instruments Anciens, the Paris branch of the firm produced a harpsichord modelled on a 1769 instrument by Pascal Taskin (now in the Russell Collection, Edinburgh). Exhibited in Paris and Vienna, this instrument is now in the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung [Preussischer Kulturbesitz], Berlin.

From 1903 until 1959 the firm was known as Blondel et Cie (Maison Erard), from 1935 to 1956 as Guichard et Cie (Maison Erard), and from 1956 onwards as Erard et Cie S.A. It amalgamated with GAVEAU as Gaveau-Erard in 1959, continuing harp manufacture on a small scale until the early 1970s under the name of Erard. In 1978 the premises in the Salle Gaveau and the goodwill of the harp-manufacturing section of Gaveau-Erard were acquired by Victor Salvi.

The effect of the Erard harp was crucial to the development of 19th-century harp writing, with the experiments and innovative techniques introduced by the English virtuoso ELIAS PARISH ALVARS revealing more technical and expressive possibilities for the double-action harp than Sébastien Erard could ever have imagined. Ravel's Introduction *et Allegro* for harp, flute, clarinet and string quartet (1905) – one of the major works of the harp repertory – was the result of an Erard commission. Many illustrious pianists played Erard instruments, including Louise Dulcken, Kalkbrenner, Steibelt, Pixis, Moscheles, Henri Herz, Thalberg (whose *L'art du chant appliqué au piano* owes a great deal to the expressive possibilities of Erard's pianos) and Liszt. Mendelssohn was given an Erard piano in June 1832.

2. PUBLISHING. The firm's publishing activities were in the hands of Marie-Françoise (1777–1851) and Catherine-Barbe (l779–*c*1815) Marcoux, nieces of Sébastien and Jean-Baptiste. In about 1798 they began trading at 37 rue du Mail, Paris (the same address as Erard frères). From about 1806 their main address is given as no.21 and from about 1818 as no.13 rue du Mail (respectively the *atelier* and shop of Erard frères). In September 1833 Julius Delahante announced that he had taken over the business; until 1840 both he and the Mlles Erard are listed in directories, still at 13 rue du Mail, but not thereafter.

In 1802 the Erards took over the remaining stock of 393 numbers of Bailleux's *Journal d'ariettes italiennes*, originally published by subscription from 1779 to 1795; to this they added three further volumes of their own, probably between 1802 and 1805. It is possible that they also acquired other items from, or even the whole of, the remainder of Bailleux's stock. Their earliest publications included violin concertos by Andreas Romberg and Rodolphe Kreutzer; cello concertos by Bernhard Romberg; piano concertos by Dussek, Cramer and Steibelt; several sets of piano sonatas by Clementi, Cramer, Ferrari and Steibelt; the first printing of John Field in France

(op.1 sonatas); and the first French full score of Haydn's *The Creation* (1800). Between 1800 and 1805 the firm published full scores of eight operas, including Spontini's *Milton* and *Julie*, and others by Boieldieu, Dalayrac and Plantade. These were followed in 1807 and 1809 by Spontini's *La vestale* and *Fernand Cortez*, the firm's most important publications; thereafter their output seems to have diminished greatly. They concentrated on instrumental music, making only occasional operatic excursions, for example Spontini's *Olimpie*, a revised edition of *Fernand Cortez* and Hérold's *L'illusion*. All the firm's publications were engraved.

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ANN GRIFFITHS (1), RICHARD MACNUTT (2)

Erart [Erars], **Jehan** (*b* 1200–10; *d* ?Arras, 1258 or 1259). French trouvère. He was a commoner employed by wealthy Arras burghers. Since the name Jehan Erart appears twice in the *Registre de la Confrérie des jongleurs et bourgeois d'Arras*, under the dates 1258 and 1259, and since the poems ascribed to Erart in the Manuscript du Roi (*F-Pn* fr.844) are entered in two different sections of the manuscript, it is possible that more than one trouvère of this name existed; there is, however, no substantial evidence for the conjecture. Erart wrote a 'complainte' on the death of one patron, Gherart Aniel, in which he asked Pierre and Wagon Wion to help him obtain the support of Henri and Robert Crespin, members of an Arras banking family. He named two Arras trouvères, Guillaume le Vinier and Jehan Bretel, in his poems, and is himself mentioned by the Arras canon, Guibert Kaukesel.

A total of 25 poems are ascribed to Erart in various manuscripts; only one is extant in more than four sources, and nine are *unica*. In addition to the 'complainte' (designated 'serventois' in the poem), he wrote *chansons courtoises* and pastourelles. It is thought that *L'autrier par une valee*, *Mes cuers n'est mie a moi* and *Piec'a c'on dist par mauvais oir* may be motet dupla, although they are not found within motet sources proper. The majority of the chansons employ the same line length throughout, whereas all but two of the pastourelles are heterometric. *L'autrier chevauchai mon chemin* and *Lés le breuil* appear to be complex, non-strophic poems, even though music is provided for the first section of text only. The composer shows a definite preference for lines of five to eight syllables; only *Encor sui cil qui a merci s'atent*, *Nus chanters mais le mien* and *Pré ne vergier ne boscage foillu* employ more stately decasyllables. Nine of the pastourelles conclude with refrains, including five with variable refrains.

The melodies associated with Erart's poems are for the most part in fairly simple style. Only the melody of *L'autrier par une valee* in the Chansonnier de Noailles (*F-Pn* fr.12615) exceeds the range of a 9th, and this may not be by Erart; a few tunes remain within the range of a 6th. There is a clear preference for modes with a major 3rd above the final; melodies in seldom used modes also occur, including some with finals on *e*, *b* and *a* (employing *b*♭). When melodies are given for variable refrains, these do not end on the same note. Most melodies follow bar form, the initial segments sometimes being distinguished by *ouvert* and *clos* endings. There is comparatively little reference in concluding sections to material presented earlier. *L'autrier chevauchai*, *L'autrier une pastourele*, *Lés le breuil*, *Mes cuers* and *Pastorel* employ non-repetitive structures. None of his works survives in mensural notation, but the very regular disposition of ligatures within *Bone amour qui son repaire* and *Puis que d'amours m'estuet chanter* and the stark simplicity of

certain of the pastourelles would suggest modal interpretation.

See also TROUBADOURS, TROUVÈRES.

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Bone amour qui son repaire, R.180
De legier l'entrepris, R.1533
Encor sui cil qui a merci s'atent, R.644 [model for: Anon., 'Je chanterai moins renvoisement', R.720 (no music)]
En Pascour un jour erroie, R.1718
Hardis sui en l'acointance, R.204
Je ne cuidai mais chanter, R.823a
Je ne me sai mès en quel guise, R.1627
L'autrier chevauchai mon chemin, R.1361
L'autrier par une valee, R.558, Gennrich, 38 (T [Schwan siglum: *see* SOURCES, MS])
L'autrier une pastourele, R.606
Lés le breuil, R.993
Mes cuers n'est mie a moi, R.1663
Nus chanters mais le mien cuer ne leece, R.485 [modelled on: Conon de Béthune, 'Mout me semont amours', R.1837]
Par un tres bel jour de mai, R.86
Pastorel, R.585
Piec'a c'on dist par mauvais oir, R.1801
Pré ne vergier ne boscage foillu, R.2055

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Delés un pré verdoiant, R.368
El mois de mai par un matin, R.1375
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THEODORE KARP

Erasmus, Desiderius (*b* Rotterdam, 27/28 Oct 1469; *d* Basle, 12 July 1536). North Netherlandish humanist. According to Glarean, Erasmus said that as a boy he sang in the choir at Utrecht under the direction of Jacob Obrecht. There is no archival evidence for this, and no extant documents show that Erasmus had any particular affinity with music. The familiarity with musical terminology implicit in his works may be attributed partly to the teaching of music customary within the framework of humanistic education. Erasmus's text for the *déploration* for Johannes Ockeghem (composed by Johannes Lupi, first published in 1547) suggests from its tone of warm admiration that he was personally acquainted with the composer. Erasmus himself was honoured at his death with a dirge by Benedictus Appenzeller, court composer in Brussels to Queen Mary of Hungary.

As far as can be deduced from the various observations made by Erasmus in his writings (often only in passing) his outlook on music was based mainly on his own understanding of the world of antiquity. Thus, even in musical matters, Pliny, Plato and Aristotle are cited as his authorities. Another element that influenced his views on music was theological: his puritanism in music must be understood as a combination of his belief in biblical doctrine on the one hand, and his reaction to the abuses of contemporary church music on the other. He condemned the chansons of his day without exception on the grounds that they had obscene texts, and, following from this, the use of secular melodies as cantus firmi in sacred polyphony. He deplored the use of the organ in church, and considered that magnificent polyphonic music consorted ill with the monastic ideal of silence with which he was familiar from his student years in the Augustinian monastery at Steyn. He also strongly criticized the manners and behaviour of the singers. He called for 'harmonias sacris dignas', a 'music worthy of holy things'; with this dictum he anticipated the statements on music made by several synods and provincial councils. The spirit of Erasmus's ideas is fully reflected in the musical policy of the Council of Trent.

Erasmus directed his attention principally to Gregorian chant. His preference for certain hymns in the repertory was determined by their place in the liturgy, their provenance and the literary value of their words, but also by their purely musical qualities. Here, too, he made the clearest possible claims: he criticized faulty accentuation of the texts and lengthy melismas, and demanded that the words be clearly understandable. In such ways he showed that his reforming spirit was humanist in character.

Erasmus's international career enabled him to speak of musical practice in many countries. His opinions are thus important for present-day readers, for whom his criticism permits an insight into the practice of both secular and sacred music. This is more illuminating and of greater significance for the study of music history than his speculation concerning the doctrine of intervals and the ethical virtues of the modes, which was based entirely upon medieval theory.

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ALBERT DUNNING

Erasmus of Höritz. *See* HORICIUS, ERASMUS.

Erato (i). The Muse of song and dance and of erotic lyric, sometimes represented with the lyre. *See* MUSES.

Erato (ii). French record company. Philippe Loury of Editions Costallat launched the Erato label by licensing recordings from Haydn Society in 1952. Charpentier's *Te Deum*, conducted by Louis Martini, was recorded in

1953, followed by his *Magnificat* a year later. Martini, along with Jean-François Paillard, Philippe Caillard, Louis Frémaux, Kurt Redel and Karl Ristenpart, conducted an extensive and innovatory programme of Baroque music, while Marie-Claire Alain began a long association with the label, recording the organ works of Bach more than once, and the Hungarian pianist György Sebök recorded 19th-century solo and ensemble repertory. The mutual exchange with Haydn Society ended in 1955, after which Erato recordings were licensed from Westminster, Epic, Decca and several other US labels. From 1963 the Musical Heritage Society issued virtually the entire catalogue in the USA. There was some limited exchange with Hungaroton, Argo, Supraphon and Hispavox. In Germany Erato recordings were issued on Christophorus from 1962, and from 1966 on EMI's Columbia and, later, Electrola labels.

Erato issued stereo discs from the end of 1958. The label produced a special series in conjunction with the magazine *Jardin des arts*, and in 1965 a Baroque thematic series, Châteaux et Cathédrales. Michel Corboz, Claudio Scimone and Marcel Couraud were added to the roster of conductors, with Theodor Guschlbauer attending to the music of the Classical period; Corboz conducted an extensive Monteverdi series. In the late 1960s the label issued recordings of contemporary French music, conducted by Marius Constant and others, in cooperation with French radio. Standard orchestral repertory was assigned to Charles Dutoit, Jean Martinon and Alain Lombard, while John Eliot Gardiner conducted Baroque music and Joel Cohen performed music of the medieval period. The flautist Jean-Pierre Rampal, who first recorded for Erato in 1955, was a leading soloist from 1966 to 1980, and Maurice André made numerous solo recordings on the trumpet. About 1970 Erato also drew on the Muza catalogue for Chopin's complete works and the Claudius catalogue for Bach's cantatas conducted by Helmuth Rilling. In January 1973 Erato became associated with RCA, which later took a sizable financial interest in the firm, and RCA assumed worldwide distribution of Erato. Since then Erato has engaged leading artists in a broad range of serious music of all periods. At the end of 1989 Warner Records acquired the firm, enhancing Erato's position as a major label.

JEROME F. WEBER

Eratosthenes (*b* Cyrene [now Shaḥḥāt, Libya], *c*276 BCE; *d* Alexandria, *c*196 BCE). Greek scholar. He was educated at Alexandria by the poet Callimachus and the grammarian Lysanias, and at Athens encountered the philosophers Arcesilaus and Ariston of Chios. In about 246 BCE Ptolemy III Euergetes summoned him to Alexandria, where he served as tutor to the royal family and director of the library.

Only fragments of his writings survive, including a work entitled *Katasterismoi* about constellations (although Eratosthenes' authorship of this has been doubted), a didactic poem *Hermes* (which includes discussion of the harmony of the spheres), expositions concerning the measurement of the earth, and, above all, a three-volume *Geography*. He covered a wide range of subjects, including philology, grammar, literary history, chronology, geography, astronomy and mathematics, as well as the mathematical theory of music; the latter was the subject of his dialogue *Platōnikos*, in which he reputedly dealt with the fundamental concepts of mathematics following Plato's *Timaeus*. THEON OF SMYRNA (ed. Hiller, 81.17ff) and also PORPHYRY in his commentary on Ptolemy's treatise on harmonics (i.5: ed. Düring, 1932/*R*, 91.14ff) cited a distinction drawn by Eratosthenes in the *Platōnikos* between one calculated arithmetically in the Aristoxenian manner (*diastēma*) and one calculated by ratio; Theon also quoted a definition of proportion from Eratosthenes (Hiller, 82.16ff).

Eratosthenes' calculation of the tuning of the degrees of the tetrachords was reproduced by PTOLEMY (ii.14), Theon and Porphyry and is of particular importance. The intervals are as follows: diatonic tetrachord – 9:8, 9:8, 256:243; chromatic tetrachord – 6:5, 19:18, 20:19; enharmonic tetrachord – 19:15, 39:38, 40:39. According to Ptolemy, Eratosthenes adopted Pythagorean ratios for the diatonic tetrachord: a whole tone is thus equal to a 5th minus a 4th (i.e. 9:8), and a semitone or limma to a 4th minus two whole tones (i.e. 256:243). He then calculated the intervals for the other tetrachords using arithmetical and harmonic means: in the chromatic tetrachord the small whole tone is divided into the two semitones 20:19, 19:18; and in the enharmonic, the semitone 20:19 (90 cents, almost exactly the same as the Pythagorean limma, 256:243) is divided into the quarter-tones 40:39 and 39:38. All these ratios are superparticular (the numerator or antecedent exceeds the denominator or consequent by 1), apart from the limma and the upper interval in the enharmonic tetrachord, a major 3rd (19:15, or 409 cents), whose size approaches the Pythagorean ditonus (81:64, or 408 cents). In the chromatic tetrachord, Eratosthenes included a pure harmonic minor 3rd (6:5), which was subsequently retained by Didymus and Ptolemy, rather than the pure major 3rd (5:4) employed by Archytas in the enharmonic tetrachord.

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LUKAS RICHTER

Erb, Donald (James) (*b* Youngstown, OH, 17 Jan 1927). American composer. After service in the US Navy during World War II, he attended Kent State University (BS 1950) and then studied composition with Marcel Dick at the Cleveland Institute of Music (MM 1952), Boulanger in Paris (1953) and Heiden at Indiana University, Bloomington (DMus 1964). He was appointed to the composition and theory faculty (1953–61), was composer-in-residence (1966–81), Distinguished Professor of Composition (1987–96) and became professor emeritus in 1996 at the Cleveland Institute; he was also composer-in-residence with the Dallas SO (1968–9) and professor of composition at Indiana University (1975–6, 1984–7) and Southern Methodist University, Dallas (1981–4). He has been the recipient of numerous awards, prizes, fellowships and commissions.

Erb's approach to composition is mainly intuitive, but is based upon a strong foundation of musical craftsmanship. His conception of form is fundamentally organic: he frequently uses a specific intervallic configuration or cell, melodic or rythmic motives, and/or sonic gestures as the basis for a whole movement or work. He employs these 'seeds' to generate growth through developmental processes – using varieties of textures and sonorities as well as limited aleatoricism – towards a goal-orientated succession of climaxes, analogues to the concept of variation. Although his works always have a tonal foundation, he uses contemporary means, such as pitch repetition and pedal points, to establish a sequence of fluctuating tonics. His works are analogous to traditional forms and exhibit clear musical structures. His interest in incorporating improvisatory and aleatory elements in his music reflects his great interest and background in jazz.

In the 1960s, he developed his mature style based on exploring the sound capabilities of traditional instruments and electronically synthesized sound, as well as relationships between the two. *Reconnaissance* (1967) was one of the first compositions of its day to utilize the interaction of real-time performance with electronically generated sounds. Such works as *Fallout* (1964), *Kyrie* (1965), *Fission* (1968) and *The Purple-Roofed Ethical Suicide Parlor* (1972) reflect his response to the Cold War and the Vietnam conflict, and contain violent sonorous explosions. In the 1970s he embarked on a series of virtuoso concertos which made increased technical demands on performers.

His works from the 1980s and 90s reveal a greater emphasis on counterpoint and chromaticism than in his earlier works. Furthermore, he has used chorales and hymns in such works as the Concerto for Brass and Orchestra (1986), *Watchman Fantasy* (1988), *Children's Song* (1995) and *Sunlit Peaks and Dark Valleys* (1995). His *Ritual Observances* (1991) for orchestra was written to honour the bicentennial of the death of Mozart; as a basis for this work Erb uses music from the first eight bars of the 'Lachrymosa' of Mozart's Requiem. In all of these works the borrowed passages are seldom clearly audible and fragments are usually used as compositional germs.

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(*selective list*)

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Orch: Chbr Conc., pf, str, 1958; Bakersfield Pieces, tpt, perc, pf, str, 1962; Sym. of Ovs., 1964; Perc Conc., 1966; Christmasmusic, 1967; The Seventh Trumpet, 1969; The Purple-Roofed Ethical Suicide Parlor, wind, tape, 1972; Autumnmusic, orch, tape, 1973; Treasures of the Snow, 1973; Music for a Festive Occasion, orch, elec, 1975; concs. for trbn, 1976, vc, 1976, kbds, 1978, tpt, 1980; Sonneries for Orch, 1981; The Devil's Quick Step, 12 insts, tape, 1983; Prismatic Variations, 1983; Cl Conc., 1984; Cbn Conc., 1984; Dreamtime, 1984; Conc. for Orch, 1985; Conc. for Brass and Orch, 1986; Solstice, chbr orch, 1988; Ritual Observances, 1991; Vn Conc., 1992; Evensong, 1993

Band: Compendium, 1962; Spacemusic, 1962; Reticulation, band, tape, 1965; Concert Piece no.1, a sax, band, 1966; Stargazing, band, tape, 1966; Klangfarbenfunk 1, rock band, orch, tape, 1970; Cenotaph for E.V., sym. band, 1979; Sym. for Winds, 1989

Choral: Cummings Cycle, chorus, orch, 1963; Fallout, chorus, nar, str qt, pf, 1964; Kyrie, chorus, pf, perc, tape, 1965; N 1965, chorus, va, vc, db, pf, 1965; God love you now (T. McGrath), chorus, spkr, harmonicas, hand perc, 1971; New England's Prospect, nar, chorus, orch, 1974

CHAMBER AND SOLO INSTRUMENTS

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Str Trio, vn, vc, elec gui, 1966; Summer Music, pf, 1966; Reconnaissance, vn, db, elec, 1967; In No Strange Land, trbn, db, tape, 1968; 3 Pieces, brass qnt, pf, 1968; Trio for 2, a fl + perc, db, 1968; Basspiece, db, 4-track tape, 1969; Music for Mother Bear, a fl, 1970; And then, Toward the End, trbn, 4-track tape, 1971; Fanfare, 3 tpt, 2 hn, 2 trbn, tuba, timp, perc, 1971; Z miłosci do Warszawy [To Warsaw with Love], cl, trbn, pf, vc, tape, 1971

Harold's Trip to the Sky, va, pf, perc, 1972; The Towers of Silence, elec qt, 1974; Qnt, vc, fl, cl, vn, pf/elec pf, 1976; Mirage, fl, db, tpt, trbn, perc, elec pf, elec hpd, elec org, 1977; Trio, vn, perc, kbds, 1977; The Hawk, jazz ens, 1979; Nightmusic II, pf, 1979; Nebbiolina, org, 8 bell ringers, 1980; Sonata, cl, perc, 1980; Aura, str qnt, 1981; Déjà vu, db, 1981; Hair of the Wolf-Full Moon, str qt, 1981; 3 Pieces for Hp and Perc, 1981; The St Valentine's Day Brass Qnt, 1981; The Last Qnt, fl, ob, cl, hn, bn, 1982; Aura II Fantasy for Cellist and Friends, vc, 2–4 harmonicas, 4–8 perc, 1983; Adieu, 6 cl, 2 perc, 1984; Rainbow Snake, trbn, perc, kbds, tape, 1985

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JOHN G. SUESS

Erb, Karl (*b* Ravensburg, 13 July 1877; *d* Ravensburg, 13 July 1958). German tenor. Entirely self-taught (he was a civil servant until his voice was discovered), he made his début in Kienzl's *Der Evangelimann* at Stuttgart on 14 June 1907. From 1908 to 1910 he gained valuable experience at Lübeck before returning to Stuttgart for the seasons 1910–12. In 1913 he joined the Hofoper in Munich, after a successful guest appearance as Lohengrin. His reputation grew rapidly as he matured and increased his repertory, which eventually numbered some 70 parts (including the principal Mozart roles, *Parsifal, Euryanthe, Der Corregidor, Iphigénie en Aulide*). A highpoint in his career was the first performance of Pfitzner's *Palestrina* in 1917, in which he took the title role with great distinction. He left Munich in 1925 but continued to give guest performances in opera until 1930 (his last role was Florestan under Furtwängler in Berlin). From that time he devoted himself entirely to lieder and concert singing, though he had long been admired for his renditions of the songs of Schubert and Wolf in particular; he was also famous for his interpretation of the Evangelist in the Bach Passions. In 1927 he and his wife Maria Ivogün sang the principal roles in *Die Entführung aus dem Serail* at Covent Garden.

Erb continued to sing and record at an advanced age. To fine, natural musicianship he added incomparable diction. His voice was soft-grained yet powerful and from an early age it seems to have had the distinctive nasal quality evident in the recordings of his middle and later years. Though he made all too few recordings in his prime, some notable treasures have been preserved. These include his Evangelist in Günther Ramin's abridged recording of the *St Matthew Passion* (1941) and the title role of Wolf's *Der Corregidor* (made in 1944), as well as sensitive and moving accounts of lieder by Schubert, Schumann, Brahms and Wolf (for the Hugo Wolf Society). Among writers who paid tribute to Karl Erb were Romain Rolland and Thomas Mann – in the latter's novel *Dr Faustus* Erb may be recognized as the model for Erbe, the 'tenor of almost castrato heights', who in masterly fashion sang the role of the narrator in Adrian Leverkühn's oratorio *Apocalipsis cum figuris* under Klemperer in a fictitious ISCM concert at Frankfurt in 1926.

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PETER BRANSCOMBE

Erba, Dionigi (*d* Milan, 29 Nov 1730). Italian composer. He may have been related to the old noble Erba family originating at Como and thus also to his contemporary, Cardinal Benedetto Erba Odescalchi, Archbishop of Milan. But it is unlikely that he was his brother, as Eitner maintained: in fact he is never mentioned in biographies of Cardinal Benedetto, nor in histories of the family; nor, in the very detailed account of the event, was he said to be present at the festivities organized for the solemn entry of the archbishop into Milan in 1713; and his surname is never referred to as Erba Odescalchi. From 1692 he was *maestro di cappella* of S Francesco, Milan, and from 1697 of S Maria presso S Celso there. The anthology in which his *Cor triumpha exulta, respira* appears also contains works by the Milanese composers Alessandro Besozzi (i), G.B. Brevi and Francesco Ballarotti, who collaborated on operas with Erba. His name is remembered mainly because of a *Magnificat* for two choirs, oboe, strings and organ that was once mistakenly attributed (by Robinson) to Handel. It is, however, by Erba, though Handel did make a copy of it (now in *GB-Lbl*) and borrowed copiously from it in his oratorio *Israel in Egypt*, in, for instance, the double chorus 'The depths have covered them'. The question is definitively discussed by Dean.

WORKS

known only from librettos unless otherwise stated

Arione (op, O. d'Arles), Milan, 1694 [recit and some arias only; collab. C. Valtolina, A. Scarlatti, G.B. Brevi, F. Ballarotti and others]
Antemio in Roma (op, A.R. Bella Villa), Novara, 1695 [Act 2 only; collab. Alessandro Besozzi (i), Giacomo Battistini]
La necessità soccorsa dal glorioso Santo di Padoa (orat), Milan, 1725, collab. 12 other composers
Cantate a gloria del santissimo sacramento, Milan, 1710, 1718, 1725, 1729

Magnificat, 2 choirs, ob, str, org, *GB-Lbl* (Handel autograph), *Lcm*; ed. in G.F. Handel: Werke, suppl., i (Leipzig, 1888)
Cor triumpha, exulta, respira, 1v, bc, 1692[1]

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MARIANGELA DONÀ (with DANIELA BORRONI)

Erbach [Erbacher], **Christian** (*b* Gaualgesheim, nr Mainz, 1568–73; *d* Augsburg, between 9 June and 7 Sept 1635). German composer, organist and teacher. Three documents from his own time give his age variously as 40 in 1610, 42 in 1615 and 50 in 1619, thus placing his birthdate between 1568 and 1573. He stated in 1609 that he had devoted himself to music from his earliest years. His first published composition appeared in Victorinus's *Thesaurus litaniarum* (RISM 1596[2]). By this time he may already have entered the service in Augsburg of Marcus Fugger, whose patronage he praised in the dedication of his first book of *Modi sacri* (1600); this collection includes a work written for Fugger's wedding in 1598. In 1602 he was appointed to positions in Augsburg that had previously been held by Hans Leo Hassler: organist at the church of St Moritz (on 27 March) and city organist and head of the Stadtpfeifer (on 11 June). Stating that he had recently recovered from a serious illness, he dedicated his *Mele sive cantiones sacrae* (1603) to Fugger's son Johann and nephews Otto Heinrich and Johann Ernst; he also dedicated all but one of his other printed collections to important citizens of Augsburg or nearby places (only the *Teutsche Lieder* lacks a dedication). His appointment with the city was renewed in 1609, 1614 and 1620. Recommended by the new Kapellmeister, Georg Mezler, as 'the best organist and composer in Germany', he became assistant organist at Augsburg Cathedral in 1614 (he had once played there during a diocesan synod in 1610). He was well received by the cathedral chapter, who paid him for some compositions in 1619. He became principal organist in 1625. His duties in this position included instructing selected pupils from the cathedral

choir school in composition and organ playing. (For an illustration possibly of Erbach playing the organ, *see* AUGSBURG.)

Erbach had begun to take pupils before 1611. He now enjoyed a wide reputation as a teacher and attracted both Catholic and Protestant pupils from Augsburg and other cities (he himself was a Catholic). Among more than 15 musicians known to have studied with him are Daniel Bollius, Johann Klemm, Johann Aichmiller and Georg Philipp Merz; the last two both did so after becoming Kapellmeister of Augsburg Cathedral (in 1617 and 1627 respectively). According to Philipp Zindelin he expected his pupils 'to have a clavichord or harpsichord on which to practise daily'. His curriculum included the intabulation of music of 'all kinds of eminent composers', for example Lassus. He also earned the respect of his colleagues as a judge of organs – he was called on several times to evaluate the work of organ builders in Augsburg – and as a composer.

The turmoil of the Thirty Years War deeply affected Augsburg during Erbach's last years. In 1631 he became a member of the exclusively Catholic city council for a few months. When the Swedish army occupied the city in April 1632, however, the whole council was replaced with Protestants. Erbach was still employed by the city in September 1634, but a year later, on 7 September 1635, his last quarterly salary payment was received by his widow: he had been dismissed on 9 June 1635 by the cathedral chapter, whose diminished funds could not support an organist at that time. He probably died shortly afterwards, for his successor as city organist, appointed on 27 May 1636, said he had applied for the post a year earlier.

Italian influence is evident in Erbach's keyboard music, which is similar in style to Hassler's, as well as in his vocal music, especially in the large polychoral motets and the smaller sacred canzonettas. The corpus of some 120 keyboard works comprises mostly toccatas, ricercares and canzonas, though several other forms are represented too. Three pieces that formed the repertory of an automatic organ built in Augsburg in 1617 – the 'Pommerscher Kunstschrank', which was destroyed in 1945 – were formerly attributed to Erbach, but his authorship is now questioned. His vocal music is almost entirely sacred. The three books of *Modi sacri tripertiti* (1604–6) contain cantus firmus settings of the introits, alleluia verses and communions for mass at most of the important feasts in the liturgical calendar. The Italian influence in his vocal music is particularly that of Venetian music, which appears to have conditioned many of the textures and the polychoral scoring of the earlier works for large ensembles. Vocal concertos with basso continuo are found in several anthologies.

Erbach had a son, also called Christian (1603–45), who is known as a composer only through two motets printed in collections of the time.

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Christian Erbach (c1570–1635): Collected keyboard Compositions, ed. C.G. Raynor, CEKM, xxxvi (1971–7) [R]
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VOCAL

Modi sacri sive cantus musici, ad ecclesiae catholicae usum, 4–10vv ... liber primus (Augsburg, 1600); 5 motets in C, 2 in G, 2 in H
Mele sive cantiones sacrae ad modum canzonette ut vocant, 4–6vv (Augsburg, 1603); 1 ptbk lost
Modorum sacrorum sive cantionum, 4–9vv ... Lib. secundus (Augsburg, 1603–4); ed. in Haldeman, 4 motets in G, 3 in H
Modorum sacrorum tripertitorum, 5vv ... pars prima (Dillingen, 1604); 1 ptbk lost
Modorum sacrorum tripertitorum, 5vv ... pars altera (Dillingen, 1606); 1 ptbk lost
Modorum sacrorum tripertitorum, 5vv ... pars tertia (Dillingen, 1606); 1 alleluia verse in G, 1 motet in Haldeman
Sacrarum cantionum, 4–5vv ... liber tertius (Augsburg, 1611); 3 ptbks lost; 4 motets in G
Acht underschiedtliche geistliche teutsche Lieder, 4vv (Augsburg, n.d.); 1 ptbk lost
Compositions in anthologies: 1 in 1596[2] (ed. in Haldeman), 1 in 1600[2], 6 in 1603[1], 1 in 1604[7] (ed. in RRMR, xxiv–xxv, 1977) 3 in 1605[1], 1 in 1609[28], 1 in 1611[1], 1 in 1612[3], 1 in 1613[1], 1 in 1615[2], 2 in 1616[2], 2 in 1617[1], 5 in 1618[1], 1 in 1619[16], 2 in 1621[2], 4 in 1624[1] (1 in H), 1 in 1626[2], 3 in 1627[1], 2 in 1629[1], 3 masses in Missae ad praecipuos dies festos accommodatae (Erfurt, 1630)
Missa Paschalis (ordinary and proper), 5vv; Officium pro fidelibus defunctis, 5vv; 3 Marian ants, 6vv; Gloria Patri, 5vv; 2 lits, 5vv (1 in Haldeman); 53 motets, 2 Ger. songs, 4–5vv (some from pubd collections); all *D-As*
Lit, 6vv; Gloria patri, 4vv, ed. in CMM xii/8 (1996); 25 motets, 4–6, 8, 10vv, 3 in H (some from pubd collections); Ger. sacred song, 5vv; It. madrigal, 6vv; all *Bsb*
Hymn, 6vv; 2 motets, 4–8vv (some from pubd collections); Ger. sacred song, 5vv; all *Rp*

INSTRUMENTAL

Kbd: 22 canzonas, 4 fantasias, 5 fugas, hymn, 4 Ky, intonation, 11 ints, 5 Mag, 32 ricercares, 35 toccatas; some ed. in W; all ed. in R [with list of 14 doubtful or inc. pieces]
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WILLIAM E. HETTRICK

Erbach, Friedrich Karl, Count of (*b* Erbach, Odenwald, 21 May 1680; *d* Erbach, 20 Feb 1731). German composer.

He was the 15th child in the family. He served as an officer in the Low Countries but had no appetite for military service. After his accession in 1720 he devoted most of his time to his musical and literary interests. He maintained a court Kapelle which was amplified on special occasions by wind instruments from the Darmstadt court Kapelle.

Erbach was a close friend of G.P. Telemann, who was probably his composition teacher, and of the Frankfurt traveller and musical amateur J.F.A. von Uffenbach, who described meetings with the count in his travel diary and celebrated their friendship in two cantata texts to which he set music by Handel. They met at Telemann's weekly concerts in the Frauensteins' house at Frankfurt, at chamber music in the palace and gardens at Erbach and at convivial gatherings and hunts in the Odenwald. In 1727 the count sent his 30 divertimentos to Telemann in Hamburg for correction; soon afterwards (in the autumn) Telemann went to Erbach and stayed there for some time. The count dedicated the divertimentos to the Landgrave Ernst Ludwig of Hesse-Darmstadt, in gratitude for the present of his own orchestral works of 1718. 14 of them are trios in hybrid forms that combine features of the church and chamber sonata. The six duos for cello or bassoon are freer and shorter. Stylistically, the pieces are all modelled on Telemann. There is now no trace of the 'musikalisches Werk von starken Konzerten' which was dedicated to Uffenbach.

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Concerts [dedicated to Uffenbach], lost
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ELISABETH NOACK/DOROTHEA SCHRÖDER

Erben, (Johann) Balthasar (*b* Danzig [now Gdańsk], 1626; *d* Danzig, bur. 3 Oct 1686). German composer. Mattheson stated, probably incorrectly, that he taught Christoph Bernhard, who was only a year younger than himself. When he applied in 1653 for the post of Kapellmeister of the Marienkirche, Danzig, the city council decided instead to give him a grant so that he could travel for the purposes of study. He went to Regensburg where, according to his accounts of his travels, he met Froberger. On the latter's recommendation he considerably extended his journey, not only through the towns of south and west Germany but as far as the Netherlands, England, France and Italy. According to Eitner, Georg Neumark (in RISM 1657[3]) described him as town organist at Weimar, but this does not seem to be so. The news that the post of Kapellmeister at the Marienkirche, Danzig, had again become vacant reached him in Rome in 1657, whereupon he returned and in 1658 applied for the post for a second time, this time successfully. He held it until his death and was in effect 'Kapellmeister of the City of Danzig', for this was the leading position in the centrally organized musical life of the city: in addition to the church music at the Marienkirche he was also responsible for the civic music at the Artushof. He carried out his duties with great diligence, as is demonstrated not only by his own reports but also by a choir regulation of 1659 stipulating that the civic musicians must take part in the church hymns. His efforts as both composer and organizer meant that Danzig church music reached new heights. In his later years, however, he had to battle against the unpropitious times, and his ever worsening position is reflected in repeated petitions to the council.

A number of Erben's works must have been lost. In 1688 his widow offered the Danzig city council a 'fair quantity of musical works written in his own hand and most of them his own compositions', but the council declined them. As well as a few instrumental pieces, however, enough of his church music survives to indicate his importance for the development of the genre in Danzig. His inclination towards rich scoring, supported by expressive harmony, affective chromaticism and intensive counterpoint is particularly noticeable. Most of his sacred concertos are settings of biblical texts, in particular from the psalms, while the others use hymn texts; the two types of words are never found in the same work. Chorale variations *per omnes versus*, previously not found in church music, are a speciality of Erben.

WORKS

MS works in S-Uu unless otherwise stated

VOCAL

Halt auff! grosses Himmelsliecht, aria (L. Knaust), lv, 3 va, bc (Königsberg, 1668) [on the abdication of King Jan Kazimierz of Poland]
8 melodies, 1652[6], 1657[3]

Ach, dass ich doch in meinen Augen, lv, 2 vn, va, violetta, 2 va da gamba, bc (tablature); Ante oculos tuos Domine, lv, 3 va, bc (tablature); Audite gentes, 6vv, 2 violettas, bc (tablature); Confitebor tibi Domine, 3vv, 2 vn, bc (tablature); Dixit Dominus, 6vv, 2 vn, 3 violettas, va da gamba, bc; Domine Jesu Christe exaudi, 5vv, bc; Erbarm dich mein, o Herre Gott, 5vv, 4 va, bc, *D-Bsb*; Es woll uns Gott genädig sein, 5vv, 4 insts, bc; Gelobet seist du, Jesu Christ, 5vv, 2 vn, 3 insts, violetta, bn, bc (tablature); Habe deine Lust an dem Herren, 3vv, 2 vn, bc, *Bsb*; Herr Christ, der ein'ge Gottes Sohn, 5vv, 5 insts, bc, ed. F. Kessler, *Danziger Kirchenmusik: Vokalwerke des 16. bis 18. Jahrhunderts* (Neuhausen-Stuttgart, 1973); Ich freue mich im Herrn, 1v, 5 va, bc (tablature); Laudate Dominum, 6vv, 2 vn, 2 va da gamba, bc; Magnificat, 6vv, 2 vn, 3 va, vle, bc (hpd) *Bsb*; Miserere mei Deus, 6vv, 4 va, bc; Nisi Dominuus, lv, 6 insts, bc (tablature); O Domine Jesu Christe, adoro te, 4vv, bc; Peccavi super numerum arenae maris, 6vv, 3 va, vle, bc (tablature); Quam dilecta tabernacula tua, 5vv, 2 vn, 2 va da gamba, bc; Salve suavissime Jesu, 1v (later version, 2vv), 2 vn, 2 va, bc; Sei getreu bis in den Tod, 3vv, 2 vn, bc, *Bsb*; Solvite jam grates, 6vv, 2 vn, 2 violettas, vle, bc (tablature); Sustinuimus pacem, 6vv, 4 va, bc (tablature)

For lost works see Seiffert and Rauschning

INSTRUMENTAL

Passacaglia, courante and sarabande, kbd, *US-NH*
Sonata sopra 'ut re mi fa sol la', 2 vn, bc

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SUSETTE CLAUSING

Erben, Henry (*b* New York, 10 March 1800; *d* New York, 7 May 1884). American organ builder. He was the son of Peter Erben (1771–1861), who became organist of Trinity Church in New York. In 1816 Erben was apprenticed to his brother-in-law, Thomas Hall, an organ builder who had been previously associated with John Lowe of Philadelphia; the two went into partnership in 1824 under the name of Hall & Erben. The partnership was dissolved in 1827, after which Erben built under his own name. He was an aggressive businessman and, despite early setbacks (including disastrous factory fires in 1835, 1841 and 1849), by mid-century he had become the leading organ builder in New York. An industrial census of 1855 records Erben's firm as employing 45 workmen and having built 110 organs during a 12-month period. His work was to be found throughout the country, and between 1849 and 1863 he operated a branch factory in Baltimore to supply an extensive southern trade. In 1872 Erben suffered another devastating factory fire in which two workmen were killed and, although he rebuilt his works, his production never again achieved its mid-century levels. From 1874 to 1879 he worked in partnership with William M. Wilson under the name of Henry Erben & Co., and from 1880 to 1884 Erben's son Charles was his partner. He was succeeded by a former workman, Lewis C. Harrison (1838–1918).

Erben was a colourful, outspoken individual, often critical of his competitors; a shrewd businessman and an influential politician who was occasionally embroiled in legal battles. His organs are characterized by sound construction and bright, cohesive chorus-work. Although some of the larger organs of the late period employed the Barker lever action, Erben never experimented with pneumatic or electric actions. His best-known organ was perhaps the large instrument built in 1846 for Trinity Church, New York, for which he was awarded a gold medal by the American Institute. Other notable instruments included those in Second Presbyterian Church, Philadelphia (1838), Christ Church, Mobile, Alabama (1859), St Patrick's Cathedral, New York (1868), and Plymouth Congregational Church, Chicago (1870).

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BARBARA OWEN

Erbse, Heimo (*b* Rudolstadt, 27 Feb 1924). German composer, active in Austria. He received his first musical education in Weimar, but had to give up the idea of an instrumental career when he was severely wounded in Russia in 1943. After the war, he studied conducting and opera direction in Weimar. He became assistant director in Jena in 1947 and director in Sondershausen the following year. In 1950 he began composition study with Boris Blacher in Berlin (1950–52); he later worked with Werner Egk and Oscar Fritz Schuh, among others. He wrote several pieces of incidental music for the theatre, as well as film scores. When his opera *Julietta* op.15 (1957), first performed at the Salzburg Festival in 1959, received negative reviews from some critics, he partially retreated from public musical life. Having acquired a farmhouse in Taxenbach in the Austrian Alps in 1957, he became an Austrian citizen in 1964. He relocated to Baden, near Vienna, in 1989. His awards include the Prize of the Bavarian Academy of Art, Munich (1954), the Berlin Arts Prize for Music (1956) and the Appreciation Prize of the Austrian State (1973).

Erbse's works display the influence of Blacher in their transparency, emphasis on linear development, accentuated rhythms, pronounced ostinatos and strongly chromatic tonality. Among his first successful works were the Sonata op.3 for two pianos (1951) and the *Sinfonietta giocosa* op.14 for large orchestra (1956). His first and second symphonies, op.23 (1963–4) and op.29 (1969–70) respectively, can be considered continuations of the Classical-Romantic symphonic tradition. After a break in his output from the late 1970s, Erbse composed the Third Symphony op.42 in 1990. From that time on, he composed a symphony almost every year. Most adhere to a four-movement pattern, make use of classical formal structures, develop cellular motifs of often conspicuously large intervallic leaps, feature melodic lines with sparing harmonization, and exhibit frequent interplay between sections of the orchestra, or diverse combinations of voices. He has also composed for smaller forces. (*LZMÖ*)

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Syms.: no1, op.23, 1963–4; no.2, op.29, 1969–70; no.3, op.42, 1990; no.4, op.48, 1992; no.5, 1993; no.6, 1994; no.7, 1996; no.8, 1997; no.9, 1997–8; nos.10–12, 1998; no.13, 1998

Other orch: 6 Miniaturen, op.1, str, pf, perc, 1951 [arr. pf, perc]; Capriccio, op.4, str, pf, perc, 1952; Impression, op.9, 1954; Praeludium, op.10, 1954; Dialog, op.11, pf, orch, 1955; Sinfonietta giocosa, op.14, 1956; Tango-Variationen, op.18, 1959; Pavimento, op.19, 1960; Pf Conc., op.22, 1962; Triple Conc., op.32, pf trio, orch, 1972–3; 7 Skizzen in Form einer alten Suite, op.34, vn, chbr orch, 1974–5 [arr. vn/vc, pf]; Pf Conc. no.2, op.43, 1991; Conc., 2 pf, small orch, 1996

Vocal: Splitter (C. Sandburg), op.2, medium v, pf, 1951; Hymne, 1v, orch, 1954; 3 Eichendorff-Lieder, op.12, high v, pf, 1954; 3 Mörike-Lieder, op.17, low v, pf, 1959; 3 Lieder (P. Celan), op.21, medium/low v, pf, 1963; Das hohe Lied Salomos, op.26, S, Bar, pf/orch, 1968; 5 Orchestergesänge (G. Trakl), op.27, Bar, orch, 1969; 3 choruses (N. Sachs), op.31, 6vv, 1971; Nachklänge (J. von Eichendorff, H. Gerig), 5 lieder, op.33, high v, gui, 1973; 5 Gesänge (*Anakreontischen Liedern*, trans. E. Mörike), op.35, high v, fl ad lib, hpd, 1976; Eine kleine Heine-Kantate (H. Heine: *Buch der Lieder*), op.36, 4 8-pt choruses, 1976

Chbr and solo inst: Str Qt no.1, op.5, 1951; Pf Trio, op.8, 1953; 12 Aphorismen, op.13, fl, vn, pf, 1954; Allegro – Lento – Allegro, wind, 1956; Qt, op.20, fl, ob, cl, bn, 1961; Sonata, op.25, fl, pf, 1966; Nonet, op.28, ob, cl, bn, hn, str qnt, 1971 [arr. chbr orch]; 3 Studien, op.30, fl, gui, 1972; 7 Skizzen in Form einer alten Suite, op.34a, vc, pf, 1975 [arr. of chbr orch work]; Trio, op.37, ob, A-cl, bn, 1977; Chbr Conc., op.38, ob, A-cl, bn, hn, str qnt, pf, 1978; 4 lyrische Stücke, op.39, bn, pf, 1978 [arr. for various insts, pf]; Trio, op.41, vn, cl, pf, 1978; Divertimento, str trio, 1987–8; Sextet, op.46, wind qnt, pf, 1991; Sonata, op.44, tpt, pf, 1991; 3 Stücke, op.45, trbn, pf, 1991; Sonata, op.47, cl, pf, 1993; Chbr Conc., str qnt, pf, 1995–6 [arr. chbr orch]; Conc., vn, str qnt, 1996

Pf: Sonata op.3, 2 pf, 1951; Sonata, op.6, 1952; Ekstato, rondo scherzando, op.7, 1953; 4 Rhapsodies, op.40, 1979; Scherzo, 2 pf, 1996

MSS in *A-Wn*, *D-Bda*

Principal publishers: Bote & Bock, Doblinger, Peters

CHRISTIAN HEINDL

Erculeo [Ercoleo, Erculei], **Marzio** (*b* Otricoli, nr Terni, 1623; *d* Modena, 5 Aug 1706). Italian writer on music, composer, teacher and singer. He studied music at the Collegio Germanico, Rome. By 1638 he was a soprano in the chapel at the court of Duke Francesco I d'Este at Modena and served as a castrato soprano until the chapel was disbanded by the regent Duchess Laura in July 1662. After petitioning the duchess he was reinstated at court as 'musico ecclesiastico di SAS' on a much-reduced stipend. During the regency period (1662–74) he wrote the text of an oratorio, *Il battesimo di San Valeriano martire*, for the Feast of S Cecilia (?1665) and in 1672 applied unsuccessfully for the beneficed post of choral chaplain at Modena Cathedral. When Duke Francesco II came to power in 1674, Erculeo fell from favour at court. For the rest of his life he taught singing to the seminarists at the schools of the Congregazione della Beata Vergine and S Carlo, where Pacchioni had been one of his pupils. His three books of the 1680s derive primarily from his work as a singing teacher, and the last two are specially interesting for the light they throw on the performance of Gregorian chant at the period. His discussion in *Il canto ecclesiastico* is illuminated by a number of pieces of music by him.

WORKS

Peane: Le laude di Maria Vergine, 5vv, org, in S. Reima: La pace dei numeri, op.8 (Venice, 1662)

WRITINGS

Il battesimo di San Valeriano martire, orat lib (Modena, ?1665)

Primi elementi di musica (Modena, 1683)

Il canto ecclesiastico (Modena, 1686)

Cantus omnis ecclesiasticus (Modena, 1688)

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J.V. Crowther: *The Oratorio in Modena* (Oxford, 1992), 14, 16, 18–19, 192, 205

ARGIA BERTINI/J. VICTOR CROWTHER

Erdbogen (Ger.). An earth bow or GROUND HARP.

Erdelawer, Hermann. *See* EDLERAWER, HERMANN.

Erdeli, Ksenia (Alexandrovna) (*b* Mirolyubovka, Ukraine, 8/20 Feb 1878; *d* Moscow, 27 May 1971). Russian harpist and teacher. She was trained at the Smolnïy Institute, St Petersburg, and from 1891 studied the harp under E.A. Walter-Kyune. She was a member of the Bol'shoy Theatre orchestra in Moscow, 1899–1907. In 1908 she played as a soloist in Ziloti's symphony concerts in St Petersburg, and gave the first performance in Russia of Ravel's *Introduction et allegro*. She taught at the Smolnïy Institute from 1911, and at the St Petersburg Conservatory, 1913–17. She was again with the Bol'shoy, 1918–38, and was a professor at the conservatory until her death. Erdeli's playing had a rare beauty of tone, her technique was brilliant and refined. Her compositions and transcriptions of Russian and foreign works were a valuable contribution to harp literature. The first harpist to give solo concerts in Russia, she was the founder of the Soviet harp school; her pupils included her niece Ol'ga Erdeli and Vera Dulova. She published her memoirs *Arfa v moyey zhizni: memuarï* (Moscow, 1967). She was made People's Artist of the USSR in 1966.

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I.M. YAMPOL'SKY

Erding-Swiridoff [née Erding], **Susanne** (*b* Schwäbisch Hall, 16 Nov 1955). German composer. She studied English language and literature at Stuttgart University and, from 1974 to 1979, music at the Stuttgart Musikhochschule, where she was a composition pupil of Milko Kelemen. She also studied composition with Dieter Acker in Munich, Peter Maxwell Davies at Dartington and Agosto Rattenbach in Buenos Aires, and undertook further studies in Oxford, Cambridge, New Haven and Montreal. She became a teacher at the Stuttgart Musikhochschule in 1979. In 1988 she married the writer Paul Swiridoff. In her music, which has received many awards, she synthesizes experimental techniques, involving microtones and variable pitches, with a refined sense of expression and form.

WORKS
(*selective list*)

Stage: Yellan (ballet), 1981–2 [arr. of orch work]; Joy (chbr opera, R. Kift), 1983; Der Schneemann (op, W. Jens), 1990; see also chbr work, Moment Musical

Orch: Yellan, 1981; Conc., vc, 2 orch groups, 1983; Modi giocosi I, youth chbr orch, 1985; Kassandra, 1986; Tierra Querida, vc, orch, 1986; Modi giocosi II, youth chbr orch, 1990

Chbr and solo inst: Grotesques arabesques, vc, pf, 1980; Cadeau cosmique, pf, 1982; Suite, pf, 1982; Rotor, va qt, 1983; Moment musical, fl, gui, pantomime, 1983–4; Homage to the City of Dresden, org, 1985; Variations sérieuses, sax qt, 1985; Aragonesa, 12 vc, 1987; Delirio, tuba, 1987; Lieder, hn, paintings, 1988; Blumen und Blut, vc, 1988; Maske und Kristall V, perc, 1992

Vocal: Spuren im Spiegellicht (H. Kromer), Bar/Mez, 1984, arr. Bar, chbr ens, 1985; Kein Ort, nirgends (W. Bauer), Mez, pf, 1988; Fröhliche Wehmut (S. Kierkegaard, P. Swiridoff), mixed chorus, 1990

Principal publisher: Schott

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R. Sperber: *Komponistinnen in Deutschland* (Bonn, 1996)

DETLEF GOJOWY

Erdmann, Eduard (*b* Wenden, Livonia [now Cēsis, Latvia], 5 March 1896; *d* Hamburg, 21 June 1958). German pianist and composer. He studied composition with Tiessen and the piano with Ansorge in Berlin. From 1925 to 1935 he directed the piano masterclass at the Musikhochschule, Cologne. An international performer, both as a soloist and with the Australian violinist Alma Moodie, Erdmann specialized in the performance of New Music, playing works by Tiessen and Schoenberg on tours of South America. Despite restrictions placed upon musical performance by the Third Reich, he continued his activities as a pianist, turning to music of the Romantic period, particularly the posthumously published sonatas of Schubert. He became a professor of piano in Hamburg in 1950, where his pupils included Paul Baumgartner. As a composer, Erdmann followed his own stylistic path. A performance of his First Symphony at the 50th Music Festival in Weimar (1920) established his reputation as

a pioneering Expressionist. He introduced a work for piano at the Neue Musikgesellschaft, Berlin, and a string quartet at Donaueschingen. Other works received premières at music festivals in Salzburg (1923), Prague (1924) and Vienna (1931). With the rise of the Third Reich, however, his works were banned. It was not until 1946 that they were performed again in public. Later works, such as the *Konzertstück* (1946) for piano and orchestra and *Capricci* (1951), were recognized as late vintages of Expressionism and did not meet with the success of his earlier compositions.

WORKS

Stage: Operette (operetta, G. Specht), 1925

Orch: Am Gardasee, tone poem, orch, 1914; Rondo, 1918; Sym. no.1, 1920; Sym. no.2, 1924; Pf Conc., 1930; Ständchen, small orch, 1930; Konzertstück 'Rhapsodie und Rondo', pf, orch, 1946; Sym. no.3, 1947; Capricci, 1951; Ein kleines Kaleidoskop, 1951; Sym. no.4, 1951; Serenade, orch, 1953

Vocal: Himmel und Erde (after C. Morgenstern), 1v, pf, 1915; 4 Lieder (E. Mörike, E. Geibel), 1921; 6 Lieder (A. Holz, D. von Liliencron), 1921; 5 Lieder, 1921; 2 Lieder (F. Nietzsche and others), 1921

Chbr and solo inst: An den Frühling, vn, pf, 1912; 5 Klavierstücke, 1920; Bagatellen, pf, 1921; Sonata, vn, 1921; Str Qt, 1937; Str Qt, 1952

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C. Bitter and E. Schlösser, eds.: *Begegnungen mit Eduard Erdmann* (Darmstadt, 1968)

F. Schmidt: 'Als Pianist gefeiert, als Komponist verstummt: der Hamburger Hochschullehrer Eduard Erdmann', *Zündende Lieder–Verbrannte Musik: Folgen des Nazifaschismus für Hamburger Musiker und Musikerinnen*, ed. P. Petersen (Hamburg, 1995), 80–94

KLAUS JUNGK

Erede, Alberto (*b* Genoa, 8 Nov 1909). Italian conductor. He studied the piano and cello in Genoa and composition at the Milan Conservatory, then conducting with Weingartner at Basle and with Fritz Busch at Dresden. His début was with the Accademia di S Cecilia at Rome in 1930; he joined Busch on the music staff of the first Glyndebourne Festival (1934), returning each year until 1939 and conducting performances of *Le nozze di Figaro* and *Don Giovanni* there in 1938–9. He was also musical director of the Salzburg Opera Guild (1935–8), with whose ensemble he first toured the USA in 1937, when he made his New York début with the NBC SO. In 1939 he conducted the première of Menotti's *The Old Maid and the Thief*, originally a radio opera, for NBC. The war years were spent conducting opera and concerts in Italy, where he was chief conductor of the RAI SO, Turin (1945–6).

Erede became a familiar figure in London as musical director of the New London Opera Company at the Cambridge Theatre (1946–8). In 1950 he was engaged by Rudolf Bing for the Metropolitan Opera, and he conducted there regularly until 1955. He was general music director of the Deutsche Oper am Rhein from 1958 to 1961, and in 1968 he followed Toscanini and de Sabata as the third Italian to conduct at Bayreuth, in *Lohengrin*. His close ties with West Germany were recognized by the award of the Federal Order of Merit. In 1961 he became chief conductor of the Göteborg SO, and continued to appear widely as a guest conductor, including opera performances at Covent Garden (the first being *Il Trovatore* in 1953) and the Edinburgh Festival (where he conducted performances by the S Carlo company from Naples in 1963). In 1988 he returned to the Rome Opera after a 20-year absence and brought a rare unity of style to *Simon Boccanegra*. He recorded a number of complete operas, mainly in the 1950s, of which those by Verdi, Puccini and others set new standards of performance in the early days of LPs in their characteristic blend of firm rhythm and a sensitive feeling for detail. He was also a sought-after conductor for solo operatic discs by Tebaldi, Gobbi and others.

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'Alberto Erede', *Opera*, xiv (1963), 600–01

HANSPETER KRELLMANN/NOËL GOODWIN

Eredi [Heredi], **Francesco** (*b* Ravenna, 10 Oct 1575 or 8 Jan 1581; *d* after 1635). Italian composer. Fabbri (1988) prefers the 1575 birth date. Eredi taught briefly at the seminary in Ravenna in 1599, and his *Il primo libro de madrigali a cinque voci* (Venice, 1600) for five voices is associated with the local nobleman Lodovico Rasponi; it also includes an eight-voice madrigal 'nelle nozze di Cesare Rasponi', Lodovico's brother. In 1623 Eredi was appointed *maestro di cappella* of Ravenna Cathedral: the appointment was directly connected with the dedication to the Archbishop of Ravenna of his *Integra omnium solemnitatum vespertina psalmodia* (Venice, 1623) for five voices and continuo. He seems to have stayed in this post until his death, also working for other institutions in Ravenna. Apart from a five-voice madrigal (in RISM 1604[8]), his only surviving music is *L'Armida del Tasso posta in musica*, op.3 (Venice, 1629), for five voices and continuo, dedicated to Ciro Pantaleone. Eredi provides two cycles setting 19 *ottave rime* from Tasso's *Gerusalemme liberata* (xvi.56–66, omitting 57–8; xx.123–34, omitting 132–3) concerned with the love of the enchantress Armida for Rinaldo. The text is set in the style of the continuo madrigal with different vocal groupings variously representing the 'speaking' characters, although there is some writing for solo voice for dramatic effect. The long dedication plays on the name of the dedicatee (exhorting him to emulate the Persian King Cyrus's love of music) and, inevitably given the subject matter, on music (*canto*) as a most powerful charm (*incanto*).

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TIM CARTER

Eredia, Pietro. *See* HEREDIA, PEDRO.

Eremita [Heremita], **Giulio** (*b* Ferrara, ?*c*1550; *d c*1600). Italian organist and composer. He was not a Camaldolese monk, as has been claimed in several biographical notices. Eremita was his family name and he was employed as an organist in Rome by Cardinal Luigi d'Este (Marenzio's employer) from before 1576 until at least July 1581. He was not employed by the Ferrarese court, but he may have stayed in Ferrara when Cardinal Luigi left there in July 1581. This suggestion is supported by the dedications of his madrigal books of the 1580s, by his inclusion in Ferrarese anthologies (RISM 1591[9] and 1592[14]) and by the publication in Ferrara of two of his madrigal books in

1584 and 1586. He may have been an organist in a Ferrarese church or a virtuoso in a Ferrarese academy.

A sampling of a few of his madrigals from the 1580s indicates that he was a thoroughly conventional madrigalist whose style includes much metrically regular homophony and some quasi-polyphonic play with small motifs over a firm harmonic foundation. He wrote almost exclusively canzonetta-madrigals, a type popular to the exclusion of almost all others in northern Europe and England at that time. Perhaps for this reason, his work was more often included in the anthologies of northern Europe than in those of Italy.

WORKS

Madrigali libro primo, 6vv (Ferrara, 1584)
Madrigali libro primo, 5vv (Ferrara, 1586)
Il secondo libro de' madrigali, 5vv (Venice, 1589); 2 Eng. contrafacts, 1597[24]
Further madrigals, 5, 6vv: 1583[12], 1591[9], 1592[11], 1592[14]
1 motet, Latin contrafact, 8vv: 1603[1], 1609[15]
2 madrigals: *D-Mbs*, *GB-Lcm*

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S. Ledbetter: *Luca Marenzio: New Biographical Findings* (diss., New York U., 1971)

ANTHONY NEWCOMB

Erfordia, Johannes de. *See* JOHANNES DE ERFORDIA.

Erfurt. City in Germany, capital of Thuringia. The settlement, situated on the Gera in the Thuringian basin, was designated by St Boniface in 741 as the seat of two monasteries, and quickly developed into an economic and cultural centre. It grew in the Middle Ages, and boasts several fine churches (the Reglerkirche, Barfüsserkirche, Andreaskirche, Predigerkirche, Kaufmannskirche, Neuwerkkirche, St Severikirche and the Augustinian monastery) and secular buildings. The Cathedral of the Blessed Virgin Mary, begun about 1350, with the 'Gloriosa' bell that weighs about 15 tonnes (founded 1497), dominates the town's skyline. The many Kantors and hymnologists who lived in Erfurt have left a rich store of music manuscripts, treatises and medieval documents. From the time of Meister Eckhart, a 13th-century philosopher, theologian and mystic, Erfurt intellectual life was influenced by strong and occasionally revolutionary movements of a bourgeois or plebeian character. In the university, founded in 1392 and after Cologne the oldest German university, 'Musica Muris' (a course based on the writings of Johannes de Muris) was a fixed discipline. The famous *Amploniana* manuscript collection of the rector Amplonius Rating became the focus of study of the Erfurt circle of humanists which included Mutianus Rufus and Eobanus Hesse. Under their influence the cultivation of secular music by the students and citizens was securely established. The Kalandsbrüderschaft, a medieval body of religious and lay men, and the pre-Reformation boys' choir, founded a strongly traditional style of hymnology (for corpus of musicological documents, see Handschin). Luther received his practical and theoretical education at the Augustinian monastery, as a student from 1501, *magister* from 1505 and monk until 1508; he was a pupil of the composers and theorists Nikolaus Marschalk and Antonius Musa. The city has records relating to folk music and dance music, guild activities, minstrelsy and the Stadtpfeiferei, a corporation which for a long time was directed by the Erfurt Bachs, the forebears of J.S. Bach. The Reformation led to a renewed growth of musical life in Erfurt; this was founded on flourishing traditions of music printing and publishing, and of instrument making which began in Erfurt in the Middle Ages (Castendorfer, Sömmering, Compenius etc.). This pattern of musical life continued despite periods of war and misery. Apart from members of the Bach family, who were organists in almost every church, notable musicians who were active in Erfurt included Hieronymus Praetorius, Johannes Agricola, Johann Meyfarth, Johann Pachelbel, Michael Altenburg and Jakob Adlung.

This bourgeois municipal character also survived the town's periods of greater political significance in the 18th and 19th centuries (it was a congress city in the Napoleonic era and enjoyed splendid performances by the Parisian Ballet). From the Classical period the style of music in Erfurt was determined by the progressive bourgeoisie; the city's notable musicians included J.C. Kittel, the last Bach pupil, J.W. Hässler, Ludwig Meinardus, J.J. Bellermann, A.G. Ritter and M.G. Fischer. The printing of music in Erfurt became famous again through the work of Gotthelf Wilhelm Körner, editor of the organ journal *Urania* and of the *Orgel-Archiv* (begun 1844). The former Ballhaus (ballroom) became a permanent theatre. Erfurt was included as an administrative area of Prussia from 1802 to 1944, with a brief interruption under Napoleon I, and thereafter was part of the province of Thuringia. Civic musical life continued to develop with the founding in 1826 of the Musikverein, to which a Gesangverein with a Gesangschule, a full orchestra and a string quartet were affiliated. The music teaching covered by the university, which was dissolved in 1816, was continued by the conservatory, where Richard Wetz (1875–1935) taught composition and music history between 1911 and 1914. He was also a highly regarded composer. From 1900 he directed an *a cappella* choir that he had founded, and after 1906 he directed the Erfurt Musikverein and the Singakademie. Two Erfurt composers who made their names with major orchestral and chamber works, particularly during the years of the German Democratic Republic, were Johann Cilensek (a lecturer at the Erfurt conservatory from 1945 to 1947 and subsequently professor of composition at the Musikhochschule in Weimar) and Kurt Kunert, for many years first flute in the Erfurt municipal orchestra.

The musical life of the city today is represented chiefly by the city's theatres and the Philharmonisches Orchestra Erfurt. The opera house received much inspiration from Ude Nissen, Generalmusikdirektor from 1957 to 1988; his successor, Wolfgang Rögner, was appointed in 1989. There are also other musical ensembles, such as the Erfurt Chamber Orchestra and the Andreas Chamber Orchestra, the Sinfonietta Nova, the Singakademie and the Erufurt Männerchor, as well as several church choirs. Two regular music festivals are held in the city: the Thüringer Bach-Wochen and the Musica Rara festival. The Städtische Musikschule has now replaced the conservatory, and there is an Institut für Musik at the Pädagogische Hochschule. The city's academic library, the Wissenschaftliche Allgemeinbibliothek, contains much important source material for musical history.

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A. Dreetz: *Aus Erfurts Musikgeschichte, 1750–1800* (Leipzig, 1932)
H. Eberhardt: *Die ersten deutschen Musikfeste in Frankenhausen am Kyffhäuser und Erfurt 1810, 1811, 1812 und 1815* (Greiz, 1934)
J. Handschin: 'Erfordensia', *AcM*, iv (1934), 97–110
G. Kraft: *Die thüringische Musikkultur um 1600* (Würzburg, 1941)
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G. KRAFT/DIETER HÄRTWIG

Ërgashev, Anvar Yuldashevich (*b* Dushanbe, 19 April 1954). Uzbek composer. He studied at the Tashkent Conservatory with B. Yevlampiyev (piano), M. Tadjiev (composition) and K. Usmanov (conducting). From 1977 he has taught in music schools and colleges in Tashkent and Ferghana. He worked as a conductor at the Uzbek State Theatre of Opera and Ballet (1994–6) before being appointed director of the Uzbek Youth Theatre (1996–8) and then principal conductor of the National SO of Uzbekistan (1998). Epic elements associated with Uzbek folklore are fused into a language also characterized by lyricism and comedy; a number of his works depict folk heroes or other mythical subjects and often reflect the composer's interest in the sounds and stylistic archetypes of ancient Uzbek ritual. He is equally successful whether writing music for the theatre, concert hall or pop group.

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(selective list)

Pf Trio, 1985; Pf Conc., 1986; Sonata-Poem, vn, pf, 1987; Dastan music, chbr orch, 1994; Oriental Capriccio, cl, pf, 1994; Solntse nad mel'nitsoi: [Sun above the Mill] (children's musical), 1994; 12 mesyatsev [12 Months] (musical after S. Marshak), 1995; Snezhnaya koroleva [Snow Queen] (musical after H.-C. Andersen), 1996; Tainstvennaya kniga [Mysterious Book], 1997; Morozko [Snowman], 1998; over 50 incid music scores, 20 film scores, romances and songs

RAZIA SULTANOVA

Erhard [Erhardi], **Laurentius** (*b* Haguenau, Alsace [then in Germany], 5 April 1598; *d* Frankfurt, 6 Nov 1669). German composer. He took his master's degree at Strasbourg, where he was probably a pupil of C.T. Walliser. From 1619 he taught in Saarbrücken, Strasbourg and Haguenau. On 27 January 1625 he became Kantor of the Gymnasium at Frankfurt and became responsible for the music at the choir school at the Katharinenkirche with J.A. Herbst, who exerted a decisive influence on his activities as a music teacher. His duties included the performance of choral music with his school choir at the two leading Frankfurt churches, the Katharinenkirche and the Barfüsserkirche (where Herbst was Kapellmeister). His portrait is reproduced in Valentin. Apart from two funeral pieces (published in 1645 and 1664) only six chorale settings by Erhard have survived. They were included in his *Harmonisches Chor- und Figural Gesang-Buch, Augsburgischer Confession* (Frankfurt, 1659). This collective volume contains settings by 16 other composers too, of whom Schein (with 65) and Herbst (29) are the most frequently represented. As an appendix, Erhard published his *Compendium musices latino-germanicum* in 1660. It is one of the many musical textbooks for school use dating from this period in Germany and includes an index of musical terms. According to Walther it had already been published separately in 1640 (Fétis mistakenly mentioned another edition of 1669).

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ADAM ADRIO/DOROTHEA SCHRÖDER

Erheben (Ger.). A term used by Leopold Mozart (*Versuch*, 1756) to imply a lifted off-the-string bowstroke. *See* BOW, §II, 2(vii) and AUFHEBEN.

Erhu [Erh-hu]. *See* CHINA, §III, 3(vii).

Erić, Zoran (*b* Belgrade, 6 Oct 1950). Serbian composer. A graduate of the Belgrade University of the Arts, he took the master's degree in composition there under Rajičić in 1980. He also studied at the Orff Institute in Salzburg and with Lutosławski in Grožnjan. He has taught at the Mokanjac School of Music and, from 1977, at the music faculty of the University of the Arts. His early works were influenced by contemporary Polish composers, though in works such as *Mirage* (1982) and the ballets *Jelisaveta* and *Medeja* he developed his own personal expression and sound palette using synthesizer and electronic piano. His later, postmodernist works use rock rhythms (e.g. in *Off*, 1982) and repetitive melodic structures, and suggest jazz improvisation in addition to the Polish influence. *Cartoon* for strings and harpsichord and the choral work *Subito* are a play on emotional responses, while *Talea Konzertstück* makes use of paraphrase and irony. His works have received several awards, including the prize of the Association of Serbian Composers (1982) and the Stevan Hristić, BEMUS and Petar Konjović prizes of the City of Belgrade.

WORKS
(selective list)

Stage: Banović Strahinja [Elizabeth] (ballet), 1981; Jelisaveta (ballet), 1982–3; Medeja [Medea] (ballet), 1991; incid music

Vocal: Subito, 2 B, female chorus, pf, tape, 1984; Slovo Silvana (A Word of Siluan), chorus

Inst: Iza sunčevih vrata [Behind the Sun's Door], orch, 1973; Mirage, pf, synth, orch, 1979; Off, db, 12 str, 1982; Cartoon, 13 str, hpd, perf. 1984; Nicht für Elise, pf, 1989; Talea Konzertstück, vn, str, 1989; Slika Haosa III, Helijum u majloj kutiji (Images of Chaos III 'Helium in a Small Box'), str, 1991

El-ac: Slika Haosa I, Velika, crna molja na Jupiteru (Images of Chaos I 'Big Red Spot on Jupiter'), hpd, cptr (MIDI), 1990; Slika Haosa II, Abnormalni udarci Dogona (Images of Chaos II 'Abnormal Dogon's Strokes'), b cl, pf, perc, cptr (MIDI), 1991

Principal publisher: Udruženje Kompozitura Srbije

Principal recording companies: PGP-RTB (Produkcija gramafonskih ploča-Radio-television, Belgrade), Factory Communication

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'On Being Silent', *New Sound*, no.7 (1996)

ROKSANDA PEJOVIĆ

Ericchelli, Pasquale. *See* ERRICHELLI, PASQUALE.

Erich, Daniel (*b c*1649; *d* 30 Oct 1712). German organist and composer. His family probably came from Lübeck, where his father, also Daniel, was a lutenist and maker of stringed instruments. In 1677 St Mary's Church bought a tenor *viola da braccio* from his father for Buxtehude's use in concerted works from the choir loft. In these, the son played continuo on the positive organ from 1675 to 1679, strengthening Gerber's assertion that he was a pupil of the Lübeck master. Erich became organist of the parish church in Güstow, south of Rostock, where he was unsuccessful in persuading the church to have Arp Schnitger rebuild the organ. However, he gave the opening recital on the new organ Schnitger had built for the castle church at Dargun in 1700 and was celebrated in a poem written for the occasion: 'So come then, Master Erich, thou son of Buxtehude in the fair art he has entrusted to you, come and display your fruit from this head of the muses on this organ which here has been built'.

Only a few of his chorale settings survive, each one adopting a different technique. *Allein zu dir* follows Buxtehude's practice of *Vorimitation* while *Christum wir sollen loben schon*, presumably a *pleno* setting, employs the chorale as a bass. *Es ist das Heil* is a three-part *manualiter* setting which dissolves the chorale melody in a much more abstract manner. The six verses to *Von Gott will ich nicht lassen* give ample proof that Erich was not only fluent in the keyboard idioms of his time, but also aware of the variation technique of his northern predecessors such as Scheidt.

WORKS

Allein zu dir, Herr Jesu Christ, org, *CH-W*, *NL-DHgm*; ed. K. Straube in *Choralvorspiele alter Meister* (Leipzig, 1907) [from an autograph of J.G. Walther's in Königsberg that was destroyed in 1945]
Christum wir sollen loben schon, org, *US-NH*
Es ist das Heil uns kommen her, org, Plauener Orgelbuch (1708); ed. F. Dietrich in *Elf Orgelchoräle des siebzehnten Jahrhunderts* (Kassel, 1932)
Von Gott will ich nicht lassen, org, *NL-DHgm*

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K.J. Snyder: *Dieterich Buxtehude: Organist in Lübeck* (New York, 1987)

HUGH J. McLEAN

Erich [Erichius], **Nicolaus** (*b* Andisleben, nr Erfurt, 26 Feb 1588; *d* Jena, 31 Aug 1631). German composer. He was educated at Leipzig University and became a musician at the Weimar court about 1612. In 1614 he succeeded Georg Quitschreiber as Kantor of the town church at Jena and probably held the post until his death. The organist at this church was Caspar Trost, and both the nature and style of the two composers' works are similar. Most of Erich's few surviving pieces are occasional motets for weddings and other celebrations. He also contributed to Burckhard Grossmann's anthology *Angst der Hellen* (RISM 1623[14]), which consists of settings of Psalm cxvi by 16 different composers, among whom were Michael Praetorius and Schütz; the central section of Erich's setting reappeared in another collection (1637[3]). Erich's musical roots lay in the 16th century, though he was not unaffected by later developments. Several of his works are explicitly based on one of the modes; another feature typical of the 16th century is that he saw the treatment of a musical phrase as more important than a faithful rendering of the words, which led to some awkward accentuation. On the other hand he made definite attempts at word-painting in pieces for few voices, made increasingly frequent use of sequences and short contrasting motifs and adopted the basso continuo.

WORKS

Brautlied Petri Leopoldi, 6vv (Jena, 1615)
3 funeral pieces (Jena, 1616–19); mentioned in Werner (1936)
Canticum gratulatorium, 5vv (Jena, 1617)
1 funeral piece, in Leichenpredigt auf Petr. Erh. Theodoricus (Jena, 1619)
Das ist mir lieb (Ps cxvi), 5vv, 1623[14]; partly repr. 1637[3]
Kommt herzu, lasst uns, 6vv (1619); see Werner (1951)
2 motets, 5vv, *D-Bsb*
2 psalms, *LEm*, *MÜG*; see Fischer

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A. Werner: 'Die fürstliche Leichenpredigtsammlung zu Stolberg als musikgeschichtliche Quelle', *AMf*, i (1936), 301–56
C. Wolff: Preface to *Anguish of Hell and Peace of Soul: a 1623 Collection of Sixteen Motets on Psalm 116 by Michael Praetorius, Heinrich Schütz and Others*, ed. C. Wolff with D. Melamed (Cambridge, MA, 1994)

A. LINDSEY KIRWAN

Erickson, Raymond (*b* Minneapolis, 2 Aug 1941). American harpsichordist and musicologist. He graduated from Whittier College, California in 1963 and took the PhD in history of music in 1970 at Yale University, where he worked with Claude Palisca, William G. Waite and Lawrence Gushee. He studied the piano with Nadia Reisenberg and the harpsichord with Ralph Kirkpatrick and Albert Fuller. He also did post-doctoral research at the IBM Systems Research Institute, New York. In 1971 Erickson joined the faculty of Queens College, CUNY. From 1978 to 1981 he was music department chair and oversaw the transformation of the department into the Aaron Copland School of Music, of which he was the first director. In 1993 he was named dean of faculty for the Division of Arts and Humanities; he was also made a member of the doctoral faculty of the Graduate Centre, CUNY, in 1976. His work with Albert Fuller, with whom he studied for three years as a special student without fee, led to association with the Aston Magna Foundation beginning in 1973; he has been instrumental in the development of the Foundation and in organizing its summer programmes.

Erickson's professional work has ranged from writing on computer applications in musicology (particularly on DARMS, an encoding system for programming musical scores) to translating medieval treatises. He has presented concert and radio performances, has helped revive the practice of improvising when performing Baroque and Classical works and has made a number of commercial recordings.

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trans.: *Musica enchiriadis and Scolica enchiriadis*, ed. C.V. Palisca (New Haven CT, 1995)
ed.: *Schubert's Vienna* (New Haven, CT, 1997)

PAULA MORGAN

Erickson, Robert (*b* Marquette, MI, 7 March 1917; *d* San Diego, 24 April 1997). American composer. He studied at Michigan State University and Hamline College [now University] (BA 1943, MA 1947). His composition teachers included May Strong, Wesley La Violette, Ernst Krenek and Roger Sessions. After service in the Army (1943–6), he taught at the College of St Catherine, St Paul (1947–53), San Francisco State College (1953–4), the University of California, Berkeley (1956–8), San Francisco Conservatory (1957–66) and the University of California, San Diego (1967–87), whose music department he co-founded with Wilbur Ogden in 1967. He received a Ford Foundation Fellowship (1951) and a Guggenheim Fellowship (1966) in addition to awards from the NEA (1977), the American Academy and Institute of Arts and Letters (1981), the AMC (1984) and the Kennedy Center (1985).

Erickson's early music (until 1957), while rooted in the contrapuntal style of Bach and the Flemish masters, reflects a modernist sensibility influenced by Berg and Schoenberg. Later his compositions became more experimental, making use of technical virtuosity (on both traditional and handmade instruments), taped sound-collages, graphic notation and (limited) improvisation. From 1968 to 1978 natural sounds, including speech-sounds, appeared frequently in his works, often involving or responding to environmental factors. As he became increasingly immobilized by serious illness, his music turned inward, either towards the folk music of his Swedish-American forebears, or towards a simplified musical language characterized by drones, consonance and extended, slow-moving forms. In all four periods clearly articulated structures, colourful instrumental writing, wit and expressivity are common stylistic features. Both his music and his influential writings (on such topics as ancient Greek and Chinese tunings, phonetic influences on music, teaching Mahlerian orchestration and contrapuntal composition) are marked by a directness of address and a frank engagement with performers and audience.

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Orch: Introduction and Allegro, 1948; Divertimento, fl, cl, str, 1953; Fantasy, vc, orch, 1953; Variations, 1957; Chbr Conc., 1960; Sirens and Other Flyers III, 1963–5; Rainbow Rising, 1974; White Lady, wind, 1975; Garden, vn, small orch, 1976–7; East of the Beach, 1980; Auroras, 1982, rev. 1985; Corona, 1986

Chbr: Str Qt no.1, 1950; Trio, vn, va, pf, 1953; Str Qt no.2, 1956; Duo, vn, pf, 1957; Conc., pf, 7 insts, 1963; Scapes I–II, 'A Contest for 2 Groups', ens, 1966; Drum Studies, 2/3 tubular drum sets, 1968; Cradle I–II, 1971: 3 tubular drum sets, ens; 4 tubular drum sets, ens; Loops, ens, 1972–3; Perc Loops, 1973; Night Music, tpt, ens, 1978; Taffytime, ens, 1983; Solstice, str qt, 1984–5; Qnt, fl, cl, tpt, va, vc, 1985; Corfu, str qt, 1986; Trio, cl, vc, hp, 1986; Recent Impressions, ens, 1987; Fives, eng hn, b cl, va, vc, pf, 1988; Music for Tpt, Str and Timp, tpt, str qnt

Solo: Pf Sonata, 1948; Toccata 'Ramus', pf, 1962; General Speech, trbn, 1968; High Flyer, fl, 1969; Kyrl, tpt, 1977; Quog, fl, 1978; The Pleiades, vn, 1981; Dunbar's Delight, timp, 1985

VOCAL

Choral: Motet 'Song of Songs' (Bible), SATB, 1943; 2 Christmas Choruses, SATB, 1944; The Star Song (R. Herrick), SSA, 1944; Be Still My Soul (A.E. Housman), SATB, 1945; 5 Job Choruses (Bible), SATB, 1946; Pastorale (J. Mayhall), S, T, SATB, str qt, 1953; The End of the Mime of Mick, Nick and the Maggies (J. Joyce), SATB, 1963; Do It (D. Peterson, found material), spkr, 2 choruses, bn, db, gong, 1968; Mountain (Erickson), S, SA, chbr orch, 1983

Solo: 3 Rilke Songs (R.M. Rilke), S, pf, 1940; 3 Contralto Songs (M. Ruddock), C, pf, 1945; The 1945 Variations (De profundis), Bar, pf, 1945–6; The Idea of Order at Key West (W. Stevens), S, fl, cl, tpt, va, vc, 1979; Postcards (Erickson), Mez, lute, 1980; 3 Songs for the Five Centuries Ens (R. Erickson), S, Ct, va da gamba, hpd, 1981–2; Sierra (Erickson), T, chbr orch, 1984; 2 Songs (Erickson), S, cl, va, pf, 1986

ELECTRO-ACOUSTIC

Tape and insts: Piece, 2 toy pf, tape, 1965; Ricercar à 5, (4 trbn, tape)/5 trbn, 1966; Ricercar à 3, (db, tape)/3 db, 1967; Pacific Sirens, ens, 2-track tape, 1969; Nine and a Half for Henry (and Wilbur and Orville), ens, 2-track tape, 1970; Oceans, tpt, 4-track tape, 1970; Summer Music, vn, tape, 1974

Tape and vv: Cardenitas 68 (Erickson), S, rec/wooden fl, bn, trbn, db, perc, tape, 1967–8; Down at Piraeus (Plato, Erickson), S, SATB, 2-track tape, 1967–8

Tape: Roddy, 1966; Birdland, 1967

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J. McKay: *Music of Many Means* (Lanham, MD, 1995)
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CHARLES SHERE

Ericourt, Daniel (*b* Jossigny, Seine-et-Marne, 12 Dec 1903; *d* Greensboro, NC, 21 June 1998). American pianist and teacher of French birth. A child prodigy, he became a pupil of Roger-Ducasse and at the age of nine entered the Paris Conservatoire, where his teachers were Santiago Riera for piano and Nadia Boulanger for harmony and counterpoint. A fellow-pupil was Copland, whose music Ericourt was the first to play in public. After graduation he decided to pursue studies with Roger-Ducasse and Riera for a further four years. In 1926 Ericourt went to the USA and taught at the Cincinnati Conservatory while continuing to pursue an active career on both sides of the Atlantic. He appeared with conductors such as Monteux, Reiner, Fritz Busch, Celibidache and Markevitch. For many years on the staff of the Peabody Conservatory, Baltimore, he subsequently taught at the University of North Carolina, Greensboro.

Ericourt's childhood contact with Debussy had a strong influence on his development, and he was a Debussy interpreter of striking individuality and power, as is borne out in three recordings from the late 1950s. He composed a few piano pieces and made some arrangements of songs by Ravel and Debussy.

JAMES METHUEN-CAMPBELL

Erier, Thomas. *See* HERIER, THOMAS.

Erigena, John Scotus. *See* JOHANNES SCOTTUS ERIUGENA.

Eritrea. Country in East Africa. With an area of 93,679 km² and a population of 3·81 million (2000 estimate), it borders the Red Sea to the north and east, Ethiopia to the south and Sudan to the West. There are nine major ethnic groups: Tigrinya-speaking Tigré, Tigré, Saho, Afar, Hadareb (Hedareb), Bilen, Kunama, Nara and Rashaida. The majority are Christian and Muslim and the official language is Tigrinya, but Arabic, Afar and Somali are also spoken. Approximately one million Eritrean refugees live in the Sudan, Ethiopia, Canada, the USA, Sweden, Italy and Saudi Arabia. Eritrea achieved independence from Ethiopia in 1993. Both countries retain close cultural ties, sharing similar musical traditions.

1. The Rashaida. 2. The Tigrinya and Tigré. 3. Recent developments. 4. Research.

1. THE RASHAIDA. The Rashaida people are Muslims who live a nomadic life in the Sahel desert. Men and women celebrate life-cycle events separately and privately. However, some celebrations marking the end of Ramadan and Eritrea's independence are performed in the public domain. These songs and dances, accompanied by a one-sided bowl-shaped drum, are performed in a group. Songs are responsorial and antiphonal, and dances are arranged in a large semicircle where women alternate two at a time dancing in the centre while men and other women clap and sing in parallel 4ths and 5ths, interspersed with women's ululation. J. Jenkins recorded brief examples of Rashaida, Bedawi (Beni Amer), Nara (Baria), Tigré, Afar (Danakil), Asa'orta (Assaorta), Bilen and Kunama music (*Ethiopia III*, 1974).

2. THE TIGRINYA AND TIGRÉ. The Tigrinya and Tigre peoples live primarily in Seraye, Akele Guzai and Hamasien regions. Their secular songs are influenced partly by Amhara (Ethiopia), Sudanese and Italian musics, and they share *tezetā* and *bāti qeñet* (interval sets of six pitches, including the referent pitch and its octave equivalent) with the Amhara, but they also employ other *qeñet* (or *qəñət*). The form is strophic in responsorial or antiphonal style, with an introduction, postlude or coda section and a refrain. Each verse uses a different text, but melodic phrase groupings are repeated in sequence, i.e. *AABA*, *ABACA* or *AABBCA*. A new song is defined by a different text, not by a new melody. Topics of texts can be personal, but they also often reflect the overall political climate. Melodic phrases are in litanic form, such as that of meditative songs. Skilled performers can modulate to different octaves or *qeñet*. Variations in style may include vocal slides, glissandos, interjections, ornaments, melodic variation and overlapping melodic lines between vocal and/or instrumental accompanying parts. The elements that give the music its special character include improvisation (most prevalent in the text) and rhythmic and metrical interplay. Vocal and instrumental parts often exhibit different metres and melodic variants that are linked by an obvious or implied timeline.

Traditional Tigrinya songs of the early 1960s still popular today include: *Yafreki* ('I love you'), *Fikiri* ('Knowledge'), *Ghize* ('Time'), *Tehagosei Nebsei* ('My Soul rejoices'), *Misganan miftanin* ('Thanks and Encouragement'), *Gruman* ('It is wonderful'), *Adeie* ('My country'), *Asmara*, *Negusse* ('King') and *Kadem modieyo* ('My sorrow is gone'). Songs are accompanied by the *krar*, a six-string lyre plucked with or without a plectrum, or *masēnqo* or *cherawata*, a single-string, bowed spike lute with a diamond-shaped resonating box, and/or *kabaro* or *korobo*, a double-barrelled cylindrical drum. Individuals who pray, meditate and sing praises to God often accompany themselves on the *beganna* (or *bägänna)* 10-string plucked lyre. Among Muslims, males and females perform songs and dances separately, often accompanied by tambourine, *dube* (one-sided, bowl-shaped drum) and *kabaro*.

Morphological, stylistic and distribution variances occur. For example, *krars* found in Eritrea and performed by Tigré- and Tigrinya-speaking peoples have six metal strings rather than five gut, plastic or metal strings used in *krars* among the Amhara in Ethiopia. Eritreans prefer a resonating box consisting of a round metal bowl covered with stretched hide rather than the rectangular wooden box found in northern and central Ethiopia. The diamond-shaped *masēnqo* resonating box of the Tigré and Tigrinya in Eritrea are larger than those of the Amhara and Oromo found in Ethiopia. The *wāshint*, a hollow, end-blown flute with four finger holes, and *embiltā* (or *əmbilta*), a set of three and five end-blown flutes made of bamboo or thin-walled metal tubing, sometimes accompany dances of which the most notable is the *eskestā* whose trademark is the great variation of shoulder movements that correspond to the accompanying foot movement patterns. Overblowing allows the player to extend the range up to two octaves. More versatile and talented *wāshint* players own between six and twelve *wāshint* of varying lengths and diameters to accommodate various *qeñet* and pitch ranges. *Embiltā* are made of metal in the north due to proximity to industrial resource, but further south they are made of wood or bamboo. One set is usually played in triple metre using a hocket technique. *Embiltā* are played for social gatherings and wedding celebrations and traditionally not accompanied by other instruments.

3. RECENT DEVELOPMENTS. Before 1974 there was a plethora of solo vocalist-composers who accompanied themselves on the *krar* or *masēnqo*. After 1991, due to changes in government policy and social restructuring, musical groups and bands with their own soloists appeared with greater frequency and were often affiliated with local and/or regional cultural centres that lent their support to the government. Also, increased recognition of individual ethnic groups was the impetus for documenting and compiling musical traditions of all ethnic groups. Music was understood to influence and change peoples' attitudes, and was believed to be necessary for a community's well-being, as a teaching tool, and as a socially sanctioned form of expression. Political education and cultural presentations, such as performing music for purposes of mobilization for war and maintaining the peoples' morale, were the objectives of the *Keyahti' Embaba* (Red Flowers) cultural troupes during the late

1970s. These troupes consisted of thousand of children recruited by the Eritrean People's Liberation Front (EPLF). Teachers of one group from Dekemhare composed songs and music for the Red Flowers. They participated in public festivities, conferences, mass associations and workers' unions. As they gained public acceptance, they began to correspond with Red Flowers living abroad. During a 16-month period in 1983–4, they toured the front lines in the Sudan and in Eritrea in towns such as Karora, Marafit and Toker.

In the future, traditional music for life-cycle events will no doubt continue alongside burgeoning popular and traditional music groups, plus the growing recognition of the need for repositories of music and other art forms for which the National Museum of Eritrea in Asmara is a major advocate.

4. RESEARCH. Few publications focus specifically on Eritrean musics; those that do include 19th- and early 20th-century Italian sources and occasional remarks in works published by the Red Sea Press. There are also numerous indigenous oral and written chronicles and recordings in local languages available in varying formats, such as orally transmitted stories and song texts, radio and television broadcasts, electronic media, government documents and private educational, political and religious archives. These sources form the core of Eritrean music and are often the only extant references. Harold Courlander commented briefly on Tigrinya music (1944) and Cynthia Tse Kimberlin has written about aspects of Tigrinya and Tigré music (1976; 1980; 1986). Indigenous descriptive information on aspects of music that focus on secular and religious events of various ethnic groups were compiled during the 1980s by the Research Branch of the former EPLF, the Department of Politicization, Education and Culture, and later serialized and published electronically in *Eritrea Profile* (beginning in 1995).

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CYNTHIA TSE KIMBERLIN

Erk, Ludwig Christian (*b* Wetzlar, 6 Jan 1807; *d* Berlin, 25 Nov 1883). German editor of folksongs, teacher, choral director and composer. He received his first musical training from his father, Adam Wilhelm Erk, who was Kantor, cathedral organist and teacher at Wetzlar. In 1813 the family moved to Dreieichenhain in Hesse-Darmstadt where Erk took piano, organ and violin lessons. After his father's death in 1820, he went to Offenbach, where he entered J.B. Spiess's educational institute (at which he taught from 1824). His music teachers at Offenbach were the composer Johann Anton André, the violinist C. Reinwald and the organist J.C.H. Rinck. In 1826 he was offered a temporary appointment at the teachers' seminary at Moers on the lower Rhine; he founded and directed many music festivals in this area (including the Remscheid, Ruhrort and Duisburg festivals), and also performed as a piano soloist and in ensembles. He accepted a teaching appointment at the Royal Seminary in Berlin in 1835 and in 1836 became director of the royal cathedral choir. Soon after his arrival in Berlin, he joined the Singakademie (1836–47); he also taught music to the children of Prince Carl of Prussia (1836–8). In 1843 he founded a men's choral union in Berlin for the purpose of singing folksongs and established a similar organization for mixed chorus in 1852. He became royal musical director in 1857 and professor in 1876.

Erk's major contribution was as an editor of German folksongs, of which he amassed a large private collection. He was inspired by the ideals of the Swiss educationist J.H. Pestalozzi concerning the importance of a sense of folk culture, and the preservation and revival of folksong in schools and choral societies became his main goal, vigorously promoted through numerous publications. Although he never realized his aim of publishing a comprehensive German folksong book, he came near with *Deutscher Liederhort* (Berlin, 1856), which J. Grimm (see Ledebur) called 'the richest and most careful collection of our German folksongs'; after Erk's death F.M. Böhme reorganized and enlarged this work into three volumes (Leipzig, 1893–4). He did not, however, distinguish between authentic folksongs and folklike or popular national songs written by identified composers, and, among others, Brahms bitterly criticized the 1893–4 completion as too all-inclusive and lacking in artistic discrimination. In contrast to Zuccalmaglio, whose collections he attached in 1848, he viewed folksong less from the standpoint of aesthetic value than of type. His model was that of straightforward syllabic melody in the major key to a text of analogous, homely content and he composed many melodies of his own in this 'volkstümlich' idiom. This unpretentious tone determined the character of German school song for much of the 19th century and he published many collections with such titles as 'Liederkranz', 'Singvöglein', 'Deutsche Liedergarten', 'Jugendfreund', 'Frische Lieder'. In addition to more than 100 editions of folksongs and school song collections, Erk compiled over 20,000 song entries in 41 manuscript volumes, which are now in the Deutsche Staatsbibliothek, Berlin. His most widely disseminated collection was the three-volume *Deutscher Liederschatz* (1859–72), which went through many editions into the 20th century, was revised by Max Friedlaender, and is still widely known. He divided its contents into four categories: Volks- und Geschäftslieder, Vaterlandslieder, Soldaten- und Jägerlieder, Studentenlieder.

In addition to his folksong collections, Erk edited sacred and secular choral works and Bach's chorales and arias, made piano transcriptions (including one of Mozart's Requiem), and contributed to music dictionaries and periodicals. As well as composing melodies he also furnished folksongs with simple harmonizations. Influential as both teacher and choral director, Erk contributed frequently to journals and also produced works of theory in the attempt to raise the standard of school singing and promote his ideas during his years in Berlin, notably

Methodischen Leitfaden für den Gesangunterricht in Volksschulen (1834) and *Allgemeine Musiklehre*, with O. Tiersch (1885); he also edited the work of others (E.O. Lindner: *Geschichte des deutschen Liedes im XVIII Jahrhundert*, 1871). His own chronological list of his works and writings appeared in 1867. A full list of his collections is given by Salmen in *MGG1* with an example of one of his melodies in his hand.

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GAYNOR G. JONES, MICHAEL MUSGRAVE

Erke. Onomatopoeic word in the Amerindian language Quechua for an infant or weeping child, used to refer to two forms of instrument. Firstly, it describes an idioglot clarinet formed by inserting a cane (length 10–30 cm), slit to create a reed, into a cow- or goat-horn bell. It is played in many parts of the southern Andes (Bolivia, Argentina and Chile), and is usually confined to the rainy growing season. In Taríja, Bolivia, and northern Argentina the *erke* or *erkenchu* player typically accompanies himself with a small double-skin drum or CAJA. During Carnival the Jalqas, from near Sucre, Bolivia, combine paired 'male' and 'female' *erkes* (without drums) to perform melodies, which are sometimes pentatonic. Exceptionally, the smaller 'female' size is played by a woman.

Secondly, the *erke* exists as a side-blown trumpet, 2 to 6 metres long, made of cane, with a bell made from the dried skin of a cow's tail, animal horn or metal. It plays impressive fanfare-like figures, rarely moving outside a four-note compass (the major triad and its lower dominant). Performance is usually confined to the dry winter months as its sound is sometimes said to attract frosts. The *erke* or *corneta* trumpet is played in parts of northern Argentina (Jujuy and Salta provinces) and, more usually termed *caña*, in southern Bolivia (Taríja department). It is similar in construction to the *clarín* of Peru and Ecuador (*see* CLARÍN (3)).

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HENRY STOBART

Erkel. Hungarian family of musicians. They played a leading role in the country's musical life in the 19th century.

(1) Ferenc Erkel (*b* Gyula, county of Békés, 7 Nov 1810; *d* Budapest, 15 June 1893). Composer, conductor and pianist.

1. 1810–44. Erkel's ancestors lived in Pozsony (now Bratislava), where the name Erkel was recorded as early as the 16th century. His father and grandfather were both accomplished musicians; it was probably this that led to their move in 1806 to Gyula, where the grandfather became steward to the music-loving Count Ferenc Wenckheim and the father held the post of schoolmaster and conductor of the church choir. Erkel's father married Klára Ruttkay, daughter of a farm bailiff also in Count Wenckheim's service, and Ferenc was the second of their ten children. The head of the Gyula county administration, notary public and deputy sheriff, Albert Rosty, had studied in Vienna and developed a love of chamber music, especially Beethoven's. Chamber music evenings were frequently held at Rosty's house, in which Erkel's father and József Wagner, an outstanding cellist also in Count Wenckheim's service, took part; the young Ferenc would often turn the pages for the performers. 20 years later his first compositions were published by József Wagner in Pest, and it was on Rosty's recommendation that he was engaged by the Hungarian Theatre as an opera conductor.

From 1822 to 1825 Erkel attended the Benedictine Gymnasium in Pozsony, and at the same time studied with Heinrich Klein, a well-known music teacher whose activities as composer of church music for the school services presumably inspired Erkel's own first composition, of which only the name, *Litánia* ('Litany'), has survived. At this time Pozsony, not far from Vienna and mainly German in culture, was one of the few Hungarian towns outside Pest with a relatively high standard of musical life. Erkel heard Liszt play in 1823, and also heard the popular Hungarian dance tunes of János Bihari, who gave performances with his orchestra in Pozsony on the occasion of Queen Carolina Augusta's coronation in 1825. Three years later, in Gyula, Erkel had the opportunity for renewed contact with specifically Hungarian music, when a travelling company performed József Ruzitska's *Béla' Escape*, first produced (1822) in Kolozsvár (now Cluj-Napoca, Romania) and the most popular indigenous Singspiel before the appearance of Erkel's own works. It was at about this time that he moved to Kolozsvár, centre of the thoroughly Hungarian cultural and intellectual life of a large area of the country. The move largely determined the direction of his career, for Kolozsvár was the cradle of Hungarian theatre and, to some extent, of Hungarian opera as well. He taught the piano and became an excellent pianist; there he gave his first concerts, composed his earliest piano pieces and probably in November 1834 began his long career as an opera conductor. In February 1835 the theatre and opera company moved to Nagyvárad (now Oradea, Romania) and soon from there to the capital, where partly from this ensemble was formed the Hungarian theatre company of Buda (forerunner of the Hungarian Theatre in Pest). The Buda company's first performance took place on 2 April 1835, and Erkel, acting as its opera conductor, settled in the capital at about that time. When the company was



Ferenc Erkel: lithograph by J. Pataki

beset by financial difficulties, he was temporarily employed (from November 1836) by the (German) Municipal Theatre of Pest, but in January 1838 he was engaged by the six-month-old Hungarian Theatre and from then on his name was inseparably bound up with the history of Hungarian opera.

Within a short time of his arrival, Erkel had become the capital's most highly regarded pianist, with a repertory including concertos and other works by Moscheles, Hummel, Herz, Thalberg and Field. Although he was the first to perform a work by Chopin in Pest (the E minor Concerto, in 1835), in his tastes and style at the piano he did not join ranks with the Romantics. As he became older, he turned increasingly to the Viennese Classics, in particular to Mozart. As a composer Erkel also felt the effects of Pest's exceptionally lively musical life, although only some 20 works, in both larger and smaller genres, date from before his 30th year. Most of these are now lost, but from the surviving works (and known titles) it is clear that from the outset of his career he was attempting to create his style from a Hungarian musical language. This led him to produce successive arrangements of the well-known Rákóczi song and Rákóczi march and to use Hungarian dances (*verbunkos*) as themes for sets of variations. Although in his maturity he increasingly incorporated folklike elements in his music, he never, owing to his time's less sophisticated understanding of the folk idiom, absorbed it as intensively as did Bartók and Kodály in the 20th century. Thus in his first published work, the *Duo brillant* for violin and piano (?1838), composed for Vieuxtemps, Erkel was satisfied that its use of 'airs hongrois' was sufficient to constitute a Hungarian national style, and through this duo, it was indeed the Adagio for horn and piano (1838) and theVariations for cello and piano (1839) that Hungarian themes in concert works were heard outside Hungary slightly before Liszt's arrival on the scene. It was after Liszt's brilliant triumph in Pest during the 1839–40 season that Erkel decided not to compete with the great virtuoso on the concert platform; his last notable piano piece is a Capriccio (*Erinnerungen an H.W. Ernst*) composed in 1840, which consists of variations on a Paganini theme performed by the violinist Ernst at a Pest concert.

Erkel composed his first opera, *Bátori Mária*, remarkably quickly considering its advance over earlier experiments in Hungarian opera. From its first performance (8 August 1840), he was acknowledged as a leading composer. Erkel's style in *Bátori Mária* consisted largely of the forms and character types of contemporary Italian and French opera infused with the melodic patterns of the instrumental *verbunkos*, and an attempt to build up the finales as large, coherent concluding scenes. He used a large contemporary orchestra, with some effective choruses. The overture was first performed much later (11 November 1841); Erkel subsequently added new arias, and in 1858 he rewrote the opera. It was revived in 1860 but did not remain in the repertory.

With the success of his first opera, Erkel devoted his composing efforts exclusively to the stage, and two months after the première a new libretto was in preparation, again by Egressy and based on a play. The new work, *Hunyadi László*, first performed in 1844, became the most successful of his operas in Hungary. From the early 1850s provincial companies began to include it in their repertories; one of them performed a shortened version of it in Vienna in 1856, two others in Zagreb and Bucharest in 1860. However, Thalberg's attempt in 1846 to introduce the opera to Paris failed, as did Liszt's endeavours to have it performed in Weimar in 1856–7. The only parts to find acceptance outside Hungary during the 19th century were the march, written about 1847, a coloratura aria composed in 1850 for Mme La Grange and the overture, composed in 1845 and Erkel's finest orchestral work, which Liszt conducted in Vienna a year after its composition. Liszt found it convincing proof of the feasibility of treating Hungarian instrumental dance music symphonically. The opera joins Italian and Viennese Classical influences to indigenous ones, evident in the highly developed recitative and the incorporation of features from popular dances. From the *verbunkos* Erkel made use of the 'Hungarian scale' with its two augmented

Ex.1 'Hungarian scale' (cf Liszt: Sonata in B minor, beginning)



2nds (ex.1), of certain rhythmic patterns, especially the choriamb (ex.2), of the *bokázó*, a characteristically

Ex.2 The choriamb (cf Kodály: *Háry János*, Intermezzo)



Hungarian cadential figure which Liszt termed the *cadence magyare* (ex.3), and of the dance's expression, both heroic

Ex.3 Bokázó cadence (cf Liszt: *Coronation Mass*, Benedictus, vn solo)



and (in the slow, minor mode first section) deeply mournful, even tragic. He also made dramatic use of the *verbunkos* tripartite form, each section faster in tempo and having new thematic material, as exemplified in the

aria added for Mme La Grange. From the *csárdás* Erkel drew upon the dramatic sectional climaxes and the dance element itself. These features, the use of recurring thematic material and the large, unified finales create *Hunyadi László*'s sense of overall dramatic coherence.

In his perpetual and enthusiastic search for fresh librettos, Erkel was also aiming at a new and native genre, the *népszínmű*, popular plays with musical insertions resembling the English ballad opera. His close imitation of Hungarian melodies of the time, even to the point of taking over some of them unaltered, gave his interpolations of popular songs and original songs composed in the same style an immediate and lasting success. The founder of this new genre was Ede Szigligeti (1814–78), a friend of Erkel's who was a stage manager and a dramatist at the National Theatre. Some of the *népszínmű* became known in the provinces and outside Hungary more quickly than his operas; *Két pisztoly* ('Two Pistols') and *A rab* ('The Prisoner') were performed in German translation in Vienna with great success. It is regrettable that, from this basis in popular song, Erkel was not to evolve a more ambitious lied style, but without a theatrical stimulus his music lacked lyric inspiration. The Hungarian national anthem (1844), which he composed during the same period as the *népszínmű*, has achieved popularity for its hymn-like qualities, not its lyrical ones.

2. 1845–93. Although he continued to produce shorter works, it seemed as if Erkel's creative powers had been extinguished or at least temporarily exhausted; after *Hunyadi László* he wrote almost nothing of significance for some time. His composing activities must have suffered partly on account of his numerous other commitments, including his demanding position as conductor at the National Theatre, where he moulded a permanent ensemble and a good orchestra from the opera company. The need to provide for his nine children meant giving private lessons in addition to his work in the theatre, and the censorship introduced after Hungary's defeat in the 1848 wars of liberation and the resulting oppression also caused difficulties for him and for the theatre. Further demands on his energy were made by the Philharmonic Concerts which he founded and, from 1853 to 1874, also conducted and occasionally took part in as piano soloist. In this relatively fallow period, he composed a pantomime *Sakkjáték* ('A Game of Chess') in 1853 for the National Theatre's masked ball (the music of which is unknown), and then an impressive funeral chorus for male voices, *A halálnak éjszakája* ('The Night of Death'), which was sung at the obsequies of the statesmen Széchenyi (1860) and Kossuth (1894), as well as at the burial of the German composer F.R. Volkmann (1883) and of Erkel himself. An orchestral composition from this period, the *Csárdás* (1853), is probably identical with the ballet interlude from the later opera *Bánk bán* (1861), into which Erkel also incorporated the even earlier *Keserű bordal* ('Bitter Drinking-Song', ?1845). In much the same way he used the *Magyar induló* ('Hungarian March') of 1850 in an opera *Erzsébet* (1857), which was hastily assembled in collaboration with the Doppler brothers on the occasion of a visit by the imperial couple; Erkel was responsible for the opera's striking second act.

After the defeat suffered by Austria in the campaign against the Italians, the heavy oppression of Hungary was relaxed, reviving in Erkel the hope he had been fostering ever since the completion of *Hunyadi László* of composing an opera on the censored play *Bánk bán*. Before 1859 there had been no purpose in settling down to serious work on the score, but in order to complete it as quickly as possible he called upon the help of his two most talented sons, (2) Gyula Erkel and (5) Sándor Erkel. From this time on, his opera scores reveal the increasingly important collaboration of these two, especially Gyula. The première in 1861 of *Bánk bán* was enormously successful, and Erkel was at the summit of his career. The story of the 13th-century revolt against the queen's hated foreign court seemed to have set free repressed passions in the composer. He filled his opera with broad, immediately striking melodies whose new flexibility is a direct result of the influence of folksong. *Bánk bán* is the culmination of Erkel's stylistic procedures in *Bátori Mária* and *Hunyadi László*; in it he succeeded not only in constructing the various numbers in accordance with the formal principles of the *verbunkos*, but also achieved a newly vivid dramatic characterization in the big scenes (especially in the third act) through his handling of recitative and thematic transformation. In the concentration of both plot and music, there is a tendency towards chamber opera; the instrumental writing is chamber-like, both in solos and in ensembles. Erkel was particularly adept at evoking a pastoral nostalgia in instrumental passages composed in folk style; the cimbalom was used for the first time in composed music.

Bánk bán was the fruit of long years of organic growth, and Erkel never again managed in any of his later operas to write with such fire and spontaneity. His subsequent stylistic development followed two different paths. The first involved a simplification of his musical language and an increased realism comparable to that of *Carmen* (which was first performed in Hungary in 1876, conducted by Gyula Erkel), turned not to dramatic opera, but to comic opera peopled with peasants and ordinary townsfolk. In *Sarolta* (composed 1861–2) and still more in *Névtelen hősök* ('Unknown Heroes'; 1875–9) there are popular revels, the bride's farewell, drum signals, recruiting dances and the billeting of troops; this employment of folk customs and rustic life is more familiar from Rimsky-Korsakov's operas (though these were unknown in Hungary during Erkel's lifetime) and later from Kodály's *The Transylvanian Spinning Room*; Erkel found appropriate musical expression for it in the transpositions of old Hungarian folksongs, where the third and fourth lines drop by the interval of a 5th from the first two, in the development of vocal polyphony in ensembles and in a further individuation of instruments in the scoring.

Erkel's second path of later development was in nationalistic music drama, represented by *Dózsa György* (1864–6) and *Brankovics György* (1868–72), where he and his two sons pursued their stylistic experiments. Both operas were written on existing historical dramas, each with a tragic hero of strong character whose personal fate culminates in that of his people. In *Brankovics György*, composed to a prose libretto, Serbian and Turkish musical influences appear alongside Hungarian ones. The scale system employed is the major–minor one, although there are also derivations of the Hungarian scale and amalgamations of the different church modes (as in Liszt's late works), offering Erkel an opportunity for fresh melodic and harmonic patterns. The music is mostly continuous in a Wagnerian sense, but with organically inserted set numbers and large finales; the orchestra's role approaches

a Wagnerian level of relative importance. The chromaticism and such harmonic elements as the use of 13th chords and chords constructed of superposed 5ths show a marked similarity to the style of Liszt; the treatment of folk music foreshadows that of Bartók.

These later operas had no precedents in Hungarian opera and disconcerted audiences still under the spell of the more accessible *Hunyadi László* and *Bánk bán*. Thus the comic opera *Sarolta*, first performed in 1862, was dropped from the repertory after only six months, and the two ambitious music dramas disappeared within two years of their first performances in 1867 and 1874, partly too because their content was politically unacceptable to official circles. But Erkel's second comic opera, *Névtelen hősök*, first performed in 1880, owed its lack of success mainly to its uninteresting plot. As the participation of his two sons increased, Erkel's involvement in his compositions diminished, and, perhaps because Gyula and Sándor did not inherit their father's gift for creating an individual style, brilliant new ideas alternate in the later operas with unsolved musical problems. The last opera, *István király* ('King István'; 1874–84), mainly in Gyula's hand, shows no trace of Erkel's own musical personality, and is almost wholly under the shadow of Wagnerism. The enthusiasm which the public demonstrated at the première of *István király* (1885), reminiscent of the rapturous reception of *Bánk bán* nearly a quarter of a century before, is an indication of the changing times; but Erkel had not changed with them. After his death, however, the opera was staged only a few times.

Erkel's development had been something more than, and different from, an exchange of Italian number opera for Wagnerian continuity; the musical influences to which his style was exposed should not be discounted, but they were not its prime cause and merely gave it support or some particular nuance. His growth was determined partly by an inner organic evolution whose musical expression became more and more imbued with Hungarian melodic and formal elements, and partly by the requirements of the new spirit of the librettos he chose to suit his changing style. Except for the two comic operas, all his librettos were versions of Hungarian historical dramas which themselves show a development from the tragedy of individuals towards a popular theatre whose characters, often heroic, represent human fate within the framework of a great national drama or everyday village life. With *Hunyadi László* and *Bánk bán* in particular, Erkel created a native operatic style; they have never left the repertory of the Budapest Opera and have always been successful there. In the mid-20th century they have been taken into the repertories of several foreign opera houses, from Belgium to Finland and Moscow. *Brankovics György*, considered Erkel's masterpiece during his lifetime, was added to the repertory of the Budapest State Opera in the version by Rezső Kókai (1962).

As he approached old age, Erkel turned away from opera and once more to the needs of the provincial society in which he had been brought up, and especially, from the 1850s, to the increasingly active choral singing movement. From 1868 to 1881 he was principal conductor of the National Hungarian Choral Association (founded in 1867), and he directed festival concerts in Pest and in the provinces. Occasional works like the *Dalár-induló* ('Choral Society March') from 1872, a chorus to words by the poet and national hero Petőfi, 1892, and the Tattoo from *Névtelen hősök*, established Erkel as the leading early Hungarian composer for male choir. When he left the National Theatre in 1874, with the title of general music director, he was succeeded by Hans Richter. After this time, Erkel conducted only his own operas. He retained the title of general music director at the new Magyar Királyi Operaház (Royal Hungarian Opera House), whose company was formed from members of the National Theatre's opera division, but he seldom appeared there as conductor. When he finally gave up his regular appearances on the podium, he accepted the directorship of the Academy of Music, founded in 1875 with Liszt at its head, and remained there, also teaching the piano, until his retirement in 1887. He appeared as a pianist in public for the last time in 1890, playing Mozart's D minor Concerto with one of his own cadenzas, at a concert celebrating his 80th birthday. In 1892 he led a performance of his *Magyar király-himnusz* ('Second Royal Anthem') for men's choir and orchestra at a concert marking the 25th anniversary of the founding of the National Association of Choral Societies; it was his conducting farewell. His long and productive career ensured him a secure place in Hungarian music history, and his name is still linked to all his country's important musical institutions.

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OPERAS AND BALLET

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Bátori Mária (2, B. Egressy, after A. Dugonics, after L.V. de Camoëns: *Os Lusíadas*), 8 Aug 1840, ov., 1841; rev. version, 1 Feb 1858; march arr. pf (1846), ov. (1860)
Hunyadi László (4, Egressy, after L. Tóth), 27 Jan 1844, vs (1896), ov., 1845 (1846), arr. pf (1846)
Sakk-játék [A Game of Chess], ballet, J. Szén and Erkel, 2 Feb 1853; lost
Erzsébet [Elizabeth] (3, J. Czanyuga), 6 May 1857; collab. F. and K. Doppler
Bánk bán (3, Egressy, after J. Katona), 9 March 1861, vs (1957); orchd with G. and S. Erkel
Sarolta (comic op, 3, Czanyuga), 26 June 1862, ov. and excerpts arr. pf (1862); mainly orchd G. Erkel
Dózsa György (folk music drama, 5, later 4, E. Szigligeti, after M. Jókai), 6 April 1867, Hymnusz [Hymn] vs (1865), Rózsa végbúcsuja [Rózsa's Farewell] arr. pf (1867); collab. G. and S. Erkel
Brankovics György (folk music drama, 4, L. Odry and F. Ormai, after K. Obernyik), 20 May 1874; collab. G. and S. Erkel
Névtelen hősök [Unknown Heroes] (comic op, 4, E. Tóth), 30 Nov 1880, Takarodó [Tattoo] vs (1882); collab. G., S., E. and L. Erkel
István király [King István] (4, A. Váradi, after L. Dobsa), Budapest, Royal Hungarian Opera, 14 March 1885, Budapest, Opera; mainly G. Erkel

INCIDENTAL MUSIC

Velencei csajkás [Boatman of Venice], 7 insts, ?1834–6; lost
Alpenunschuld (J.N. Vogl), 1836, copy *H-Bami*; song
Kegyenc [Minion] (L. Teleki), 1841; lost
A kalandor [The Adventurer] (F. Ney), 1844
Két pisztoly [Two Pistols] (Szigligeti), 1844, vs (1844); collab. F. Doppler
A zsidó [The Jew] (Szigligeti), 1844
Nemesek hadnagya [The Squire's Lieutenant] (P. Kovács), 1844
Debreczeni rüpők [A Bounder from Debrecen] (Szigligeti), 1845; lost
A rab [The Prisoner] (Szigligeti), 1845, copy only *Bn*
Egy szekrény rejtelmei [The Secrets of a Wardrobe] (Szigligeti), 1846

Székely leány Pesten [A Székely Girl in Pest] (N. Pajor), 1855; collab. K. Huber, lost
Salvator Rosa, melodrama (A. Degré), 1855; collab. F. and K. Doppler
Késő ősznek hideg szele [Cold Wind in Late Autumn], song (E. Tóth), 1876 (1876); ? by G. Erkel

CHORAL

Litánia, chorus, orch, ?1825; lost
Hymnusz [National Anthem] (F. Kölcsey), chorus, orch, 1844 (1953); arrs. by Erkel: chorus, pf/org (1844); male vv (?1884)
Köri kördal [Song of the Circle] (J. Garay), unacc., 1844; in *Uj zenei szemle*, iv (1953)
Kar Ének Pestalozzi Emlékünnepére (Chorus for Pestalozzi's Commemoration], mixed chorus, org/hmn acc., 1846, E
A halálnak éjszakája [The Night of Death] (author unknown), male vv, unacc., ?1856 (?1884)
Magyar Cantate [Hungarian Cant.] (Szigligeti), solo vv, chorus, orch, 1867, copy in *H-Bn*; collab. G. and S. Erkel; as Ünnepi kantáta [Festival Cant.] (I. Raics) (1963)
Kiért ürítsem e pohárt? [Raise my Glass to Whom?], male vv, unacc., 1869–70, E
Dalár-induló [Choral Society March] (E. Ábrányi), male vv, unacc., 1872, E
Hymnus (First Royal Anthem) (Szigligeti), mixed chorus, orch, 1873, E; collab. S. Erkel
Buzgó kebellel [With Devout Bosom] (B. Göndöcs), male vv, org, 1875, *GYm*; ? by S. Erkel
Üdvözlő dal [Welcoming Song] (K. Szász), male vv, unacc., 1881; inc.
Magyar király-himnusz (Second Royal Anthem) (M. Jókai), male vv, orch, 1892; arr. female/mixed vv, pf by G. Erkel (1893)
2 songs (S. Petőfi), male vv, unacc., ?1892 (1892): 1 Elvennélek én, csak adnának [I should marry you if I caught you], 2 A faluban utcahosszat [Along the Street in the Village]

ORCHESTRAL

Phantasia és változatok Rákóczynak erdélyies nótájára [Fantasy and Variations on the Transylvanian Rákóczi Song], pf solo, orch, 1838; lost
Begleitungs Stimmen zu den Csel Variationen, pf solo, str, ?1839
Hunyadi László induló [Hunyadi László March], military band, ?1847; also arr. pf (?1847)
Magyar induló [Hungarian March], 1850, unpubd [incl. in op Erzsébet]; arr. pf, ?1852 (1852)
Csárdás, 1853, ? incl. in op Bánk bán]; lost
Díszinduló [Festival March], 1865, ? incl. in op Dózsa György]; lost
Ünnepi nyitány [Festival Ov.], 1887 (1960); mainly by G. Erkel

CHAMBER

Duo brillant en forme de fantaisie sur des airs hongrois concertant, pf, vn, 1837 (Mainz, ?1838); collab. Vieuxtemps
Adagio Bartay Endre 'Csel' című operájából vett témára [Adagio on a Theme from the opera 'Artifice' of E. Bartay], hn, pf, 1838; lost
Változatok Bartay Endre 'Csel' című operájából a magyar toborzó themájára [Variations on the Hungarian Recruiting Music from the opera 'Artifice' of E. Bartay], vc, pf, 1839; collab. J. Menter, lost
Magyar album-lap [Hungarian Albumleaf], va, pf, ?1890, in *Zenetudományi irások* (Budapest, 1980)

SONGS

with piano accompaniment unless otherwise stated

Ungarisches Nationallied (J. Eötvös), 1842, in *Der Ungar*, i (1842), suppl.
Szózat [National Anthem] (M. Vörösmarty), 1843 (1847)
Méhkashoz [Beehive] (J. Garay), children's song, 1845; lost
Auf einer Ungarhaide (J. Vogl), ?1845 (Vienna, ?1845)
Keserű bordal [Bitter Drinking-Song] (Vörösmarty), Bar, orch, ?1845; incl. in op Bánk bán, acc. arr. pf (?1861)
A magyarok istene [God of the Hungarians] (S. Petőfi), pf, hp, 1863 (1880)
Erdei madárka [Little Bird of the Forest] (Vörösmarty), 1870; acc. inc.
Románcz (M. Jókai), female v, 1887 (1887); from projected op, Kemény Simon

PIANO

Magyar változatok [Hungarian Variations], ?1834; lost
Magyar ábránd [Hungarian Fantasy], ?1834; lost
Albumlap [Albumleaf], 1839 (?1968)
Phantasia klavirra az erdélyi Rákóczy-dal themájára [Fantasy for Clavier on the Transylvanian Rákóczy Song], 1839; lost
Adagio and Presto, ?1839; part of larger, untitled work
Emlékül Liszt Ferenczre Rákóczy indulója [Souvenir for Liszt: Rákóczy's March], ?1840 (1840)
Rákóczy indulója könnyű módszerben zongorára [Rákóczy's March in the light manner], ?1840 (?1858)
Erinnerungen an H.W. Ernst: Introduction (Elegie von H.W. Ernst) und Capriccio, 1840 (?1840)
Der Ungar (1845)

ARRANGEMENTS FOR ORCHESTRA

Eskü (Il giuramento) (S. Mercadante), 1838 (1839)
Nemzeti dal (National Song) (Egressy), Budapest, Opera

(2) **Gyula Erkel** (*b* Pest, 4 July 1842, *d* Újpest, 22 March 1909). Composer, conductor and pianist, son of (1) Ferenc Erkel. From 1863 to 1889 he was third (later second) conductor of the National Theatre and of the Royal Hungarian Opera House, which opened in 1884; he appeared as a pianist in chamber concerts. He also taught the piano (and later singing) at the Academy of Music (1878–1908). From 1860 he was his father's main collaborator in composition. The opera *István király* and the much praised *Ünnepi nyitány* (Festival Overture) at least were their common work, or perhaps predominantly Gyula's. He also composed many *népszínmű*, a genre similar to the English ballad operas, incidental music, a ballet suite for orchestra, piano music, choruses and songs.

(3) **Elek Erkel** (*b* Pest, 2 Nov 1843; *d* Budapest, 10 June 1893). Composer and conductor, son of (1) Ferenc Erkel. From 1860 he was the bass-drum player of the National Theatre, and from 1875 to 1893 conductor of the People's Theatre, where he compiled and composed many *népszínmű* and some successful operettas.

(4) **László Erkel** (*b* Pest, 9 April 1844; *d* Pozsony [now Bratislava], 3 Dec 1896). Choral conductor and piano teacher, son of (1) Ferenc Erkel. Bartók was his piano pupil as a child in Pozsony (1892–3, 1894–6).

(5) **Sándor Erkel** (*b* Pest, 2 Jan 1846; *d* Békéscsaba, 14 Oct 1900). Conductor and composer, son of (1) Ferenc Erkel. He was timpanist at the National Theatre from 1861 but also began to conduct operas there in 1868. When Richter succeeded Ferenc Erkel as musical director of the National Theatre in 1874, Sándor became his excellent first conductor and later, after Richter's departure, musical director (1876–86). At the same time, under his directorship (1875–90), the concerts of the Philharmonic Society achieved a high artistic standard. As a composer he was only moderately gifted, but he helped his father in completing his opera scores.

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A. Aichová: 'Erkel a Bratislava', *SH*, iv (1960), 554 only
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I. Volly: 'Népdalváltozatok egy Erkel operadallamra' [Folktunes on an opera melody of Erkel], *Magyar zene*, vi (1965), 237–48
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DEZSŐ LEGÁNY

Erkin, Ulvi Cemal (*b* Istanbul, 14 March 1906; *d* Ankara, 15 Sept 1972). Turkish composer, pianist and conductor. In 1925 he won a competition enabling him to study at the Paris Conservatoire and at the Ecole Normale de Musique, where he took composition and piano classes with Jean and Noël Gallon and Nadia Boulanger. Returning to Turkey in 1930, he became a lecturer at the Ankara School for Music Teachers. In 1949 he was appointed director at the Ankara State Conservatory, where he had taught the piano for some time. In 1951 he became head of the piano department of Ankara State Conservatory, but continued to compose and conduct concerts in Turkey and elsewhere. One of the Turkish Five, Erkin made skilful use of traditional Turkish music, particularly its rhythm. His compositions at first reflected the influence of Impressionism, but as he matured Erkin displayed a colourful, more individual expression coupled with rich and varied orchestration. (*KdG*, M. Greve)

WORKS

Beş damla, pf, 1931; Pf Concertino, 1932; Str Qt, 1936; Duyuşlar, pf, 1937; Pf Conc, 1942; Bayram, 1943; Koçekçeler, dance rhapsody, 1943; Pf Qnt, 1943; Pf Sonata, 1946; Sym. no.1, 1946; Vn Conc, 1947; Sym. no.2, 1951; Symphonietta, str, 1951

Principal publishers: Ankara State Conservatory, Schott, Universal (Vienna)

FARUK YENER

Erkomaishvili. Georgian family of folksingers. They came from the region of Guria (western Georgia).

(1) **Gigo Erkomaishvili** (*b* Makvaneti, nr Ozurgeti, 1839; *d* Makvaneti, 7 May 1947). Son of Ivane Erkomaishvili, the brilliant *krimanchuli* (yodeller) and singer. Gigo became the leader of the famous Ensemble of Gigo Erkomaishvili which also included the excellent yodeller Giorgi Babilodze. In Tbilisi in 1907 this ensemble made one of the first recordings in Georgia of 42 songs, organized by the English company Gramophone. The ensemble made appearances throughout Georgia and in Leningrad (now St Petersburg), with recording sessions in 1929 in Leningrad. Gigo had ten children, three of whom, Artem, Anania and Vladimer, became famous folksingers.

(2) **Artem Erkomaishvili** (*b* Makvaneti, 22 Oct 1887; *d* Ozurgeti, 2 Feb 1967). Son of (1) Gigo Erkomaishvili. He was an expert in church-singing tradition and a songwriter. He sang a traditional repertory acquired from his family. From 1904 he studied a repertory of approximately 2000 church songs of western Georgia (Guria) with Melkisedek Nakashidze, himself a student of Anton Dumbadze. From 1909 he taught church singing in the town of Senaki in Samegrelo (western Georgia). After the establishment of the communist regime in Georgia in 1921 he taught only folksinging, leading choirs in Batumi (Achara) and Ozurgeti (Guria). During the milder political period of the early 1960s he recorded all three parts of several hundred church songs at Tbilisi Conservatory, material which remains mostly unpublished. He made appearances throughout Georgia, and also in Moscow and Leningrad in 1929, in addition to recording sessions. The trio formed by the Erkomaishvili brothers (Artem, Anania and Vladimer) was one of the most outstanding ensembles in Georgia during the 1940s–50s. Some of their versions of songs, particularly *Shavi shashvi* (Blackbird) remain very popular. Artem mostly sang the bass part, his singing style based on a deep knowledge of traditional singing and a feeling for its peculiar dissonant harmonies.

(3) **Anzor Erkomaishvili** (*b* Batumi, 10 Aug 1940). Ethnomusicologist, writer, publisher, the grandson of (2) Artem Erkomaishvili, he acquired his traditional repertory from his family. He graduated from the Tbilisi Conservatory as a choir conductor in 1969 and was a member of the Gordela ensemble which started performing church songs in the milder political climate of the early 1960s. In 1969 he became the leader of the Rustavi choir, the best-known Georgian folk ensemble, with numerous appearances in most Western countries, extensive recordings, international radio and TV appearances and awards (in Bulgaria, 1968; France, 1970; USSR, 1971; Georgia, 1982). During the 1970s and 80s he restored and republished early recordings of Georgian folksongs. He is the author of various articles and a book *Shavi shashvi chioda* (The Blackbird) about Georgian (Gurian) traditional singing.

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JOSEPH JORDANIA

Erlanger, Camille (*b* Paris, 25 May 1863; *d* Paris, 24 April 1919). French composer. His family, originally from Alsace, had settled in Paris where his father kept a milliner's shop. Although he showed talent for music quite early, he complied with his father's wishes and entered an industrial firm as a trainee accountant. However, several people who had noticed his musical gifts eventually persuaded his father to let him study at the Paris Conservatoire, which he entered in 1879, attending the classes of Georges Mathias (piano), Emile Durand and Antoine Taudou (harmony) and most notably Léo Delibes (composition). After winning second prize in the Prix de Rome competition in 1887, he won first prize the following year with his cantata *Velleda*, and stayed at the Villa Medici until 1891. The most important work he composed there was his *Saint Julien l'hospitalier*.

Erlanger was attracted to the stage rather than the concert hall, and his first dramatic work, *Kermaria*, was produced in 1897. It was coolly received by both the public and the critics, but he was more fortunate with *Le juif polonais* (1900), a great success which remained in the repertory of French opera houses until the 1930s. His only other opera to make its mark was *Aphrodite* (1906), from the novel by Pierre Louÿs. This work, tinged with an eroticism that was rather daring for its time, had a huge success at its première (with Mary Garden), and was performed 182 times in Paris up to 1926. Erlanger died suddenly from an attack of angina, leaving three works finished or almost completed: *Hannele Mattern*, *Forfaiture* and *Faublas*.

Erlanger was one of a generation of French operatic composers including such musicians as Bruneau, Hüe and Leroux on whom the influence of Wagner and Massenet weighed heavily. He had a solid technique, and his works bear witness to an assured sense of musical scene-setting and remarkable qualities of orchestration, most obvious in the large crowd scenes in *Le fils de l'étoile* and *Aphrodite*. However, despite these virtues and a harmonic language that did not shrink from surprisingly bold effects, he was handicapped by a lack of melodic inspiration which made it impossible for him to provide a wholly satisfying musical depiction of emotion or of his characters' psychology and state of mind. To compensate for this failing he devoted himself to working on complex thematic structures based on leitmotifs, which he called 'sujets musicaux'. They often produce no conspicuous musical outline but are indefinitely repeated, transposed and varied, thereby pointing up the often laboured quality of his music and emphasizing its lack of spontaneity.

Erlanger always chose librettos of a dramatic or tragic character, and tried his hand at subjects deriving from naturalism (*Le juif polonais*, *L'aube rouge*), symbolism (*Hannele Mattern*), themes of classical antiquity (*Le fils de l'étoile*, *Aphrodite*) and extreme *verismo* (*Forfaiture*, adapted from a film script), although he never truly succeeded in any of these genres. His best work is undoubtedly his 'légende lyrique', *Saint Julien l'hospitalier*, which deserves revival.

WORKS
(*selective list*)

STAGE

Kermaria (idylle d'Armorique, 3, P.-B. Gheusi), Paris, OC (Lyrique), 8 Feb 1897
Le Juif polonais (conte populaire d'Alsace, 3, H. Cain and Gheusi, after Erckmann-Chatrian), Paris, OC (Favart), 11 April 1900
Le fils de l'étoile (drame musical, 5, C. Mendès), Paris, Opéra, 20 April 1904
Aphrodite (drame musical, 6, L.-F. de Gramont, after P. Louÿs), Paris, OC (Favart), 27 March 1906
Bacchus triomphant (poème lyrique, 3, Cain), Bordeaux, Place des Quinquonces, 11 Sept 1909
L'aube rouge (drame lyrique, 4, A. Bernède and P. de Choudens), Rouen, Arts, 29 Dec 1911
Hannele Mattern (rêve lyrique, 5, J. Thorel and de Gramont, after G. Hauptmann: *Hanneles Himmelfahrt*), 1911, Strasbourg, 28 Jan 1950
La sorcière (drame musical, 4, A. Sardou after V. Sardou), Paris, OC (Favart), 18 Dec 1912
Faublas (comédie musicale, 6 tableaux), *c*1919, unperfd
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Imroulcaïs le roi errant (incid music, E. Doutté and F. Nozière), 1919, Paris, Alliés, March 1919
La reine Wanda (incid music, A. Legrand), Paris, Gymnase, 30 June 1919
La suprême épopée (film music, Legrand and H. Desfontaine), 1919, Paris, Salle Marivaux, spring 1919

OTHER WORKS

Vocal-orch: Didon (scène dramatique, L. Augé de Lassus), 3 solo vv, orch, 1887; Velleda (scène lyrique, F. Beissier), 3 solo vv, orch, 1888; Saint Julien l'hospitalier (légende dramatique, 3, tableaux 7 (M. Luguet, after G. Flaubert), 10 solo vv, chorus, orch (1894)
Inst: Au Rosenberg, valse styrienne, pf, (1893); La chasse fantastique, sym. poem (1893) [from vocal work St Julien l'hospitalier]; Sérénade carnavalesque, orch (1895); Kermaria, suite, orch (1897); Solo, F-tpt, pf (1901); Maître et serviteur, sym. poem after L. Tolstoy, *c*1911; Corcia, march, pf (1912)
Song cycles: 6 poèmes russes (A. Fête and others) (1892); Les caresses (J. Richepin) (1893); 2 mélodies (C. Delacour, Richepin) (1893); 2 mélodies (E. Guinand; Mendès) (1898); Mélodies (L. Fortolis and others) (1910); 3 mélodies (A. Glatigny, Richepin) (1910); Poèmes et chansons (P. Verlaine, Sully-Prudhomme, V. Hugo) (1911); 2 petits poèmes de guerre (P. Déroulède, Hugo) (1915); several individual songs

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JACQUES TCHAMKERTEN

Erlanger, Baron **François Rodolphe d'** (*b* Boulogne-sur-Seine, 7 June 1872; *d* Sidi bou Said, Tunisia, 29 Oct 1932). French ethnomusicologist and composer. He settled in Tunis in 1910 and from 1924, assisted by Carra de Vaux and the Arab scholars 'Abd al-'Azīz Bakkush and Muḥammad al-Mannubi, he made an intensive study of Arabian music history, translating many major theoretical tracts. The Arab Congress (Cairo 1932) was convened at his suggestion. His major work, the source collection *La musique arabe*, was intended to serve as a renaissance of Arab music and its study rather than exist as an end in itself; the first four volumes contain French translations of writings from the 10th century to the 16th including treatises by al-Fārābī, Ibn Sīnā and Ṣafī al-Dīn, while the last two are essays codifying contemporary theory. The book was prepared with the help of leading oriental musicians and d'Erlanger provided many transcriptions of melodies. His own compositions were written according to Arab principles.

WRITINGS

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MGG1 (J.F. Ravet) [incl. complete list of contents of *La musique arabe*]

JEAN GRIBENSKI

Erlanger, Baron **Frédéric d'** (*b* Paris, 29 May 1868; *d* London, 23 April 1943). British composer and banker of German-American parentage. Taking British nationality in his early 20s, he studied music in Paris with Ehmant and first came to attention with an opera, *Jehan de Saintré*, produced at Aix-les-Bains in 1893. *Ines Mendo*, composed under the pseudonym Frédéric Régnal, appeared at Covent Garden in 1897, and later as *Das Erbe* in Hamburg, Frankfurt and Moscow. These show the influence of Massenet, but the verismo *Tess*, after Thomas Hardy, is very much Italian in its vocal style. First seen in Naples in 1906, where two recordings appeared of Angel Clare's aria, London saw it in 1909 with Zenatello and Destinn. Repeated there in 1910 it was subsequently given in Chemnitz and Budapest, and revived by the BBC in 1929.

D'Erlanger was not prolific, but new works appeared regularly throughout his life, almost always with leading performers of the day, a *Suite symphonique* at the Proms in 1895, the Violin Concerto with Kreisler in 1903. There are two striking choral works, the *Messe de Requiem* which Sir Adrian Boult thought had 'great beauty' and an eight-part setting of The Lord's Prayer recorded by the BBC Chorus. In the 1930s d'Erlanger returned to the stage with two ballets *Les cent baisers* and *Cendrillon*, the former recorded by the LSO and Dorati.

WORKS

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Choral: Messe de Requiem, S, Mez, T, B, chorus, orch (1931); The Lord's Prayer (1932)

Orch: Andante symphonique, vc, orch; Suite symphonique, 1895; Vn Conc., op.17 (1903); Conc. symphonique, pf, orch (1921); Sursum Corda! (1923); Ballad, vc, orch (1926); Midnight Rose, waltz (1934); Les cent baisers, ballet, Covent Garden, 1935; Cendrillon, ballet (1940)

Chbr: Prelude, vn, pf, 1895; Str Qt, 1900; Pf Qnt, 1901; Sonata, vn, pf (1910); Poeme, vn, pf (1918); Tarantelle, vn, pf, 1925

Songs, piano music

Principal publishers: Ricordi, Schott, Willcocks

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D. Hawkins: *The Tess Opera* (Taunton, 1984)

LEWIS FOREMAN

Erlebach, Philipp Heinrich (*b* Esens, East Friesland, bap. 25 July 1657; *d* Rudolstadt, Thuringia, 17 April 1714). German composer. He was one of the leading composers of his time in central Germany, especially of church music and more particularly of cantatas, of which he wrote several hundred.

1. LIFE. Erlebach probably received his earliest musical training at the East Friesian court. Through the family connections of the ruling house he was sent with a recommendation to Thuringia, where he was employed from 1678 to 1679, first as musician and valet and then, from 1681, as Kapellmeister, at the court of Count Albert Anton von Schwarzburg-Rudolstadt. At Rudolstadt he entered a lively musical environment. During his 33 years as Kapellmeister he not only succeeded in making this small establishment into a main centre of musical activity in Thuringia but also made a considerable name for himself in central Germany as a composer. He enjoyed both musical and personal relations with J.P. Krieger, Kapellmeister of the court at Weissenfels, and he paid visits to the ducal court of Brunswick-Wolfenbüttel and to Nuremberg, where several of his works were printed. In 1705 he took part, as a member of Albert Anton's retinue, in a ceremony of homage to the Emperor Joseph I at Mühlhausen, where, with the Rudolstadt court orchestra, he directed a large-scale ceremonial work, which he had composed for the occasion and which is his only music to survive in an autograph copy. He wrote several pieces for the funerals of Albert Anton (1710) and of his consort (1707). When Albert Anton's son Ludwig Friedrich came to the throne in 1711, the event was celebrated with a number of festival cantatas, all of which Erlebach also composed. In his last years he was revered and sought out above all as a teacher; Johann Caspar Vogler, who also studied with Bach, was one of the many musicians who learnt the rudiments of their craft from him. After his death the Rudolstadt court bought his collection of music from his widow; it included many sacred and secular works that were destroyed by fire in 1735 and are known now only from two extensive catalogues.

2. WORKS. Erlebach composed in nearly all the forms common at the time and was equally successful in instrumental and vocal works. Of his 120 or so instrumental works there survive only six suites, six trio sonatas and a march. The suites show the influence of French orchestral suites, and the trio sonatas that of the Italian *sonata da camera*; in all these works Erlebach succeeded in uniting foreign formal elements with German features, which can be seen above all in the distinctly folklike

nature of some of the melodic material and which also produces sonorities reminiscent of those of vocal music.

Several arias from Erlebach's two principal operas – the otherwise lost *Die Plejades* and *Die siegende Unschuld* – were printed in the two volumes of *Harmonische Freude*, but of his other dramatic music only librettos survive. In his operatic output a preference for comic mythological subjects (e.g. *Die Plejades*) gave way to a deliberate choice of national, historical subjects, with an emphasis on local colour. This trend is found not only in *Die siegende Unschuld* and *Der wahrsagende Wunderbrunnen* but also in smaller-scale ballets and pastorals: in contrast, therefore, to the italianate *opera seria* of the more important German courts, these works contained a pronounced element of popular realism. The da capo aria appears as a mature form, and Erlebach adopted many other devices and techniques customary in operas at the time – for example ostinatos and quasi-ostinatos, contrasting tempos and textures for structural purposes and the through-composition of individual scenes – in order to avoid the danger of too repetitive and stereotyped a structure. He also involved the orchestra in the interpretation of the text, taking advantage of the specific tone-colours of individual instruments. It is important to stress that the two parts of *Harmonische Freude* are essentially collections of operatic arias (some to parodied texts): many writers have treated them simply as collections of songs and have mistakenly referred to Erlebach as the last important German songwriter of the 17th century.

Erlebach was most prolific as a composer of church music, which was the field in which he began his career as a composer about 1680. His sacred music embraces *a cappella* motets for four or more voices, concertato psalms and hymns, masses, oratorios (the Christmas, Easter, Resurrection and Whitsuntide stories and pieces for the New Year) and various kinds of cantata. All the oratorios are lost, and only some of their texts are extant. But his best works in the other genres bear witness to his mastery as a composer of church music. His psalm settings, which adhere to the style of the sacred concerto for large forces, are interesting particularly for their colourful harmonies, precisely indicated contrasts of tempo and dynamics and free use of madrigalian motifs: such features, following in the wake of Schütz's achievements, helped to enhance the importance of works of this type, at least in central Germany. Erlebach soon began to specialize as a composer of cantatas. Most of them are lost, but their texts show a logical development from those closely adhering to Gospel passages, through those containing arias and concerto-like textures conceived on soloistic lines, to cantatas based on free texts with recitative and da capo arias, and to solo cantatas with an obbligato instrument. Besides several hundred separate pieces, he wrote, in accordance with Lutheran tradition, six cycles of cantatas for the church's year: one of these cycles was to words by Count Albert Anton's wife, Aemilie Juliane; another, the so-called 'Epistle Cycle' (*Geistlicher Chor- und Kirchen-Schmuck*, 1707), was to texts by the court Kantor, Christoph Helm; and the cycle of 1708, *Das Wort Christi in Psalmen*, had words by Erdmann Neumeister. The 12 pieces of the *Gott geheiligte Sing-Stunde* (Rudolstadt, 1704) are cantatas to texts by Helm for one or two solo voices with instruments consisting of an introductory symphony, two arias for each voice and a final four-part chorus. In the Neumeister cycle Erlebach introduced the structural techniques that he used in his operas to further the transition to a new expressive kind of cantata, in which the music was as closely integrated with the text as it had been in madrigals and in the development of which he played a leading role among composers of liturgical music. He himself regarded the innovation of the 'oratorio cantata' – a term already in use in Rudolstadt from about 1706 to 1710 as a result of his influence – as his most important achievement as a cantata composer and it does indeed represent the final stage in the evolution of the form.

WORKS

SACRED VOCAL

cantatas, S, A, T, B, unless otherwise stated

Ach, dass ich Wassers genug hätte, 4vv, 2 ob, 2 vn, 2 va, bn, bc, 1699, *D-Bsb*, *Dl*
Ach Herr, strafe mich nicht, 4vv, 2 vn, 3 va, bn, bc, 1699, *Dl*
Christus ist mein Leben, 4vv, 2 vn, 2 va, bc, *LEm*, *WRh*
Da dieser Elende rief, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*
Da ich ein wenig vorüber kam, A/B, 2 vn, 2 va, bn, bc, *WRh*
Das ist das ewige Leben, 4vv, 2 vn, 2 va, bn, bc, *F-Ssp*
Das ist je gewisslich wahr, motet, 5vv, *D-Dl*
Das weiss ich fürwahr, 4vv, 2 vn, 3 va, bn, bc, *LEm*
Das Wort ward Fleisch, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1698, *F*
Der Gerechte wird grünen, 4vv, 2 vn, 2 va, bc, *WRh*
Der Herr belohnet die wohl, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*
Der Herr erhöre dich, 4vv, 2 tpt, 2 vn, 3 va, timp, bc, *Bsb*
Der Herr hat offenbaret, 4vv, 2 vn, 2 va, bn, bc, 1700, *F*, *Dl*; ed. in Organum, i/33 (Leipzig, 1962)
Der Herr hat offenbaret sein Wort, 4vv, 2 vn, 2 va, bn, bc, *WRh*
Der Herr ist nahe allen, 4vv, 2 vn, 2 va, bc, 1701, *Bsb*; ed. O. von Steuber (Stuttgart, 1966)
Der Herr weiss die Gottseligen, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*
Der Name des Herrn ist ein festes Schloss, 4vv, 2 vn, 3 va, bc, *Bsb*
Der Ruhm der Gottlosen stehet nicht lang, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb* (inst parts lost)
Die Liebe Gottes ist ausgegossen, 5vv, 2 vn, 3 va, bn, bc, 1699, *Dl*
Die mit Tränen säen, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb*, *Dl*
Dies ist der Tag, motet, 4vv, *RUS-KA*; ed. in DDT, xlix–l (1915/*R*)
Die Welt will nur die Frommen hassen, 4vv, 2 vn, bn, bc, 1700, *D-F*
Die Zeit ist aus, 4vv, 2 vn, bn, bc, 1700, *Dl*
Er bricht herfür, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1701, *F*
Exultemus, gaudeamus, laetemur, 4vv, chorus 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1705, *MLHr*
Fürchtet euch nicht, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1700, *F*, *LUC*
Gelobet sei der Herr täglich, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*
Gelobet sei Gott der Herr, 4vv, 2 vn, bn, bc (frag.), 1700, *Dl*
Gott-geheiligte Sing-Stunde (C. Helm), 12 cants., 4vv, 2 vn, bc (Rudolstadt, 1704): Mein Herz bleibt Jesu stets getreu, A, T; Unruhige Gedanken, T; Betrübtes Herz, erfreue dich, A, B; Himmel, dir will ich vertrauen, S; Kehre wieder, armes Herz, S, A; Mein Geist ist nunmehr ganz genesen, A; Seele, lass endlich den Kummer verschwinden, T, B; Nun kann mich weder Kreuz noch Leiden, S; Ach mehr als zentnerschwere Last, S, A; Auf, mein Herz, entreisse dich, S; Ihr Augen, lasst euch nicht erschrecken, T, B; Lobe den Herrn meine Seele, T: *RUl*
Gott man lobet dich in der Stille, 4vv, 2 tpt, 3 vn, 2 va, bn, bc, *Bsb*
Gott will für alle seine Gaben (E. Neumeister), 4vv, 2 vn, 2 va, bn, bc, 1708, *WRh*
Gratias agimus, 5vv, 2 vn, 3 va, vc, bc, *F-Ssp*
Held, du hast den Feind gebunden, 4vv, 3 ob, bn, 2 vn, 2 va, db, harp, bc, 1700, *D-Dl*
Herr, ich rufe zu dir, 4vv, 2 vn, 2 va, bn, bc, *Dl*
Herr unser Herrscher, 4vv, tpt, 2 vn, 2 va, db, bc, *Bsb*
Herr, wenn Trübsal da ist, 4vv, 2 vn, 2 va, bn, bc, 1699, *Dl*
Herr, wer ist dir gleich, 4vv, 2 vn, 2 va, bn, bc, 1701, *Bsb*, *Dl*
Hütet euch, dass eure Herzen nicht beschweret werden, 4vv, 2 vn, 2 va, bn, bc, 1700, *F*, *Dl*
Ich bin mit meinem Gott zufrieden (Aemilie Juliane), 4vv, 2 vn, 3 va, bn, bc, *Dl*
Ich hebe meine Augen auf, 4vv, 2 vn, 2 va, bn, bc, *Bsb*
Ich will euch wiedersehen, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, 1701, *Bsb*, *Dl*, *F*
Ich will ihnen einen einigen Hirten erwecken, 4vv, 2 vn, 2 va, db, bc, 1701, *Bsb*
Ich will ihre Speise segnen, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*

Ich will mit Brandopfer gehen, 4vv, 2 vn, 2 va, bc, *Bsb*
Ich will Wasser giessen, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; ed. O. von Steuber (Stuttgart, 1960)
Itzt sind angenehme Zeiten, 4vv, 2 vn, 2 va, bc, 1700, *Bsb*
Jesu amabilis, 4vv, 2 vn, 3 va, bn, bc, 1697, *Bsb*
Jesu segne du dies Jahr (Neumeister), 4vv, 2 vn, bc, 1708, *Bsb*
Missa: Kyrie eleison, 4vv, 2 vn, 2 va, bn, bc, *Bsb*
Lobe den Herrn meine Seele, 4vv, 2 vn, 2 va, bc, *Bsb*; ed. O. von Steuber (Kassel, 1960)
Lobe, lobe den Herrn, 4vv, tpt, 2 vn, 2 va, bc, *MÜG*
Lobt Gott in seinem Heiligtum, chorale, 4vv, 2 tpt, 2 vn, 2 va, bn, timp, bc, *UDa*
Mein Herz ist bereit, T, 2 vn, 2 va, bc, *Bsb*
Nun danket alle Gott, chorale, 4vv, 2 vn, 3 va, bn, bc (frag.), *WRh*
Scrutabor legem tuam, 5vv, 2 vn, 4 va, bc, *Bsb*
Seid barmherzig wie auch euer Vater, 4vv, 2 vn, 2 va, bn, bc, 1701, *Dl*
Selig sind die Friedfertigen, 4vv, 2 vn, 2 va, bn, bc, 1699, *Dl*
Siehe, ich verkündige euch grosse Freude, 4vv, 2 tpt, 2 vn, 2 va, bn, bc, 1698, *Bsb*; ed. O. von Steuber (Stuttgart, 1960)
Siehe, lobet den Herrn alle Knechte, 5vv, 2 tpt, 2 vn, 3 va, bn, bc, *Bsb*
Siehe, um Trost war uns sehr bange, 4vv, 2 vn, 2 va, bn, bc, 1699, *Bsb*, *Dl*
Unsere Missetat drücket uns hart, 4vv, 2 vn, bn, bc, 1699, *Dl*
Viderunt omnes fines terrae, motet, 5vv, *F*, *MÜp*
Was erhebet sich die arme Erde, 4vv, 2 vn, 2 va, bn, bc, 1699, *Dl*
Wer bin ich, Herr, motet, 5vv, *RUS-KA*; ed. in DDT, xlix–l (1915/*R*)
Wer sind diese mit weissen Kleidern, 4vv, 4 va, bc, 1688, *D-Dl*
Wie lieblich sind deine Wohnungen, 4vv, 3 vn, 2 va, bc, *Bsb*
Wohlan alle, die ihr durstig seid, 4vv, 2 vn, 2 va, bn, bc, 1699, *Dl*

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Harmonische Freude musicalischer Freunde, vol.i (50 arias), 4vv, 2 vn, bc (Nuremberg, 1697, 2/1710); vol.ii (25 arias), 4vv, 2 vn, 2 va, 3 ob, bn, bc (Nuremberg, 1710); both vols. ed. in DDT, xlvi–xlvii (1914/*R*), 12 arias ed. in Organum, ii/8 (Leipzig, 1929), 7 in Friedlaender, others in Thomas, GMB, HAM, ii
Josephs neuer Kaiserthron: Serenade from Musicalia bei dem Actu homagiali Mulhusino, 28 Oct 1705, 4vv, 2 tpt, 2 vn, 2 va, timp, bc, holograph, *D-MLHr*

INSTRUMENTAL

VI Ouvertures begleitet mit ... Airs nach französischer Art, a 5, 6 (Nuremberg, 1693/*R*); 2 ed. in Organum, iii/15–16 (Leipzig, 1926)
VI Sonate, vn, va da gamba/vn, bc (Nuremberg, 1694); 1 ed. in Organum, iii/5 (Leipzig, 1924), 2 ed. in HM, cxvii–cxviii (1954)
March from Musicalia bei dem Actu homagiali Mulhusino, 1705, 2 tpt, 2 ob, 2 vn, 2 va, bc, holograph, *D-MLHr*

LOST WORKS

Sacred vocal: 24 masses; Historia nativitatis; Historia Passionis; Historia Resurectionis; Actus Pentecostalis; Rudolstädtischer Neujahrsabend; 6 cantata cycles; Wohlausgearbeitete ... Chor-Arien, 5vv, 1708; Chorus symphoniacus oder ... Chorarien, 4vv, 1708; *c*300 single pieces
Ops: Die Plejades oder Das Siebengestirne (F.C. Bressand), 1693; Die erfreuete Schäfer-Gesellschaft, 1702; Die siegende Unschuld unter dem Beispiele Hunonis, Grafen zu Oldenburg, 1702; Der wahrsagende Wunderbrunnen, 1704
Other secular vocal: Streit der Famae und Verschwiegenheit über die Liebe, serenade, 1696; Der entthronte Winter, serenade, 1699; Das durch Gottes Gnade ... beglückte Ratsfeld, ballet, 1700; Das vierfache Alter, serenade, 1700; Ballett, 1701; Der mit Segen umwundene ... Erntekranz, ballet, 1703; Das schwarzburgische Brunnenfest, serenade, 1705; Die schwarzburgische Glücks- und Freudenernte, serenade, 1705; incidental music to Der durch Heirat wohlberatene Armenische Prinz Philotheus, 1692, Schauspiel von dem Leben und Tod Kaiser Günthers, 1696, Dettlieb und Caramine, 1704; 184 further cants. and arias
Instrumental: *c*120 ovs., sonatas, etc., 1–13 insts

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E. vom Lehn: *The Sacred Cantatas of Philipp Heinrich Erlebach (1657–1714)* (diss., U. of North Carolina, 1958)
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BERND BASELT/DOROTHEA SCHRÖDER

Erler, Hermann. German publisher. *See under* RIES & ERLER.

Ermler, Mark (*b* Leningrad [now St Petersburg], 5 May 1932). Russian conductor. At the Leningrad Conservatory he studied conducting with Boris Khaikin. He made his conducting début, with the Leningrad PO, in 1952, and the following year, also in Leningrad, he conducted his first opera, Mozart's *Die Entführung*. In 1955 he joined the staff at the Bol'shoy Opera and in 1964 he conducted his first ballets, *The Firebird* and *Petrushka*. He toured extensively with the Bol'shoy, making his British début in 1974 with the Bol'shoy Ballet at the London Coliseum. Ermler made his Covent Garden opera début in 1986, conducting *Carmen*, and has appeared as a guest conductor throughout Europe, North America and Japan. He has recorded over 20 operas and orchestral works by Liszt, Prokofiev, Shostakovich and others. Although his repertory is eclectic, Ermler's interpretations of Russian operas and ballets, as exemplified by his Bol'shoy recordings and his outstanding series of Tchaikovsky ballets with the Covent Garden Orchestra, are especially esteemed.

DAVID MERMELSTEIN

Ernesaks, Gustav (*b* Perila, Harjumaa, 12 Dec 1908; *d* Tallinn, 24 Jan 1993). Estonian choral conductor and composer. He studied music pedagogy and composition at the Tallinn Conservatory, where his teachers included Juhan Aavik (1884–1982) and Artur Kapp. In 1944 he formed the State Academic Men's Choir (now the Estonian National Men's Choir), the first professional concert choir in Estonia. Under his direction (until his retirement in 1975), the ensemble became one of the best Soviet choral groups and a true representative of Estonian music. As reviver of the Estonian choral movement under the Soviet regime and as a long-time leader in Estonian music, Ernesaks also served as chief conductor at the Song Festival in Tallinn, an event held every five years. Several of his own songs, such as *Mu isamaa on minu arm* ('My

Fatherland, My Love'), have become popular and his more complex choral works are often performed. His operatic compositions take the form of realistic number operas featuring simple music, often based on folk elements. During the last decades of his life, when failing health forced him to give up conducting, he remained active as an authority on Estonian musical life.

WORKS

(*selective list*)

Dramatic: Pühajärv [The Sacred Lake] (op, 3, J. Sütiste), Tallinn, 19 July 1946; Tormide rand [The Coast of Storms] (op, 3, J. Smuul), Tallinn, 29 Sept 1949; Käsikäes [Hand in Hand] (comic op, 3, P. Rummo and K. Merilaas), Tallinn, 14 March 1955 [rev. as Mari ja Mihkel [Mari and Mihkel] (Merilaas, A. Sang, and A. Liives), Tartu, 1965]; Tuleristsed [The Baptism of Fire] (op, 3, epilogue, K. Ird and Merilaas), Tallinn, 31 Oct 1957; Kosilased Mulgimaalt [The Suitors from Mulgimaa] (comic op, Merilaas, after E. Vilde: *Vigased pruudid* [The Handicapped Brides]), 1959, Tartu, 16 May 1960; incid music and film scores

Vocal: Sõjasarv [The Military Horn] (cant.), male chorus, orch, 1943; Laula, vaba rahvas [Sing, the Free Nation] (cant., D. Vaarandi), chorus, 1948; Kuidas kalamehed elavad [How the Fishermen Live] (J. Smuul), suite, male chorus, 1953; Tuhandeist südameist [From Thousands of Hearts] (cant., P. Rummo), chorus, 1955; Jaanipäeva laulud [The Songs of St Johannes' Day] (K. Merilaas), suite, chorus, 1957; Rannapääsuke [The Coastal Swallow] (Merilaas), female chorus, 1961; Tütarlaps ja surm [The Maiden and the Death] (M. Gorki), male chorus, 1961; Kanneldaja müüridel [The Psaltrist on the Walls] (Merilaas), male chorus, 1963; Laul, ava tiivad [The Song, Open the Wings] (cant., E. Vetemaa), chorus, 1963; Salapärane pasunapuhuja [The Mysterious Trumpeter] (W. Whitman), male chorus, 1963; Puhuge, sarved [Blow ye, the Horns] (cant., Merilaas, K.J. Peterson), chorus, 1965; Laululavalt lahkuvatele kooridele [For the Choirs Leaving the Song Festival Stage] (cant., M. Raud), chorus, 1967; Tuhandeaastane Lenin [The Millennial Lenin] (J. Becher), male chorus, 1969; many other choral works, solo vocal songs and songs for children

Principal publishers: Eesti Raamat, Musfond

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URVE LIPPUS

Ernoul [Ernous] **le vielle de Gastinois** (*fl* late 13th century). French trouvère. He was perhaps from the Gâtinais. It is unclear whether the 'vielle' in his name means 'old' or 'vielle-player'. His lais appear uniquely in the Noailles Chansonnier (*F-Pn* fr.12615) and his pastourelles uniquely in the Chansonnier du Roi (*Pn* fr.844). Even though only three of the surviving works are ascribed to Ernoul, the others on the list have been convincingly attributed to him on the basis of their appearance together with the authentic pieces. Only *En avril, au tens novel* raises questions, for it is attributed on the basis only of two concording text lines found also in *Pensis, chief enclin*, and its melodic style is slightly more expansive than the severely economical lines otherwise associated with Ernoul's poetry. The language of the poems is *francien* with a trace of Picard dialect. His two lais are among the most unusual in the entire monophonic repertory, astonishingly long with complex repetition schemes and elaborate motivic structure.

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Edition: *Lais et chansons d'Ernoul de Gastinois*, ed. J. Maillard, MSD, xv (1964) [complete edn and commentary]

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LAIS

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'Lai de l'ancien et du nouveau testament', S'onques hom en lui s'asist, R.1642 (anon., attrib. by Jeanroy), T xiv, L10

PASTOURELLES

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Pensis, chief enclin, R.1365 [inc.; text used again in the motet Pensis, chief enclin/Flos filius eius, *F-MO* 196, f.263*v*], T ix, 770

Por conforter mon corage, R.19 [material used again in motet Por conforter, *D-WO* 1206, f.240*v*; melody alone used in motet Crescens incredulitas/Go, *I-Fl* 29.1, f.402*v*], T i, 14

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

DAVID FALLOWS

Ernst II, Duke of Saxe-Coburg-Gotha (*b* Coburg, 21 June 1818; *d* Schloss Reinhardsbrunn, nr Friedrichroda, 22 Aug 1893). German composer. He studied with H.C. Breidenstein in Bonn and Reissiger in Dresden. His music includes vocal, chamber and piano works and five operas, the last all composed between 1846 and 1858. *Zaire* (1846), on Voltaire's tragedy, was followed by *Tony, oder Die Vergeltung* (1848) and *Casilda* (1851), which were all given in Coburg. The most successful of his operas was *Santa Chiara*, of which the première was conducted by Liszt at the Hoftheater in Gotha on 2 April 1854. Within five years it had been staged in most large German theatres as well as abroad; more than 60 performances were given at the Paris Opéra. Essentially a grand opera, though through-composed, *Santa Chiara* shows the influence of Bellini and Donizetti on the one hand and of the German lied tradition on the other. Ernst's last opera was the five-act *Diana von Solange* (1858).

See also GOTHA.

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H. Bachmann: 'Ernst II. von Sachsen-Coburg und Gotha', *Fränkische Lebensbilder*, v (Würzburg, 1973), 253–81

BARRY MILLINGTON

Ernst, Alfred (*b* Périgueux, 9 April 1860; *d* Paris, 15 May 1898). French music critic and translator, son of HEINRICH WILHELM ERNST. He studied the violin with Böhm in Vienna, and with Joseph Joachim, but enrolled as a science student at the Ecole Polytechnique before turning to a musical career. Fascinated by the work of Richard Wagner, he made eight jouneys to Bayreuth between 1886 and 1897 (Lavignac), hearing the *Ring* cycle twice, in 1894 and 1897. He translated the *Ring*, *Die Meistersinger*, *Parsifal* (for Schott) and *Tristan* (for Peters) and his versions were performed in Paris and Monte Carlo. According to E. Eugène, his translation principle was to 'submit the French version to all the demands of duration and accent imposed by the score' (Eugène, p.122). The

result was a French text far removed from the original. After writing a work on Berlioz (*L'oeuvre dramatique de Berlioz*, 1884) he devoted himself to several works on his hero: *Richard Wagner et le drame contemporain* (1884–7), *L'oeuvre poétique de Wagner* (1893) and a study of *Tannhäuser* (1895) in collaboration with F.E. Poirée. He contributed articles to various music journals, and was the first music critic for *La revue blanche*, founded in 1891.

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E. Eugène: *Les dées politiques de Richard Wagner: et leur influence sur l'idéologie allemande, 1870–1945* (Paris, 1978)

BRIGITTE MASSIN

Ernst, Heinrich Wilhelm (*b* Brno, 6 May 1814; *d* Nice, 8 Oct 1865). Moravian violinist and composer. He played in public when he was nine, and in October 1825 entered the Vienna Conservatory, where he studied the violin with Joseph Boehm and composition with Seyfried. Paganini's appearance in Vienna in 1828 made a profound impression on him, and in 1829 he began following Paganini on tour, playing several of his unpublished works by ear with a degree of fidelity that amazed the composer. After a début in Paris (1831) he withdrew from concert life for three years of further study. In 1837 he and Paganini appeared together in Marseilles, after which Ernst wrote in a letter, 'The consensus of opinion was that I play with more sentiment, while he conquers more difficulties'. Travels through Europe and Russia followed, bringing him acclaim as one of the outstanding violinists of his time. His most enduring success came in London, where he was first heard on 18 July 1843 in the Hanover Square Rooms; the *Musical World* described him as the most accomplished living violinist (his immediate rivals were Sivori and Vieuxtemps). He became a regular visitor to London and settled there in 1855. In 1859 he appeared as leader of the Beethoven Society string quartet with Joachim, Wieniawski and Piatti. During his last years illness prevented him from giving performances in public.

Among Paganini's successors, Ernst alone reached (and occasionally even surpassed) his technical wizardry; despite his moodiness and unevenness as a performer, he was also a master of the French classical style of playing. Contemporary critics stressed his soulful, touching cantilena: Berlioz, under whose baton he played *Harold en Italie* in Brussels (1842), Vienna (1846), Moscow, St Petersburg and Riga (1847) and London (1855), called him a great musician as well as a great violinist. Joachim declared that 'Ernst was the greatest violinist I have ever heard; he towered above all others', and Mendelssohn showed his admiration by accompanying him on several occasions. As a composer Ernst had true Romantic élan, exemplified in his *Concerto pathétique* op.23 or the famous *Elégie* op.10; his compositions represent the pinnacle of violin technique, and such works for unaccompanied violin as the Six Polyphonic Studies and the arrangement of Schubert's *Erlkönig* show his imagination and ingenuity. He maintained good taste even in his most virtuoso pieces (e.g. the *Airs hongrois variés* op.22 and the fantasia on Rossini's *Otello* op.11); his *Carnaval de Venise* op.18 is not so much an imitation of Paganini as a clever set of original variations based on the same tune.

WORKS

(*selective list*)

opus number 18 used twice

For vn, orch: Elégie (sur la mort d'un objet cheri), op.10 (Vienna, 1840) [also for vn, pf and other insts]; Fantaisie brillante ... sur Otello de Rossini, op.11 (Mainz, 1839); Concertino, D, op.12 (Brunswick, 1839); Adagio sentimental, Rondino, op.13 nos.1 and 2 (Brunswick, 1841); Boléro, op.16 (Hamburg, 1843); Polonaise, D, op.17 (Hamburg, 1842); Variations sur l'air national hollandais, op.18 (Vienna, *c*1842); Le carnaval de Venise (Variations burlesques sur la canzonetta 'Cara mia mamma'), op.18 (Leipzig, 1844); Introduction, caprice et finale sur ... Il pirata de Bellini, op.19 (London, 1845); Rondo Papageno, op.21 (London, 1846); Airs hongrois variés, op.22 (London, *c*1850); Concerto pathétique, f♯, op.23 (Leipzig, 1851)

For vn, pf: Pensées fugitives (Les gages d'amitié) (London, 1843) [collab. S. Heller]; Feuillet d'album (London, 1844); Variations on 'I tuoi frequenti palpiti' (London, n.d.) [collab. G. Osborne]

For vn unacc.: Le roi des aulnes, op.26 (Hamburg, 1854) [after Schubert: Erlkönig]; 6 mehrstimmige Studien (Hamburg, 1865)

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MGG1 (B. Schwarz)

A. Heller: *H.W. Ernst im Urteile seiner Zeitgenossen* (Vienna, 1905; Eng. trans., 1986)

BORIS SCHWARZ

Ernst, Siegrid (*b* Ludwigshafen, 3 March 1929). German composer. She studied the piano, followed by the violin and music theory. Upon leaving school she studied music pedagogy in Heidelberg and Mannheim, composition with Gerhard Frommel in Heidelberg and the piano with August Leopolder in Frankfurt and Richard Hauser in Vienna. In 1978 she joined the newly formed 'working group' Frau und Musik, which she chaired for many years. She has also served on the governing boards of the Deutscher Musikrat, where she was concerned with promoting women composers. In 1981 she won a fellowship to visit the Cité Internationale des Arts in Paris.

Chamber music, orchestral and vocal works are predominant in her output; there are also song cycles, cantatas, a children's opera, and improvisational and performance art compositions. Although she adopted contemporary techniques, her stylistic development always remained independent. In the 1950s she began with polytonal motivic work and also included 12-note techniques. Later she used graphic notation, aleatory principles and cluster techniques together with a combination of free-tonal motivic, improvisatory and experimental elements, including percussive effects and avant-garde instrumental techniques. She has not shirked from writing for amateur players and for children and is convinced that many women are generally more communicative in the way they compose than men.

WORKS

Orch: Variationen, large orch, 1965; Bachanal und Huldigung, 1983; 3 Stücke, 1984 [orch version of Kleine Suite]; Facetten, 1984; Recitativo appassionata e salto, str orch, 1985; Jaga und der kleine Mann mit der Flöte, orch suite, 1989–90; Peace now, 1996; Triade, 10 insts/chbr orch, 1993–4; Wieder-Ver-Einigung, female v, 2 actors, chbr orch, 1995

Solo inst: Kleine Suite, pf, 1963; Quattro mani dentro e fuori, pf duet, 1975; Spiel für Pedal und register, org, 1980; e ... staremo freschi!, t sax, 1992

Chbr: Sextett, ww, 1956; Mutabile, 11 recs (3 players), 1977; Wege ..., v, sax, vc, Klangsäule, 1988; Concertantes Duo, rec, perc, 1991; Spaltung, pf, elec, 1998; Trio, fl, va, gui, 1998–9

Song cycles and cants.: 7 Miniaturen nach japanischen Haiku, low v, va/vc, pf, 1961; Kleine Hand in meiner Hand, 6 Lieder, S, pf; Wohin, 3 groups (A, str qt; B, org; choir, str orch), 1972; Damit es anders anfängt zwischen uns allen (H. Domin), choir, org, 1982; Kreisgerade (musical scene, I. Loock), v, sax, vc, Klangsäule, dance performance, 1991; Hommage (Bible), S, trbn, perc, org, 1992;

Noch sind die Wege offen (orat, K. Meyer-Bernitz: *Die Rückkehr*), S, T, Bar, choral groups, 2 tpt, 2 trbn, tuba, org, 1995–6; Spirale, 10 Humoresken, S, 1997

Music for children: Fünfzehn neue Weisen von A- und andren Meisen, children's choir, various inst players incl. the public, 1983; Jaga und der kleine Mann mit der Flöte (children's op, after I. Korschunow), 5 solo vv, choral groups, orch, 1989–90; Wie singt uns Sprache, was spricht Musik, radio and interactive play, v, cl, vc, perc, 1992

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B. Philipp: '"... noch sind die Wege offen": Siegrid Ernst', *Annäheruugen au Sieben Komponisten*, viii, ed. C. Mayer (Kassel, 1997), 52–64

EVA RIEGER

Ernst Ludwig, Landgrave of Hesse-Darmstadt (*b* Schloss Friedenstein, Gotha, 15 Dec 1667; *d* Jägersburg, 12 Nov 1739). German composer. He was the son of Landgrave Ludwig VI by his second marriage, to Elisabeth Dorothea, daughter of the Prince of Saxe-Gotha. After the death of his father and two elder brothers, Ernst Ludwig was named Landgrave in 1678, his mother acting as regent until 15 February 1688. His musical education and that of his younger brother Georg was supervised by W.C. Briegel, his mother's former teacher, whom she had called to Darmstadt as Kapellmeister in 1671; in addition to composition Ernst Ludwig also studied the lute with J.V. Strobel. A journey in 1685–6 took both princes to southern France by way of Basle. They spent half a year in Paris, attending performances at the Opéra and the Comédie-Française, as well as private performances at court; in January 1686 they heard the first performance of Lully's *Acis et Galatée*, which was performed the following year at Darmstadt to celebrate Ernst Ludwig's wedding with Dorothea Charlotte of Brandenburg-Ansbach.

Because of the destruction of the Rhineland Palatinate in the wars with France, the court fled to Giessen from 1688 to 1694; on his return Ernst Ludwig undertook an extensive rebuilding programme and Darmstadt became a haven for Huguenot and Waldensian refugees. From 1707 until 1709 he travelled extensively among European courts, especially those which showed an interest in Italian and German opera; he even took a house in Hamburg for a year in order to visit the opera, becoming acquainted with Mattheson, Keiser, Handel and J.C. Graupner. With his return in 1709 began the most brilliant period for music in Darmstadt. Graupner became Kapellmeister, the opera house was rebuilt and the performance of elaborate church music was reintroduced; this latter continued even after the opera was closed for economic reasons in 1719. The Hofkapelle performed on Sundays and feast days, and presented chamber music on Sunday afternoons and during the week. The repertory consisted primarily of compositions by Graupner and his vice-Kapellmeister from after 1713, Gottfried Grünewald. Other musicians at Darmstadt during this period included the gamba virtuoso Ernst Christian Hesse and the singers Johanna Elizabeth Hesse (née Döbricht) and Anna Maria Schober.

Ernst Ludwig's one extant printed work, *Partition de douze suites et symphonies* (Darmstadt, 1718), contains 12 orchestral suites, each beginning with an *ouverture* followed by 11 or 12 dance movements. The music, apparently written in the second decade of the 18th century, shows the predominant influence of Lully, but also a knowledge of the works of Keiser, Telemann and Graupner. Ernst Ludwig also wrote an overture to Graupner's opera *La costanza vince l'inganno* of 1715, and another overture and ballet music for a revival of the opera in 1719.

WORKS

Partition de 12 suites et symphonies, 2 vn, va, bc (Darmstadt, 1718)

Ballet 'La Hessoise' (Darmstadt, 1718), ?lost

Ov. and ballet movts to 2nd version of La costanza vince l'inganno [op by C. Graupner], 1719, *D-W*

Partie, e, str orch, 1712, *DS* according to Eitner, ?lost

Ov., d, str orch, 1713; ov., F, to 1st version of La costanza vince l'inganno [op by Graupner], 1715, *DS*

Der Himmel pflanzt sein Glücke, aria, S, 2 vn, va, bc, to Berenice e Lucilla [op by Graupner], 1710/12

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C.-H. Mahling: 'Johann Christoph Graupner und sein Wirken', *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*, xv (Blankenburg, 1981), 15–18

ELISABETH NOACK/DOROTHEA SCHRÖDER

Eröd, Iván (*b* Budapest, 2 Jan 1936). Austrian composer and pianist of Hungarian birth. He studied with Pál Kadosa (piano) and Ferenc Szabó (composition) at the Liszt Academy of Music. After emigrating to Austria in 1956, he resumed his studies at the Vienna Music Academy with Richard Hauser (piano) and Karl Schiske (composition), and attended several summer courses at Darmstadt. He began a career as a pianist in 1960, also working as a répétiteur at the Vienna Staatsoper and as director of studies at the Vienna Festival (1962–8). He taught composition and theory at the Graz Musikhochschule (1967–89) before becoming professor of harmony and counterpoint at the Vienna Musikhochschule. His numerous honours include the Bartók-Pásztory Foundation award (1993).

As a youth, Eröd was strongly influenced by Bartók, Kodály and Hungarian folk music. On his arrival in Vienna, he began to employ serial techniques in chamber works and the short opera *La doncella, el marinero y el estudiante* (1959–60). His full-length opera *Die Seidenraupen* (1964–8), marks a stylistic turning-point. While starting from a dodecaphonic basis, the opera also exhibits tonal relationships. The compositions that followed return even more strongly to tonality and reassert Hungarian influences. References to American music are also present, most clearly in the *Minnesota Sinfonietta* (1985–6). The song cycle *Über der Asche zu singen* (1994) contains some autobiographical elements concerning his persecution during World War II.

WORKS
(*selective list*)

DRAMATIC

La doncella, el marinero y el estudiante (op, 1, F.G. Lorca), op.9, 1959–60; Die Seidenraupen (op, 3, R. Bletschacher), op.10, 1964–8, unpubd; Orpheus ex Machina (op, 2, P.D. Wolfkind), op.25, 1977–8; Der Füssener Totentanz (op, 1, Bletschacher), op.60, 1991–2

VOCAL

Unacc. choral: 3 Gedichte (J.W. von Goethe: *Der west-östliche Divan*), SATB, 1976–81; Viva la musica!, op.43, SATB, 1982

With orch: Michzahnlieder (R. Bletschacher), op.17, S/(T, children's chorus), chbr orch/(pf, chbr ens), 1969–73; Krokodilslieder (Bletschacher), op.28, Bar, chbr orch, 1979 [arr. 1v, pf, 1980]; Schwarzerde (O. Mandelstam, trans. R. Dutli), 5 songs, op.49, Bar, orch, 1984–5; Das Sein ist ewig (cant., Goethe, H. Hesse), op.50, SATB, org, orch, 1985; Vox lucis (cant., T.S. Eliot, P. Claudel, Mandelstam, R.M. Rilke, G. Ungaretti, S. Weöres), op.56, Bar, ob, orch, 1988–9

With pf: Über der Asche zu singen (Bletschacher), 5 songs, op.65, Mez, pf, 1994; 5 other vocal pieces with pf

With chbr or solo inst: Tutto ho perduto (G. Ungaretti), op.12, S, vn, 1965, rev. 1992, unpubd; Canti di Ungaretti, op.55, Bar, fl, cl, vib, va, vc, 1987–8

INSTRUMENTAL

Orch: Sonata no.1, op.5, 1957; 3 Sätze, op.7, vc, chbr orch, 1958; 4 Stücke, op.6a, str, 1965; Vn Conc., op.15, 1973; Sonata no.2, op.16, 1974; Pf Conc., op.19, 1975; Divertimento, op.20, brass, perc, 1976; Va Conc., op.30, 1979–80; Konzertante fantasie, va, str, op.35, 1980–81; Studien, op.33, str, 1980; Soirées imaginaires, op.38, 1981; Réjouissance, op.48, 1984; Minnesota Sinfonietta, op.51, 1985–6; Sym. no.1 'Aus der Alten Welt', op.67, 1995; 4 other orch works

Chbr (3 or more insts): Wind Trio, op.4, 1957, rev. 1987; Ricercare ed aria S.C.H.E., op.11, fl, ob, hn, b cl, 1965; Str Qt no.1, op.18, 1974–5; Capriccio, op.23, 10 wind, 1976–7; Pf Trio no.1, op.21, 1976; Str Qt no.2, op.26, 1978; Pf Trio no.2, op.42, 1981–2; Serenade 'Kleine sinnliche Abendmusik', op.45, str sextet, 1983; Schnappschüsse (5 Portraits), op.52, fl, wind octet, 1986; Pf Qt, op.54, 1987; Quintetto ungherese, op.58, wind qnt, 1990; Bukolika, op.64, ens, 1994; Str Sextet no.2, op.68, 1996; 8 other chbr works

Chbr (1–2 insts): Sonata no.1, vn, pf, 1969–70; Hommage à Beethoven, rhapsody, op.24, vc, 1977 [based on Beethoven: Sonata op.102/1]; 3 Stücke, op.27, vn, 1978–9; Enjoying Life, op.29, tpt, pf, 1979; Sonata 'milanese', op.47, bn, pf, 1984

Pf: 4 kleine Klavierstücke, op.8, 1957–8; Brahms-Variationen, op.57, 1990 [based on Brahms: Intermezzo op.116/6]; 3 other pf works

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C. Heindl: *Iván Eröd* (diss., Vienna U., 1997)

CHRISTIAN HEINDL

Erpf, Hermann (Robert) (*b* Pforzheim, 23 April 1891; *d* Stuttgart, 17 Oct 1969). German musicologist, teacher and composer. He studied under Philipp Wolfrum at Heidelberg (1909–11) and under Riemann at Leipzig (1911–13), where he took the doctorate in 1913 with a dissertation on musical form. In 1914 he studied composition with Bodanzki in Mannheim, and after war service he taught at the Röhmeyer Conservatory, Pforzheim (1919–23). He was lecturer in music theory at Gurlitt's musicology institute at Freiburg University (1923–5), deputy director of the Academy for Speech and Music, Münster (1925–7), director of the music department of the Folkwang-Schule at Essen (1927–35) and director of the Folkwangschulen for Speech, Dance and Music (1935–43). His final post was as director of the Staatliche Hochschule für Musik, Stuttgart (1943–5, 1952–6), where he taught composition. His works include several large-scale choral pieces, folksong cantatas, string quartets, violin sonatas, songs and choruses. His writings, mostly designed for teaching purposes, have had a more lasting influence and show, in his dissertation as in his final book, a penetrating understanding of form. His practical gifts, which he was able to develop in Münster, are reflected in his textbooks on harmony and orchestration.

WRITINGS

Der Begriff der musikalischen 'Form' (diss., U. of Leipzig, 1913; Stuttgart, 1914)

Entwicklungszüge in der zeitgenössischen Musik (Karlsruhe, 1922)

'Einige Begriffe zur Harmonik der neueren Musik', *Musikwissenschaftlicher Kongress: Basle 1924*, 125–6

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Harmonielehre in der Schule (Leipzig, 1930)

Die Lehre von den Instrumenten und der Instrumentation (Potsdam, 1935/*R*)

Vom Wesen der neuen Musik (Stuttgart, 1949)

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'Über Bach-Analysen am Beispiel einer Fuge aus dem Wohltemperierten Klavier', *AMw*, xvi (1959), 70–76

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FRIEDRICH BASER

Errichelli [Ericchelli, Enrichelli], **Pasquale** (*b* ? Naples, 1730; *d* after 1775). Italian composer. According to de Rosa he studied at the Pietà dei Turchini conservatory. In 1747 he was an organist at the Cappella del Tesoro in S Gennaro, Naples and in 1763 he became organist of the first choir there. He composed several operas for Naples and Rome in 1753–8; his first *opera seria*, *Issipile* (1754), was described by the architect Luigi Vanvitelli as 'most beautiful in the style of the Saxon [Hasse]'. In 1771, when Gianfrancesco di Majo died after having composed only Act 1 of *Eumene*, Errichelli and Insanguine completed the opera. In 1775 he was *maestro di cappella* at Sulmona in the Abruzzi.

WORKS

OPERAS

La serva astuta (ob), Naples, Fiorentini, 1753, collab. G. Cocchi

Il finto turco (ob, A. Palomba), Naples, Fiorentini, wint. 1753, collab. Cocchi

Issipile (os, P. Metastasio), Naples, S Carlo, 18 Dec 1754; *I-MC*, *Nc*, *P-La* (2 copies)

La finta 'mbreana (comedia, 3, G. Bisceglia), Naples, Nuovo, wint. 1756, collab. Logroscino

Solimano (os, A. Migliavacca), Rome, Argentina, 13 Jan 1757; *I-MC*, *P-La*, arias *I-Nc*

Siroe (os, Metastasio), Naples, S Carlo, 26 Dec 1758; *P-La*, *S-Skma*, arias *I-Nc*, *US-BEm*

Eumene [Act 3] (os, A. Zeno), Naples, S Carlo, 20 Jan 1771, *I-Nc*, *P-La* [Act 1 by Majo, Act 2 by Insanguine]

OTHER WORKS

Other vocal: Mass (Ky, Gl), D, 4vv, orch, *CH-E*, *GB-Ob*; Gerosolima protetta (orat), 5vv, Chieti, 1778; music lost, libretto *I-Fc*; Cantata spirituale, 3vv, orch, *D-MÜs**; Eccomi solo al fine (cant.), 2vv, inst *I-Nc*; Misero pargoletto, aria, S, str, *D-F*; Saprei morir costante, aria, S, orch, *US-BEm*; other arias, *E-Mp*, *I-Mc*, 1 in La muse lyrique italienne (Paris, 1773); Solfeggi, S, hpd, 1757, *Nc*

Inst: Sinfonia, D, orch, *S-Skma*; 2 trio sonatas, D, F, 2 fl, bc, *US-BEm*; Sonata, C, vn, bc, *BEm*

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Erskine, Thomas Alexander. *See* KELLY.

Ertl [Ertel, Erthel, Ertelius], **Sebastian** (*b* Mariazell, Styria, 1550–60; *d* Garsten, Upper Austria, 13 July 1618). Austrian composer. As a young man he served as a soldier in the war against the Turks. Soon after 1589 he entered the monastery at Garsten, near Steyr. Some sources state that he had lived before this at the monastery of Weihenstephan at Freising, near Munich, and that he was admitted to the Benedictine order there as a composer. In 1598 he took over temporarily the parish of Gaflenz, near Garsten, and in 1599, when his abbot was summoned to St Lambrecht, Styria, he followed him there as instructor in music to the choirboys. He is also heard of briefly in 1601 and 1603 at Mariazell and Admont, where he was a musician and *regens chori*. In 1605 he returned to Garsten and was choirmaster there when he died.

Ertl was admired in his lifetime as an excellent composer. His surviving output consists entirely of vocal works intended for use at the monastery at Garsten; nearly all are for six to ten voices, and the vast majority for eight. Most of those in six and seven parts are in the traditional polyphonic style. Those in eight parts are homophonic works for double choir including a good deal of antiphonal writing. The mainly syllabic treatment of the text and the precise rhythms (the frequent use of dotted crotchets is striking) are typical of such music at the time. Syllabic setting is abandoned only when important words in the text demand melismas, some of which are quite extensive, to emphasize them. These works in particular show Ertl's debt to the music of Giovanni Gabrieli and his school. The *Symphoniae sacrae* are old-fashioned in that they were written for either vocal or instrumental performance. On the other hand, by adding an organ part to his masses published two years later Ertl became one of the first Austrian or south German composers to adopt the continuo. Such contrasting practices show that he was one of the many transitional composers of the early 17th century who, while ready to adopt certain modern elements from a period of great stylistic change, were yet unable to alter their basically conservative attitudes.

WORKS

Symphoniae sacrae, 6–10vv (Munich, 1611)
Missarum, 6–10vv, bc (org) (Munich, 1613)
Sacrosanctum magnae et intimeratae virginis canticum, 8vv, bc (org) (Munich, 1615); Canticum Beata Virgine Mariae, 8vv, insts, bc (org) (Munich, 1615); lost
Hymnus B. Jacoboni Tudertini, 4vv (Munich, 1616); lost
Psalmodiae Vespertinae, 8vv, insts, bc (org) (Munich, 1617)
Falsobordoni, 8vv, Psalmodia, 8vv, *D-Mbs*
Antiphonae Vespertinae, 4vv, *A-KR*
3 masses, 5 Magnificat, 9 motets, formerly in *PL-WRu*

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RENATE MUTSCHLECHNER

Ertmann [née Graumann], **(Catharina) Dorothea von** (*b* Frankfurt, 3 May 1781; *d* Vienna, 16 March 1849). German pianist. She was already known as an excellent pianist before her marriage in 1798 to an infantry officer, Stephan von Ertmann, himself an amateur musician. Moving to Vienna with him, in 1804 she came to know Beethoven, who greatly admired her playing and gave her lessons: she closely followed his own style of playing his works. They became warm friends, and Beethoven dedicated his Piano Sonata op.101 to her; he wrote to her as 'Dorothea-Cäcilia', and it has been conjectured that she may have been the addressee of the 'immortal beloved' letters. Though by then she no longer gave public concerts, she played privately among the composer's friends, especially in performances of his chamber music. On the death of her child, Beethoven invited her to his house and without speaking played to her for over an hour. Her husband was posted to Milan in 1820, but she made occasional return visits to Vienna, settling there again after his death in 1835. The sensitivity of her playing was much admired. Schindler described her as 'unequalled', adding, in the course of a detailed appraisal, 'She grasped intuitively even the most hidden subtleties of Beethoven's works with as much certainty as if they had been written out before her eyes'. J.F. Reichardt, who heard her in 1809–10, declared of her performance of op.27 no.2, 'I do not recall ever having heard anything greater or more consummate' (letter of 7 February 1809). She and her husband also made a great impression on Mendelssohn, who visited her in Milan in 1831 and admired her playing, though he found the flexibility of tempo which Schindler had praised somewhat exaggerated (letter of 14 July 1831). The singer Mathilde Marchesi was her niece.

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JOHN WARRACK

Erythräus, Gotthart (*b* ?Strasbourg, *c*1560; *d* Altdorf, nr Nuremberg, 1617). German music teacher and composer. He probably lived in Altdorf from 1575, when his father, Valentin, became the first rector of the university. In 1587 he was awarded the master's degree at Altdorf, became Kantor in 1595, and in 1609 or 1610 was appointed rector of the Lateinschule. In 1598 he received recognition from the court of the Elector Palatine at Heidelberg for

some motets. It has not been possible to determine whether these pieces are from his only extant work *Psalmos et cantica varia notas s. tonum musicum adstrictos ... Herrn D. Martini Lutheri und anderer gottesfürchtiger Männer Psalmen und geistliche Lieder, welche man als die fürnehmsten durch das ganze Jahr in der christlichen Gemeine pfleget zu singen ... in vier Stimmen gebracht* (Nuremberg, 1608); in the preface he referred to an earlier edition of psalms and songs which has not survived. The 1608 publication belongs to a type of hymnal (Kantional) established by Lucas Osiander in 1586 in which the pieces are entirely homophonic with the cantus firmus in the top part; the purpose was to encourage congregational participation. Erythräus's compositions are, however, by no means as strictly homophonic as Osiander's originals. Apparently Erythräus's work did attract some attention, because in 1610 Michael Praetorius took a section from it for the seventh part of his *Musae Sioniae*.

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WALTER BLANKENBURG

Erzähler (Ger.: 'narrator'). *See under* ORGAN STOP.

Erzlaute (Ger.). *See* ARCHLUTE.

Es (Ger.). E♭. *See* PITCH NOMENCLATURE.

Esaulov, Andrey Petrovich (*b c*1800; *d* Ryazan, *c*1850). Russian composer, mainly of songs. During the 1820s he resigned from the army, where he had been military Kapellmeister, and went to live in Moscow. Here he lodged with P.V. Nashchokin, who introduced him to Pushkin. Esaulov played the viola in an orchestra, and also composed several songs, including two to French texts, *Ton regard* and *Chant guerrier, dédié à l'armée russe*, both written in 1828. The following year he published *Utesheniye* ('Consolation'), a song with words by Zhukovsky, and in 1830 *Pevets uslad* ('The Singer of Pleasures') to a text by P.A. Katenin. Esaulov composed two songs to poems by Pushkin, *Proshchaniye* ('Farewell') in 1831 and *Gishpanskaya pesnya* ('Spanish Song') in 1834. Through Nashchokin's friendship with the director of theatres in Moscow, Esaulov was offered a post as répétiteur in 1830, but he seems to have refused this, and left Moscow for St Petersburg in 1833. Still aided by Nashchokin, he obtained a post in a theatre orchestra there, but was again unemployed early in 1834. Hungry and penniless, Esaulov was given financial assistance by Pushkin, and later in the 1830s moved to Ryazhsk, in the Ryazan government, and then to Ryazan itself, giving piano lessons and directing a church choir. About this time he composed his only known work for full orchestra, a powerful Tragic Overture in three principal sections, the first and last in C major, the middle one in C minor. During the final period of his life he composed a number of large-scale sacred works and continued to write miniatures for piano. Esaulov drowned in the river Trubezh.

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GEOFFREY NORRIS

Escapement (Fr. *échappement*; Ger. *Auslösung*; It. *scappamento*). The part of a piano action that permits the hammer to become disengaged from the mechanism that carries it towards the string just before the moment of impact (*see* PIANOFORTE, §I,10, figs.32 and 33). The escapement enables the hammer to rebound an appreciable distance from the string after striking it, even though the distance that it travels towards the string under its own momentum is quite small, and even though the key remains held down. Although a number of early piano actions did not include an escapement it has been a feature of all sophisticated and sensitive actions, including that devised by Cristofori by 1709.

EDWIN M. RIPIN

Escatefer. *See* COUSIN, JEAN ESCATEFER DIT.

Eschaquer (Sp.; Fr. *eschaquier, eschiquier*). *See* CHEKKER.

Eschelletes (Fr.). An early XYLOPHONE, illustrated and described by Mersenne.

Eschenbach, Christoph (*b* Breslau [now Wrocław], 20 Feb 1940). German pianist and conductor. He studied in Cologne and Hamburg with Hans Schmidt-Neuhaus and Eliza Hansen, and in 1962 won a prize in the international competition in Munich. In 1965 he was awarded first prize in the first Concours Clara Haskil in Switzerland, launching him on a successful concert career that has taken him to most parts of the world. As a pianist he plays a wide repertory ranging from the Baroque period to the 20th century; but it is for his carefully worked and poetic performances of Beethoven, Mozart and Schubert that he is most highly regarded. He is a noted lieder accompanist and has performed frequently in a piano duo with Justus Frantz, with whom he has made distinguished recordings of works by Mozart and Schubert. In November 1966 he made his recital and concert débuts in London, and in 1968 he gave the première in Bielefeld of Henze's Second Piano Concerto, written for him. Eschenbach made his conducting début in 1973. He was general music director of the Rheinland-Pflaz State PO from 1979 to 1981; with the Tonhalle Orchestra, Zürich, he was permanent guest conductor (1981–2), then chief conductor (1982–5). He made his Covent Garden début with *Così fan tutte* in 1984. In 1988 he became music director of the Houston SO, with whom he has recorded works by Dvořák, Bruckner, Tchaikovsky and Schoenberg.

DOMINIC GILL/JESSICA DUCHEN

Eschenburg, Johann Joachim (*b* Hamburg, 7 Dec 1743; *d* Brunswick, 29 Feb 1820). German classicist, poet, translator and civil servant. As a professor and lecturer on literature, philosophy, archaeology and mythology he served at the Carolineum in Brunswick from 1767 until his death. He was best known for his *Handbuch der klassischen Literatur*, which saw six editions during his lifetime and several more thereafter, and was translated into English, French and Russian. As an enthusiast of music he organized concerts in Brunswick and corresponded with C.P.E. and W.F. Bach, but his most

important contributions to music were his translations of stage pieces and of scholarly writings. Among the seven operas he translated into German were Monsigny's *Le déserteur* (1772), Grétry's *Silvain* (as *Erast und Lucinde*, 1773) and Gluck's *Orfeo*; he also provided German texts for two oratorios and, with Karsch, the text for C.P.E. Bach's Passion cantata *Die letzten Leiden des Erlösers* and wrote 19 lieder and a motet of his own. He translated books on music and poetry from the English of Avison, Brown, Burney and Webb and wrote articles on musical subjects for German periodicals. He was also Lessing's literary executor.

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HOWARD SERWER

Escher, Rudolf (George) (*b* Amsterdam, 8 Jan 1912; *d* De Koog, Texel, 17 Mar 1980). Dutch composer. From 1916 to 1921 he lived with his parents on Java, where his father worked as a geologist and mineralogist. Back in the Netherlands he studied the piano, the violin and harmony privately. At the Rotterdam Conservatory he studied the piano (1931–7) and composition (with Pijper, 1934–7). Until 1940 he lived in Rotterdam, where most of his scores were destroyed during the bombing by the Germans in May of that year.

During World War II Escher composed *Musique pour l'esprit en deuil* (1941–3), which was first performed in 1947 by the Concertgebouw Orchestra under van Beinum and which made him overnight the most important composer in the Netherlands. From 1945 until his death he lived in Amsterdam. After a short study at the Electronic Studio of the Delft Technical University he taught (1960–61) at the Amsterdam Conservatory. From 1964 to 1977 he taught theory of contemporary music at the University of Utrecht. The result of his teaching is to be found in many studies in the field of music theory and audiology. He was also a talented writer and painter, continuing to publish poetry in literary magazines until well into the 1950s. From 1945–6 he wrote on music and art for the *Groene Amsterdammer*.

Escher's music is lyrical, expressive and elegiac, with a great propulsive force, more French then German in its orientation (the main influences being Ravel, Debussy and Mahler). It is always basically tonal, and mostly cast in a strictly contrapuntal frame with chains of variations. Everything he wrote can be clearly discerned by the ear. In 1938 he wrote: 'The miracles of a piece of music will never be revealed, unless in a natural way, through sounding and hearing. That means sounding *well* and hearing *well*. The latter condition is *a priori* impossible if the former one cannot be fulfilled'. (*Toscanini en Debussy*). Apart from this technical aspect of composing, Escher discerned a psychic one: 'The technique of a composer is intimately related to his spiritual and intellectual self, his psyche'. This can be seen in his war compositions, such as *Musique pour l'esprit en deuil*, the *Sonate concertante* (1943) for cello and piano, *Arcana* (1944) for piano (originally called *Arcana Musae Dona*), and the first two movements of the Sonata for cello solo (1945; the third movement was completed in 1948). Each of these compositions is in a way an impressive 'document humain'. The works written immediately after 1945 do not reflect the war in the same way, but Escher's longing for peace is reflected in the 'Arcadian' choral works such as *Songs of Love and Eternity* (1955) and *Ciel, air et vents* (1957).

As a theorist, Escher analysed many 20th-century scores from Debussy to Boulez, explaining the latter on the basis of Escher's own analysis of the former's music. As a composer, however, he preferred to remain true to the music of Debussy and Ravel without denying the technical implications of the music of the serialists, as in his Second Symphony (1958, revised in 1980), Wind Quintet (1967) and *Monologue* for flute solo (1969).

Escher's major orchestral scores are *Musique pour l'esprit en deuil* and *Hymne du grand Meaulnes* (1951). Both show his mastery of orchestration, harmonic detail and melodic and chordal contrapuntal and variation techniques. *Musique pour l'esprit en deuil* gives voice to the composer's grief at the loss of freedom and 'the

destructive violence of a depraved political system and its mechanisms of military terror'. Musically Escher resolves this juxtaposition of cultures by combining a march which swells to apocalyptic intensity with a quasi-Latin American trumpet melody. The technique of variation is mainly based, as with most of Escher's compositions, on a generative process of intervallic manipulation, a constructive means which the composer derived from his analysis of Debussy's music. The melismatic technique of *Musique pour l'esprit en deuil* is brilliantly orchestrated. This vein can be found in most of Escher's works, such as *Arcana*, the Sonata for flute solo (1949), the Violin Sonata (1950), the Sonatina for piano (1951), the *Hymne du grand Meaulnes* (1951), *Le tombeau de Ravel* (1952), the cycles for chamber choir *Le vrai visage de la paix* (1953), *Songs of Love and Eternity* (1955), *Ciel, air et vents . . .* (1957), *Three poems by W.H. Auden* (1975), the Second Symphony (1958, revised 1980), the String Trio (1959), *Univers de Rimbaud* (1970) and the *Sinfonia per dieci strumenti* (1975).

In the early sixties Escher tried to extend his technique towards electronic music and serialism, but after several crises he was unable to find a technique which would allow him at the same time to remain true to his psyche. The results of this search are nevertheless interesting, and the brilliant Wind Quintet (1967) and *Summer Rites at Noon* for two orchestras (1971) are examples of Escher's technical and emotional powers. The sound of the Wind Quintet is dominated by the timbres of alto flute, oboe d'amore and bass clarinet. Only at the end is the alto flute replaced by a normal flute for a brilliant and exciting 'lark solo'. Here Escher combines Debussian intervallic manipulations with Boulezian structural formulae. Kernels of intervals grow into motifs and melodies through rhythmical development. The main structure consists of three movements (A1–B–A2), which are linked by two short bridges (Z1 and Z2). Each movement consists again of three segments (a–x–a), which results in six 'a' segments accelerating from *Largo* to *Prestissimo*, while at the same time the 'x' segments slow down from *Moderato* to *Largo*. The *Prestissimo* combines the flute's 'lark solo' with the other instruments playing *Largo* underneath.

The Flute Sonata (1978) is one of Escher's last compositions (together with the Trio for clarinet, viola and piano of 1979). The three-movement plan of the sonata is again highly effective, with a flute solo (*Lento*) forming a transition from the more 'objective' *Comodo* and the dramatic finale (*In moto ostinato, con violenza*). As in the Wind Quintet and the *Monologue* for flute (1969), the overall plan is determined by continuous variation of various structures, with no exact repeats. Change and variation represent the true inner life of Escher's musical organism, supported by a continuous alternation of chromatic and diatonic harmonies in a curve of increasing tension. Each structure evolves from the previous one, each one beginning afresh like a wave in constant transformation. The *Lento* is a beautiful demonstration of Escher's technique of intervallic variation.

Escher received several prizes for his compositions, including the van der Leeuw Prize (1959) for *Le tombeau de Ravel*, the Visser-Neerlandia Prize (1961 and 1968) for *Nostalgies* and the Wind Quintet, the Willem Pijper prize (1966) for the *Sonata concertante* for cello and piano and the Johan Wagenaar prize for his total output.

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LEO SAMAMA

Eschig, Max(imilian) (*b* Troppau [now Opava], 27 May 1872; *d* Paris, 3 Sept 1927). French music publisher of Czech birth. After an association with Schott in Mainz, he founded a music-publishing house in 1907 in Paris and provided a large outlet for foreign works in France. Formerly the representative of several foreign publishers, Eschig is currently the agent solely for the hire catalogue of Carisch, Milan. Eschig's production was many-faceted and included French language versions of much of the Viennese operetta repertory, but he was particularly devoted to 20th-century music. The catalogue contains works of Falla, Koechlin, Martinů, Milhaud, Poulenc, Ravel, Satie, Szymanowski, Tansman, Tournemire and

Villa-Lobos. Other composers represented include Auric, Charpentier, Delannoy, Halffter, Harsányi, Honegger, Inghelbrecht, Mihalovici, Nin and a considerable number of Latin-American composers, including Brouwer and Ricardo Castillo. More recent arrivals include Béchara El-Khoury, Joshua Fineberg, Juan Guinjoán, Sukhi Kang, Antoine Tisné, Ezequiel Viñao and Adrian Williams. Eschig's notable publications for guitar include Emilio Pujol's *Bibliothèque de musique ancienne et moderne* and numerous transcriptions, classics and original 20th-century works. By 1996 the firm had published 9300 titles and had acquired an additional 10,000 by purchasing the catalogues of Demets, Broussan & Cie, Jeanne Vieu, La Sirène Musicale (which included Paul Dupont) and George Sporck.

After Eschig's death, the firm became a 'société anonyme', directed by Eugène Cools (*d* 1936), and then a 'société à responsabilité limitée' (Editions Max Eschig). From 1936 it was directed by Jean Marietti (*b* Bastia, Corsica, 10 Nov 1900; *d* 1977) and his brother, Philippe Marietti (*b* Bastia, 21 Aug 1905; *d* 1993). After the death of Jean Marietti in 1977 his widow Simone became managing director, Philippe Marietti retiring in 1984. Eschig was bought by Durand in 1987, since when the director has been Thierry Mobillion. Under this new management, the international character and autonomy of the catalogue have been maintained and developed. (*DEMF*, ii)

ROBERT S. NICHOLS/JEREMY DRAKE

Eschmann, Johann Carl (*b* Winterthur, 12 April 1826; *d* Zürich, 27 Oct 1882). Swiss composer. He received his first piano lessons in Zürich from Richard Wagner's friend Alexander Müller, then studied at the Leipzig Conservatory with Felix Mendelssohn from 1845 to 1847. From 1847 to 1850 Eschmann was active as a teacher of piano and composition in Zürich, then from 1850 to 1859 in nearby Winterthur. He appeared occasionally as solo pianist in the concerts of Allgemeine Musikgesellschaft in Zürich. In Winterthur, Eschmann's livelihood suffered increasingly from the greater popularity of Theodor Kirchner, so he moved to Schaffhausen in 1859, where he conducted choirs and taught piano and singing. He returned to Zürich in 1866, and continued teaching until his death in 1882. Eschmann's admirers included Brahms, who recommended him successfully to his publisher Simrock.

Eschmann's musical language is perhaps closer to Schumann than to Mendelssohn, though early works such as the *Lebensbilder* display a harmonic inventiveness that is occasionally reminiscent of Wagner's music of the time. As early as the Fantasy Pieces for Clarinet op.9, Eschmann was experimenting with cyclical structures. Later, he wrote many short pedagogical pieces for the piano, and also a guide to the piano literature, *Wegweiser durch die Klavierliteratur* (Zürich, 1871), which enjoyed several editions after his death.

WORKS

(*selective list*)

MSS in CH-Zz

Voice and pf: 2 Gedichte, op.2, *c*1850; 4 Lieder, op.5, *c*1850; 5 songs (J. Eichendorff, Geibel, Müller), op.7, ?*c*1852; Aus dem Liederbuch eines Malers (A. Corrodi), 6 songs, op.34, ?*c*1860; Aus glücklichen Tagen (Corrodi), op.48, ?*c*1863

Pf: Concert-Etude, op.13, 1852; Frühlingsblüthen, op.14, 1852; Lebensbilder, op.17, 12 lyrical pieces, 1852; Rosen und Dornen, op.25, 9 character pieces, *c*1855; Grillenfang, op.35, ?*c*1860; Musikalisches Jugendbrevier, opp.40–44, *c*1860–63; Licht und Schatten, op.62, *c*1878; Erinnerungsblätter, op.63, *c*1878; Jahreszeiten, op.72, *c*1879

Chbr: Str Qt, *c*1848; 6 fantasy pieces, vc, pf, op.3, *c*1849; Im Herbst, fantasy piece, hn, pf, op.6, *c*1849; Fantasy pieces, cl, pf, op.9, 1850–51; 3 Sonatines, vn, pf, op.58, *c*1870

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R. Münster: 'Eine Serenade von Richard Wagner: Marginalien zu Johann Karl Eschmann, einem Schweizer Freund von Wagner und Brahms', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher* (Kassel, 1995), 614–21

CHRIS WALTON

Eschstruth, Hans Adolph Friedrich von (*b* Homberg, nr Kassel, 28 Jan 1756; *d* Kassel, 30 April 1792). German composer and writer on music. In his youth he studied with the organist J.G. Vierling in Schmalkalden, and later studied law at the universities in Rinteln (1771–5) and Göttingen (1775–6). As a lawyer he held various administrative positions in Marburg (1776–86), where he pursued further musical studies with the university's Konzertmeister Bernhard Hupfeld, and Kassel (from 1786). Although he was not a professional musician, Eschstruth displayed an adequate technical competence in his compositions. Stylistically, his lieder are similar to those of C.P.E. Bach: strophic form predominates and the accompaniment is subordinate to the voice. The *Lieder, Oden und Chöre* (op.3, 1783) and the variations on 'Mein Leipzig ... lebewohl' specify the use of the clavichord. The reviews and essays in his *Musicalische Bibliothek* (i–ii, 1784–5/*R*; iii, ?unpubd, see *GerberL*) reveal him to be an astute music critic; he also contributed reviews to Cramer's *Magazin der Musik* and several other periodicals. Among his unpublished works are a biography of C.P.E. Bach, a few translations of French theoretical works (see Engel, Mendel and Reissmann) and several compositions.

WORKS

published works printed in Kassel, or Marburg and Kassel

Vocal: Liederbuch für die Casseler Cadetten (*c*1780), cited in Engel; Versuch in Sing-Compositionen, kbd acc. [op.1] (1781); Glücklich ist, wer mit Auroren, song, S, T, acc. 2 vn, va, vc, pf, op.2 (1782); Lieder, Oden und Chöre, clvd acc., op.3, i–ii (1783), iii (1789) [ii and iii lost]; Miller's [53] Lieder in Musik gesetzt (1788); Millers Lieder mit Musik und einer Einleitung (Marburg, 1788), mentioned in Miller's [53] Lieder, reviewed in *Musikalische Realzeitung*, ed. H.P.C. Bossler (Speyer, 1789), col.129; Sammlung religiöser Gesänge, *c*1790, cited in *GerberL*

Inst: 12 marches, 2 ob, cl, 2 bn, 2 hn, bc, op.4, 24 Veränderungen ... über Mein Leipzig ... lebewohl, clvd, op.5, both advertised in Cramer's *Magazin der Musik*, i (1783), 811, 1133; 6 sonatas, clvd (1787), cited by Strieder; 6 kbd sonatinas, *c*1790, ?unpubd, cited in *GerberL*

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F. von Schlichtegroll: 'Hans Adolph Friedrich von Eschstruth', *Nekrolog auf das Jahr 1792* (Gotha, 1793), i, 103–18; *Supplement-Band des Nekrologs für die Jahre 1790, 91, 92 und 93* (Gotha, 1798), ii, 127–34

F.W. Strieder: 'von Eschstruth (Hans Adolph Friedrich)', *Grundlage zu einer hessischen Gelehrten- und Schriftsteller-Geschichte*, xviii, ed. K.W. Justi (Marburg, 1819), 144–8 [incl. list of works and reviews]

H. Mendel and A. Reissmann: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80/*R*, 3/1890–91/*R*)

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

C. Auerbach: *Die deutsche Clavichordkunst des 18. Jahrhunderts* (Kassel, 1930, 2/1959)

H. Engel: *Die Musikpflege der Philipps-Universität zu Marburg seit 1527* (Marburg, 1957), 35–7 [incl. list of works, 79–80]

DAVID OSSENKOP

Esclamazione (It.). *See* ORNAMENTS, §§4 and 8.

Escobar, André de (*fl* 1540–80). Portuguese shawm player (*charameleiro*). He went to India as a youth; on his return he served as an instrumentalist in Évora Cathedral, and later became Master of the Shawms at Coimbra Cathedral and the University of Coimbra (according to a document dated 4 February 1579 in the city archives). He wrote a method for his instrument, *Arte musica para tanger o instrumento da charamelinha*, which does not survive.

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J. de Vasconcellos: *Os musicos portuguezes*, i (Oporto, 1870), 95
R.V. Nery: *A música no ciclo da 'Biblioteca Lusitana'* (Lisbon, 1984), 90–91

ALBERT T. LUPER/OWEN REES

Escobar, Cristóbal (*fl* late 15th century). Spanish theorist. He was the author of a treatise, *Introducción muy breve de canto llano* (Salamanca, *c*1496/*R*). It is heavily dependent on earlier sources and is of an elementary nature, like most Iberian chant manuals. Escobar went further than some theorists in allowing accidentals in performance.

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J. Wolf: 'Der Choraltraktat des Cristoual de Escobar', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 383–91
A. Serrano Velasco and others: *Estudios sobre los teóricos españoles de canto gregoriano de los siglos XV al XVIII* (Madrid, 1980)

F.J. LEÓN TELLO

Escobar, Luis Antonio (*b* Villapinzón, 14 July 1925; *d* Miami, 11 Sept 1993). Colombian composer and writer on music. After two years at the Bogotá Conservatory, in 1947 he became a pupil of Nabokov at the Peabody Conservatory, Baltimore, then attended the Mozarteum in Salzburg and then studied with Blacher at the Hochschule für Musik in Berlin (1951–3). He served the Colombian government as consul in Bonn (1967–70) and was cultural attaché to the Consulate in Miami (1993).

In 1973 he and the poet Andres Holguín co-founded El Muro Blanco, a private cultural institute in Bogotá in which both taught. In 1974 he was awarded the national music prize by the Banco de Colombia. He visited the USA on a Guggenheim grant in 1975. Eight albums of his works were recorded by Colombian companies between 1956 and 1967.

Escobar cited the music of Blacher and Nabokov as influences on his style, and also the traditional rural music of Cundinamarca, his native region. His particular idiom combines a strong rhythmic presence with ingenious counterpoint, chromatic harmonies and traditional melodic patterns. The series of *Bambuquerías* is a clear example of his style.

WORKS

(*selective list: see also catalogue, 1982*)

Stage: Avirama (ballet, Escobar), 1955; La princesa y la arveja (children's op), 1957; Los hampones (op, 3, J. Gaitán Durán), 1961

Vocal: Juramento a Bolívar (sym. poem with choral interludes, J. Rojas), TTBB, orch, 1964; 4 décimas (Rojas), 1v, pf, 1980; 8 poemas (G. Quessep), 1v, pf, 1981; Cant. campesina no.3 (trad. texts), chorus, orch, 1982; Arrullo (A. Holguín), SATB; 29 cánticas, chorus; La luna (L. de Greiff), SATB; Poema al General Santander (J. Rojas), T, chorus, orch

Inst: 40 bambuquerías, pf, 1927–82; Concertino, fl, orch, 1951; Sonatina, pf, 1952; 2 str qts, 1952, 1953; Sonatina no.3, pf, 1955; Sinfonía 0, orch, 1955; Sinfonía X, orch, 1955; Sonatina no.2, pf, 1955; Sonata, fl, pf, 1956; Sonatina, pf, 1956; Concertino, hpd, str, 1958; pf Conc. no.1, 1958; Sonatina no.4, pf, 1959; Wind Qnt 'De la curuba', 1959; Divertimento no.1, orch, 1960; Pequeña sinfonía no.1, orch, 1960; pf Conc. no.2, 1974; Vn Conc., 1979; Cl Conc., 1980; Preludes, perc, 1980; 8 imágenes de Picasso, pf, 1981; pf Conc. no.3, 1981; Bambuquería, fl, pf; 5 bambuquerías, ob, pf; Sonatina no.1, pf; Suite de danzas en el sentimiento andino, orch

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La música en Cartagena de Indias (Bogotá, 1985)
La música precolombina (Bogotá, 1985)
La música en Santafé de Bogotá (Bogotá, 1987)
Herencia del quetzal (Bogotá, 1992)
Villapinzón (Bogotá, 1993)

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D.A. Olsen: 'The Ethnomusicology of Archeology: a Model for the Musical/Cultural Study of Ancient Material Culture', *Selected Reports in Ethnomusicology*, viii (1990), 175–97

ROBERT STEVENSON/ELLIE ANNE DUQUE

Escobar, Pedro de [Pedro del Puerto; Pedro do Porto] (*b* Oporto, *c*1465; *d* ?Évora, after 1535). Portuguese composer, active in Spain. He was a singer in the chapel choir at the court of Isabella I from 1489 to 1499, and was the only member described as 'Portuguese'. He composed a Lady Mass in collaboration with Juan de Anchieta, also a member of Isabella's choir, and one with Peñalosa, Hernández and Alva. Escobar returned to Portugal, perhaps among the musicians accompanying the daughter of Ferdinand and Isabella (see Knighton), but on 19 May 1507 he was invited back to Spain as master of the choirboys of Seville Cathedral; the chapter sent a courier to Portugal at the cathedral's expense 'calling Escobar to come and take charge of the choirboys'. Peñalosa, since 1505 a canon at Seville, may have taken part in this decision. As *magister puerorum* Escobar was obliged to teach polyphonic music to the choirboys and also to feed, clothe and board them. Unsuccessful attempts in 1510 to augment his salary through the addition of two cathedral chaplaincies led to his resignation in 1514 (his successor, Pedro Fernández, was appointed on 13 August 1514).

Assuming that Pedro do Porto (mentioned by Sousa Viterbo and Barbosa Machado) and Escobar were the same person, Escobar was *mestre da capela* to Cardinal Dom Affonso, son of Manuel I, in 1521. In August of that year Gil Vicente described Pedro do Porto in his *Côrtes de Jupiter*, performed to celebrate the imminent wedding of King Manuel's daughter, as the leader of a band of 'tiples', 'contras altas', 'tenores' and 'contrabaxas'. Escobar's four-part wedding tribute may well be *Ninha era la infanta*, copied anonymously in *P-Ln* CIC 60 (see Rees, 1994–5). In 1535 Escobar still survived precariously in Évora.

Escobar's masses and motets show him to have been a composer of uncommon contrapuntal skill and sensitivity to text. Vicente's *Auto da Cananea* of 1534 claims Escobar's fine four-voice motet *Clamabat autem mulier Cananea* as its inspiration; the piece was to be sung at the end of the *auto*. It was intabulated by Gonzalo de Baena in his *Arte nouamente inuentada pera aprender a tanger* (Lisbon, 1540), again by Mudarra (ed. in MME, vii, 1949) in 1546 and praised by João de Barros in his *Libro das antiguidades* (*P-Ln* 216). The enormous vogue that it enjoyed is further attested to by its transmission in two

manuscripts copied by indigenous scribes in north-east Guatemala (in *US-BLl*). So individual are its characteristics that the anonymous four-voice *Fatigatus Jesus*, which shares all its individualities, must also be by him (see Rees, 1995). Escobar's 18 secular songs in the Cancionero Musical de Palacio have a marked popular flavour. Three of them are in the Cancionero Musical e Poético da Biblioteca Públia Hôrtensia (*P-Em* 11793), which together with *P-Ln* CIC 60, ranks among Portugal's earliest collections of secular polyphonic music.

WORKS

Missa, 4vv, *E-TZ* 3, *P-Cug* Mus.12, ed. in MME, i (1941)
Missa pro defunctis, 4vv, *E-TZ* 3
Kyrie 'Rex virginum', 4vv, *TZ* 3 (for Missa de beata virgine, collab. Peñalosa, Hernández and Alva)
Sanctus, Agnus, 4vv, *TZ* 3, ed. in MME, i (1941) (for Missa de beata virgine, Ky, Gl, Cr by Anchieta)
Magnificat, 3vv, *TZ* 2 (attrib. 'Porto')
7 motets, 3, 4vv, *Bbc* 454, *Sc* 5-5-20, Opuscula varia Tom.4, *TZ* 2, 3, *P-Cug* M.M.12, 32, *US-BLl*
4 antiphons, 3, 4vv, *E-TZ* 2, 3
2 alleluias, 3vv, *TZ* 3
8 hymns, 4vv, *TZ* 2, ed. in Cw, lx (1957)
18 villancicos, *Mp*, *P-Em*, ed. in MME, v (1947), x (1951)

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F.M. de Sousa Viterbo: 'Os mestres da capella do Principe D. João, depois D. João III', *Arte musical*, iii (1901), 87–8
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R. Stevenson: 'European Music in 16th-Century Guatemala', *MQ*, l (1964), 341–52, esp. 345
R. Stevenson: 'Portuguese Music and Musicians Abroad to 1650', *Portugal and Brazil in Transition*, ed. R.S. Sayers (Minneapolis, 1968), 310–17
R. Stevenson: 'Pedro de Escobar: Earliest Composer in New World Colonial Music Manuscripts', *Inter-American Music Review*, xi/1 (1990), 3–24
I. Moody: '¿Una obra desconocida de Escobar? algunas observaciones sobre el motete *Fatigatus Iesus* en el manuscrito musical No 12 de la Biblioteca General de la Universidad de Coimbra', *AnM*, xlix (1994), 37–45
O. Rees: 'Manuscript Lisbon, Biblioteca Nacional, CIC 60: the Repertories and their Context', *Revista Portuguesa de musicologia*, iv–v (1994–5), 53–93
O. Rees: *Polyphony in Portugal c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995)
T. Knighton: 'A Newly Discovered Keyboard Source (Gonzalo de Baena's *Arte nouamente inuentada pera aprender a tanger*, Lisbon, 1540): a Preliminary Report', *PMM*, v/1 (1996), 81–112
R. Stevenson: 'Pedro de Escobar among Spanish Musicologists', *Inter-American Music Review*, xv/1 (1996), 53–147 [incl. edns]

ROBERT STEVENSON

Escobar (Budge), Roberto (*b* Santiago, 11 May 1926). Chilean composer. In 1943 he entered the National Conservatory, where he studied conducting with Carvajal and the organ with Eliana O'Scanlan. At the Modern School of Music in Santiago he studied composition with René Amengual and Alfonso Letelier. He helped to establish several artistic bodies in Concepción (1949–70) and was music critic for the newspaper *El Sur*. He was president of Chile's Asociación Nacional de Compositores (1974–8) and founded and directed several musical ensembles. He was appointed a professor at the Institute of Political Sciences of the University of Chile.

His catalogue comprises nearly 90 works in almost all genres. The stylistic evolution of his work can be divided into three stages. The first (1946–59), one of training, embraces a kind of Impressionist nationalism, and its most prominent products are the choral works *Villancicos 1* (1946) and *Ecce sacerdos* (1959). The second period (1960–70) is one of experimentation and impending serialism, for example *Los bisontes* (1964) and the *Cuarteto estructural* (1965). The third period (from 1970) is of consolidation, and its most outstanding products are *Prometheus* (1982) and the *Sinfonía Andrés Bello* (1992).

WORKS
(*selective list*)

DRAMATIC AND VOCAL

Stage: Oda: América el camino no es el camino, 1970; Laberinto (R. Irarrázaval, T.S. Eliot, Petrarch, E. Heine), 1970; Arauco (ballet), 1974
Incid music: Un millón de toneladas (film score, dir. F. Balmaceda), 1967; Crisol (musique concrète for industrial exhibition), 1972
Choral: Villancico I, 1946; La lluvia lenta (G. Mistral), TTBB, 1959; Ecce sacerdos, 1959; Cant. del Laja (R. Cruchaga, Mistral, G. de la Vega, J.R. Jiménez), S, chorus, str orch, timp, org, 1963; Prometheus (J.W. von Goethe), chorus, eng hn, hp, timp, perc, 1982; Sinfonía de Fluminis (P. Neruda, Eliot), chorus, orch, 1987; Sinfonía Andrés Bello (J. Barrenechea), chorus, orch, 1992
Solo vocal: Tren (Cruchaga), 1v, perc, 1964; Elegía (J. Manrique), A, pf, timp, 1969

INSTRUMENTAL

La paloma, fl, ob, cl, bn, tpt, 1958; Los bisontes, orch, 1964; Cuarteto estructural, str qt, 1965; Sinfonía Valparaíso, orch, 1966; Cuarteto emocional, str qt, 1990; Aire de Castilla, orch, 1991

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L. Merino: 'La Revista musical chilena y los compositores nacionales del presente siglo: una bibliografía', *RMC*, no.163 (1985), 4–69, esp. 29

SANTIAGO VERA-RIVERA

Escobedo, Bartolomé de (*b* diocese of Zamora, *c*1505; *d* between 21 March and 11 Aug 1563). Spanish singer and composer. He studied at Salamanca and was a cathedral singer there until admitted to the papal choir in Rome on 23 August 1536. The French singers resented the admission of yet another Spaniard to the choir, but he quickly won respect for his learning and his compositions.

On 6 November 1538 Antonio Capello, a fellow singer, sent Duke Ercole II of Ferrara a six-voice motet by Escobedo. Although Capello was one of the first to circulate Escobedo's music, the testy Spaniard once called him an ass at Vespers, for which affront he was fined ten julii. His constant suffering from gout perhaps explains his short temper then and on a previous occasion when he had called Leonardo Barré, another singer, a fat pig. He remained in the choir until 5 June 1541 and was again a member from 1 May 1545 to 25 October 1554; throughout his service he was frequently excused because of illness.

Escobedo was chosen along with Ghiselin Danckerts as one of two judges of the debate on the chromatic and enharmonic genera between Vicentino and Lusitano in Rome in 1551. He retired from the papal choir on 25 October 1554 and returned to Spain, enjoying a nonresident benefice at Segovia Cathedral. He did not, as has sometimes been claimed, serve as *maestro de capilla* to Princess Juana. During a stopover in Toledo on 22 March 1555, his opinion on a musical matter was sought in a debate between the Cardinal-Archbishop of Toledo, Martínez Siliceo, and the chapter; on 21 March 1563 he auditioned three Spanish sopranos for the papal choir, one of whom, Juan Figueroa, was admitted at Rome on 17 April 1563. Francisco de Salinas (*De musica libri*

septem, 1577/R) attested to Escobedo's erudition and also described him as a 'very dear personal friend'.

WORKS

Missa 'Ad te levavi', 5vv, *I-Rvat* C.S.13

Missa Philippus Rex Hispaniae, SSATTB, *Rvat* C.S.39, ed. in Mapa mundi, ser. A, c (London, 1997)

Domine non secundum, 4vv, *Rvat* C.S.24; Erravit sicut ovis, 4vv, *E-Tc*, ed. in Lira sacro-hispana, i (Madrid, 1869); Exurge quare obdormis, 4vv, 1541[4], ed. in Lira sacro-hispana, i (Madrid, 1869); Hodie completi sunt, 5vv, *Tc*, *I-Rvat* C.S.13; Immutemur habitu, 1546[9], 4vv, *E-Tc*, *I-Rvat*, ed. in MME, xiii (1953) (also wrongly attrib. Morales)

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R. Casimiri: 'I diarii sistini', *NA*, i (1924), 267–74, esp. 268; xi (1934), 76–92, esp. 84; xiii (1936), 201–14, esp. 202

J.M. Llorens Cisteró: 'Cinco cantores españoles en la capilla pontificia', *AnM*, xxxvi (1982), 69–90

R. Stevenson: 'The First Black Published Composer [Vicente Lusitano]', *Inter-American Music Review*, v/1 (1982–3), 79–103, esp. 92

R. Stevenson: 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 32

F. Reynaud: *La polyphonie tolédane et son milieu des premiers témoignages aux environs de 1600* (Paris, 1996)

ROBERT STEVENSON

Escorial, El. Spanish monastery near MADRID.

Escorihuela [Escorigüela], **Isidro** (*b* Alicante; *d* Alicante, 8 March 1723). Spanish composer. He was *maestro de capilla* of the collegiate church of S Nicolás, Alicante; in 1691 he held the same post at Tarragona Cathedral, but later returned to Alicante, where in 1716 he was honoured with a sizable pension for his merits and age. During his life he enjoyed a considerable reputation, and his works, in manuscript, are widely distributed among various cathedrals in eastern Spain. There are also several works in the Biblioteca Central, Barcelona, some of them copied in the 19th century. In 1715 he published a pamphlet supporting the musical and theoretical innovations of Francisco Valls.

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J. de Dios Aguilar: *Historia de la música en la provincia de Alicante* (Alicante, 1970, 2/1983)

A. Palencia Soliveres: *Música sacra y música profana en Alicante: la capilla de música de San Nicolás (siglos XVI–XVIII)* (Alicante, 1996)

JOSÉ LÓPEZ-CALO

Escot, Pozzi (*b* New York, 1 Oct 1933). American composer. She studied at the Juilliard School (BM 1956, MS 1957), where her teachers included Bergsma and Persichetti, and at the Staatliche Hochschule für Musik, Hamburg (1957–61) with Jarnach, among others. She joined the composition department at the New England Conservatory in 1964 and accepted a second post at Wheaton College in 1972. She has also served as editor-in-chief of *Sonus* (from its inception in 1980) and president of the International Society of Hildegard von Bingen Studies (from 1992). She is co-author with Robert Cogan of *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs, NJ, 1981) and its accompanying workbook *Sonic Design: Practice and Problems* (Englewood Cliffs, NJ, 1981).

Escot's music exhibits her interest in sonic possibilities, often involving unusual combinations of instruments, with or without voices. She has also explored alternative sounds produced by traditional instruments, such as the layering of live and pre-recorded piano performances in *Interra II* (1980) and the combination of chant-like vocal lines with ostinatos, clusters and sustained pitches in *Missa triste* (1981). Recognized by the *New York Times* in 1975 as one of five remarkable women composers of the 20th century, she has lectured and written on the relationship between mathematics and music.

WORKS
(*selective list*)

Inst: 3 Movts, vn, pf, 1959–60; 3 Poems (R.M. Rilke), spkr, str qt, 1959; Differences Group I–II, pf, 1960–63; Cristhos (Trilogy no.2), a fl, dbn, 3 vn, perc, 1963; Sands ..., 5 sax, amp gui, 17 vn, 9 db, perc, 1965; Neyrac lux, 2 gui, amp gui, 1978; Eure pax, bn, 1980; Pf Conc., 1982; Jubilation, str qt, 1991; Mirabilis II, cl/sax/tpt, pf, perc, 1992; Sonatina no.4, pf, 1992

Vocal: Lamentus (Trilogy no.1) (Escot), S, 2 vn, vc, pf, 3 perc, 1962; Visione (Trilogy no.3) (Escot, after A. Rimbaud, W. Kandinsky, G. Stein, G. Grass), S, spkr, fl/pic, a fl, a sax, db, perc, 1964; Ainu (Escot), 4 ens of 5vv, 1970, arr. 1v, 1978; Missa triste (Escot), female chorus, 3 opt. tr insts, 1981; Your kindled valours bend (J. Donne), 1v, cl, pf, 1989; Bels dous amics, 1v, ob, va, 1993; Mirabilis III (Escot), 1v, 3 fl, 3 vn, 1995; Visione 97 (Escot), chorus/(2 S, 2 T, 2 Bar, 2 B), 1997

Tape: Interra, pf, tape, lights, film, 1968; Fergus Are, org, tape, 1975; Interra II, pf left hand, tape, 1980; Pluies, a sax, tape, 1981; Mirabilis I, va, tape, 1990

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MITCHELL PATTAN

Escribano [Scrivano], **Juan** [Scribanus, Iohannes] (*b* ?Aldearrubia, nr Salamanca, *c*1478; *d* Spain, Oct 1557). Spanish singer and composer. He served from 1498 as a soprano at Salamanca Cathedral and became a member of the papal choir in 1502. He was elected *abbas* (treasurer) by his fellow singers in 1514, and became dean of the choir in 1527. During his long stay in Rome he was rewarded with numerous honours and preferments; Leo X gave him a Salamanca canonry that did not require residence and made him apostolic notary on 5 July 1513. A year later he was given the income of the archdeaconate of Monleón, and on 1 November 1517 he obtained a second canonry at Oviedo. He resigned his Salamanca canonry on 30 November 1520, and it was given to his brother Alfonso. Pope Adrian VI and Clement VIII bestowed other favours on him and he was a wealthy man when he retired in 1539 and returned to the vicinity of Salamanca, where, at Aldearrubia (possibly his birthplace), 15 km north-east of the city, he built the most imposing house in the village, bequeathing it to the cathedral. The village parish church of S Miguel was the most sumptuous and richly adorned in the diocese; further evidence of Escribano's wealth was his endowment of four weekly masses at another village in the region, Villanueva de Lugo.

Martín de Tapia cited 'El venerado Ioan escribano Arcediano de Monleón' as his authority for always flattening the note B when singing plainchant in modes V

and VI (*Vergel de música spiritual*, Burgo de Osma, 1570, f.76*v*), a practice decried by Bermudo, from whose work Tapia's treatise was otherwise plagiarised.

WORKS

Magnificat Sexti toni, 4–6vv; Paradisi porta, 6vv; *I-Rvat* C.S.
Lamentationes Jeremiae prophetae, 4vv; Oratio Jeremiae prophetae, 5vv; *Rvat* C.G.
Secular: frottola and mascherata, 4vv, in RISM 1510

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A. Casaseca Casaseca and J.R.Nieto González, eds.: *Libro de los lugares y aldeas del obispado de Salamanca* (Salamanca, 1982), 172, 184
R. Stevenson: 'Juan Escribano', *Inter-American Music Review*, viii/2 (1986–7), 74–80 [incl. facs. and transcr. of *Paradisi porta*]

ROBERT STEVENSON

Escriván, Julio (César) d' (*b* Caripito, 23 Aug 1960). Venezuelan composer and guitarist. In 1984 he obtained the licentiate in guitar at the GSM, and in 1985 he graduated in music from the University of East Anglia. The same year he began his composition studies at Cambridge University, concluding them with the PhD in 1991 in electro-acoustic composition at the City University. Remaining in London, he taught electroacoustic music at the City University (1989–91). During the same period he worked intensively with frequency modulation (Morley College), subtractive synthesis (the City Literary Institute), and as a consultant for the Yamaha Centre for Research and Development in the areas of sampling, sound design and portable keyboards. He twice received honorary mention in the Venezuela national composition prize (1983 and 1984). In 1987 his *Sin ti por el alma adentro* won the first prize in the Bourges Concours International de Musique Electroacoustique. In 1989 his *Salto mortal* won the second prize in the same competition. He also won the Caracas municipal film prize for his soundtrack to the film *Golpes a mi puerta*.

His work involves the use of sampling and digital signal processing. He writes music for television and films, including music for the advertising industry. In 1997 he worked for EMU systems in California as a freelance sound designer and programmer.

WORKS

Orch: Latitud delta, str, 1985; Al filo de las distancias, 1986; Novus orbis, str, 1987; Santa Teresa, sym., 1997
Chbr and solo inst: Ilusión 11, 4 gui, 1983; Ilusión 22, pf, 1984; Otoño, invierno y los demás animales, chbr ens, 1984; 3 Portraits of Igor, vn, pf, 1986; Sin ti por el alma adentro, fl, tape, 1987; Son del seis, chbr ens, 1988; Salto mortal, tape, 1989; Balloon, chbr ens, 1991; Viaje, elec gui, tape, 1991; 3 bagatelles du Bongó, fl, tape, 1992; Novus orbis moto (choreog. L.A. Castillo), 1993 [tape for Sin vacilar]; El asombro del pájaro (Tape for Rajatabla)
Vocal: Mag a 5, chorus, 1986; Sin medida (E. Pérez Oramas), Mez, tape, 1990
Film music: Golpes a mi puerta

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JUAN FRANCISCO SANS

Escudero, Bernardo de Peralta. *See* PERALTA ESCUDERO, BERNARDO DE.

Escudero, Francisco (*b* Donostia, San Sebastián, 13 Aug 1913). Basque composer. He studied harmony and composition with Beltrán Pagola in San Sebastián, composition with del Campo in Madrid (1931) and Dukas and Le Flem in Paris (1932), and conducting with Albert Wolf in Munich. He was music director of the Santa Casa de Misericordia in Bilbao (1945–8) and directed the Bilbao Choral Society and the Schola Cantorum of San Sebastián. He founded and directed (1960–69) the municipal band of San Sebastián, and he was conductor of the Guipúzcoa Chamber Orchestra (1960–70). His main activity, however, was teaching on the faculty of harmony and composition of the San Sebastián Conservatory (1948–82; director, 1962–81). He has received several prizes, including the Premio Nacional de Bellas Artes de San Fernando (1937) for his String Quartet in G (1936–7), the Falla prize (1964) and the Medalla de Oro al Mérito en las Bellas Artes from the Ministry of Education and Culture (1997).

Escudero's work with the Santa Casa de Misericordia in Bilbao and the Bilbao Choral Society gave rise to the religious works of the late 1940s and to the children's musical tales; later, his connections with Bilbao also led to the commission of his first opera, *Zigor*. In the 1990s he has concentrated on composing serious symphonic works.

His operas *Zigor* (1963) and *Gernika* (1986), written to a Basque libretto, represent the culmination of his creative efforts. In them he develops a post-nationalist aesthetic in which, without expressly quoting traditional melodic material, he aims to find a Basque voice. Another feature of his music is its marked programmatic character. Without always being pictorial, a large number of his works (e.g. the *Sinfonia sacra*) are subject to a programme which channels their musical development. In its totality, his musical production reflects the limitations to which artistic creation was subjected during Franco's dictatorship. The recovery of his music in the last decade of the 20th century enables us to value him as one of the most significant composers of Basque music in this century.

WORKS

DRAMATIC AND VOCAL

Dramatic: El sueño de un bailarín (poema coreográfico), 1944; Zigor (op, 4), 1957–63; Diez fusiles esperan (film score), 1958; Loyola (sound and light show), 1962; San Telmo (sound and light show), 1965; Gernika (op, 4), 1982–6
Choral: 3 piezas vascas, 1939; Ave Maria, 1943; Benedicta a la Virgen de Aranzazu, 1943; Ay de mi Alhama, 1944; Gizon dantza y canción festiva, 1945; Himno a San Mamés, 1946; Misa en Re, in honorem Sancti Mamesii, 1946; Nere etxea, 1946; Deun Agate, 1947; Charmangarria zera, 1948; Illeta (orat. elegíaco), B, chorus, orch, 1952–3; Agur Jaunak, 1958; Boga Boga, 1958; Itziarko amaren pozkarioak, 1958; Eusko Salmoa, chorus, orch, 1980; San Juan Bautista (orat.), chorus, orch, 1987; Abendu Santu honetan, 1988; Izar ederra, 1988; Mitoen Sinfonia/Sinfonia mítica (E.H. Mitoak), children's chorus, 9 insts, 1993; Festara
Other vocal: Ene izar maitea, 1945; Ollo eder bat, 1945; Romance al entierro de Cristo, 1947; Eiquí, 1958; La túnica de Jesús (M. de Lecuona), S, pf, 1973; Artaso, 1992; Navidad (Eguberri), 1993

INSTRUMENTAL

Orch: 5 piezas 'Hojas de Album', str, 1929; Amanecer y danza sagrada, sym. poem, 1934; Nocturno, 1934; Preludio, 1934; Concierto vasco, pf, orch, 1946; Aranzazu, sym. poem, 1955; Evocación en Iciar, preludio matinal, 1955; Vc Conc., 1971; Sinfonia sacra, 1972; Fantasía geosinfónica, 1973; Sym. no.4 'Concertante', 1994; Sym. no.5 'Ultreia', 1994; Vn Conc., 1997
Chbr: Trío bucólico, ob, eng hn, bn, 1933; Str Qt, G, 1936–7; Pieza breve no.1, pf, 1938; Toccata, org, 1972; Uranzu: fantasía sobre temas populares, accdn, 1974; Tonemas, toccata, pf, 1982; Motus

perpetuo, hpd, 1995; Gnosis, wind qnt, 1996; Hpchd Conc., 1996; Txori malo, vn, va, vc, db, perc, hp

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A. García Estefania: *Francisco Escudero*, ed. Biblioteca Central in San Sebastián (Madrid, 1995)
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JON BAGÜÉS

Escudier. French firm of music publishers. Marie-Pierre-Pascal Escudier (*b* Castelnaudary, 29 June 1809; *d* Paris, 7 April 1880) and his brother Léon (*b* Castelnaudary, 15 Sept 1815; *d* Paris, 22 June 1881) founded the firm in Paris in 1840; it developed out of the weekly journal *La France musicale* which they had founded in 1837, and which was the only serious rival in France to Schlesinger's *Revue et gazette musicale* until 1860. Whereas Schlesinger's journal concentrated primarily on French and German music, *La France musicale* redressed the balance by paying particular attention to Italian opera. For its content, its journalistic probing and for the liveliness of its style, *La France musicale* is essential for the study of contemporary music and musical events in Paris and the activity of French musicians abroad. The first number appeared on 31 December 1837, and among the journal's early collaborators were Adolphe Adam, Castil-Blaze, Schumann, Balzac and Théophile Gautier. From 38 rue Laffitte, its publishing address changed on 4 March 1838 to 14 rue de Provence, on 20 November of the same year to 20 rue de la Victoire, and on 15 July 1839 to 6 rue Neuve St Marc. From the first it had been the journal's practice to give its subscribers, about twice a month, editions of other publishers (including Richault and, particularly, Troupenas, who in 1837–42 had been distributors for the musical works issued by the Escudiers). From May 1842 the firm began to publish music on its own account, under the imprint 'Au bureau de La France musicale'. By October 1842 their series of plate numbers had exceeded no.100, and their earliest really important publication, the original piano-vocal score of Donizetti's *Don Pasquale* (March 1843), bears the plate number F.M.260. The firm's name was changed first to Magasin de Musique in May 1843 and then to Bureau Central de Musique on 5 October that year, when a move was made to 29 place de la Bourse; the firm's plate numbers bear the prefix 'B.C.' from this date. In March 1848 a further move was made, to 8 rue Favart, and again, on 27 November 1853, to 21 rue Choiseul. From this date the firm took the name Léon Escudier and its plate numbers were prefixed 'L.E.'. In February and March 1882, some months after Léon Escudier's death, the assets were auctioned and divided among several publishers, with many lots unsold; on 26 March 1889 Ricordi acquired some or all of what remained.

In 1849 Marie Escudier had become sole director of *La France musicale*, with Léon as his co-editor; and by November 1853 at the latest Léon had taken sole responsibility for the music publishing activities of the firm. Apart from a break from April to December 1848 (and a change of title, to *La musique*, in 1849–50), *La France musicale* continued to appear as the house journal until 1860, when Marie split away from the firm. He took *La France musicale* with him, and from 21 October 1860 until its demise (on account of the Franco-Prussian War) on 31 July 1870 it was his sole concern. He then returned to political journalism, contributing to *Le figaro* under a pseudonym. Meanwhile, Léon had started a new weekly journal, *L'art musical*, similar in scope to *La France musicale*. It first appeared on 6 December 1860, at first being edited by Oscar Comettant. It managed to survive the war and was eventually sold to Girod, under whose imprint it appeared from 9 June 1881. From 6 December 1883 it was published by Alphonse Leduc, and its final number was issued on 27 September 1894; it was then merged with *Le guide musical*, edited by Maurice Kufferath.

Among the firm's earliest independent publications in 1842 were full scores of operas by Clapisson and Narcisse Girard. In 1843 followed piano-vocal scores of *Don Pasquale* and *Marie di Rohan* and the full score of Thomas' *Mina*; and in 1844 the performing materials of Donizetti's *Dom Sébastien* and Adam's *Cagliostro*, Kastner's *Traite d'instrumentation*, piano works by Alkan, Liszt and Franck, and the vocal score of *I lombardi*. It was the first Verdi opera published by Escudier, and from this moment both the influence and the activity of the firm greatly increased, predominantly in opera. In all, some 20 operas in full score were actually published, while others (including all Verdi's works) were announced as being available, though not priced for sale; at least 65 operas were put out in vocal score, almost all of them French or Italian works and many published in two editions, one with French and one with Italian text. Non-operatic publications included many piano works by Gottschalk, Krüger, Prudent and Rosellen. In all, more than 3600 works were published by the firm, judging by the chronological series of plate numbers.

The Escudier firm is chiefly important for its journals and as Verdi's French publishers. By 1845, mainly through their journal, they had become influential in Parisian musical circles; through this influence they quickly established Verdi as the Italian successor to Rossini, Bellini and Donizetti, and in so doing they were in a large way responsible for the wide dissemination of his works throughout the opera houses of the world. *Nabucco* (1845), *Ernani* and *I due Foscari* (both 1846) were the first of Verdi's works to be heard in Paris, at the Théâtre Italien, and in 1847 *Jérusalem* (a revision, in French, of *I lombardi*) was his first to be given at the Opéra; all these productions resulted from the Escudiers' initiative, and later, in 1865, it was at Léon's suggestion that Verdi reworked *Macbeth* for Paris. Although it appears that Blanchet were Ricordi's Paris agents until about 1850, the Escudiers were in constant touch with Verdi from the mid-1840s (many of Verdi's letters to Léon have been published) and from *I lombardi* to the string quartet (1876) they published all his works and put out the first editions of *Jérusalem*, *Les vêpres siciliennes* (1855), the revised version of *Macbeth* (1865) and *Don Carlos* (1867). Escudier had close business ties with Ricordi and there seems to have been an arrangement between the

two firms for simultaneous publication of Verdi's works in Italy and France.

After an apparent rift between the brothers in 1860, Marie continued to publish *La France musicale* for another ten years, but in 1870 returned to political journalism, contributing to *Le figaro* under the pseudonym 'Un Diplomate'. Léon, meanwhile, had founded a new weekly journal, *L'art musical*. In 1876 Léon assumed the directorship of the Théâtre Italien at the Salle Ventadour, and on 22 April of that year launched, at a cost of 120,000 francs, the first Paris production of *Aida*, with a lavish décor, first-rate cast and Verdi on hand to supervise the rehearsals. During the run of *Aida*, Léon put on the first Paris performances of Verdi's Requiem and string quartet. His further theatrical enterprises, however, were much less successful, and the Théâtre Italien was forced to close in June 1878. Finally, after the failure of his attempt to produce operas in French (including *Aida*) at the Salle Ventadour, Léon abandoned in August 1878 his brief career as impresario, a diversion that certainly contributed to a severe decline in the activity of his publishing business from 1876 onwards.

The Escudier brothers were also active as journalists and writers on music. They were educated at Toulouse and showed remarkable precocity; by the age of 18, according to Fétis, Marie had qualified as a lawyer, as well as having studied music and learnt to play the violin. In Toulouse the Escudiers founded a literary periodical, *Le gascon*, and *La patrie*, a political journal read throughout the Midi. After moving to Paris, Léon completed his classical education at the Sorbonne and studied music under François Bazin. In Paris they founded a journal, *Le réveil*, and either edited or contributed to *Le bon sens*, *Revue du dix-neuvième siècle*, *Revue du nord* and *Le monde*; later, in the 1850s, they contributed musical articles to *Le pays*.

Between 1840 and 1856 the brothers jointly wrote five books, thereby extending their influence still further. Their comprehensive *Dictionnaire de musique* (Paris, 1844/*R*, 5/1872) filled a distinct need and most usefully complemented the first edition of Fétis's *Biographie universelle* (1835–44). Valuable too are their biography, *Rossini: sa vie et ses oeuvres* (Paris, 1854), their first-hand accounts of contemporary singers, *Etudes biographiques sur les chanteurs contemporains, précédées d'une esquisse sur l'art du chant* (Paris, 1840), and their essay on Paganini, *Vie et aventures des cantatrices célèbres précédées des musiciens de l'empire et suivies de la vie anecdotique de Paganini* (Paris, 1856), projected as a full-scale book of memoirs but aborted because of Paganini's illness. The brothers also translated Verdi's *Ernani* and *I due Foscari* as *Le proscrit, ou Le corsaire de Venise* (Paris, 1845) and *Les deux Foscari* (Paris, 1846) and wrote *La vérité sur l'opéra, réponse au mémoire de M. Léon Pillet* (Paris, 1847). Léon Escudier's two volumes, *Mes souvenirs* (Paris, 1863) and *Mes souvenirs: les virtuoses* (Paris, 1868), are a series of essays mainly on contemporary composers and virtuosos; he also wrote *Les pirates de la littérature et de la musique: Questions de propriété* (Paris, 1862).

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J.G. Prod'homme: 'Verdi's Letters to Léon Escudier', *ML*, iv (1923), 62–70, 184–96, 375–7; It. orig., *RMI*, xxxv (1928), 1–28, 171–97, 519–52

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RICHARD MACNUTT

Escurel, Jehannot de l'. *See* JEHANNOT DE L'ESCUREL.

Eses (Ger.). E♭♭. *See* PITCH NOMENCLATURE.

Ėshpay, Andrey Yakovlevich (*b* Koz'modem'yansk, 15 May 1925). Russian composer. He studied the piano with Listova at the Gnesin Academy of Music (1935–41), served in the army (1943–6) and attended the Moscow Conservatory (1948–56), where his teachers were Myaskovsky, Golubev, Rakov and Khachaturian for composition, and Sofronitsky for piano. He was secretary to the governing body of the Composers' Union of the USSR and first secretary to the RSFSR Composers' Union, and he holds the title Honoured Art Worker of the Mari ASSR and Honoured Art Worker of the RSFSR. As in the case of his father, Mari folk music plays an important part in shaping his compositions, which show harmonic and orchestral variety. He has written concert works in all genres, variety songs and about 60 film scores, all with equal success.

His father, Yakov Andreyevich Eshpay (*b* Kokshamarï, Kazan govt., 17/29 Oct 1890; *d* Moscow, 20 Feb 1963), was an ethnomusicologist working in the Mari region; he published *Natsionalnïye muzïkalnïye instrumentï mariytsev* (Yoshkar-Ola, 1940) and *Mariyskiye narodnïye pesni* ('Mari Folksongs', Moscow, 1957) as well as several compositions based on the material he had collected (with Palantay he initiated the composition of national art music in the middle Volga region).

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(*selective list*)

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Syms.: no.1, 1959; no.2, 1962; no.3, 1964; no.4, 1980; no.5, 1985; no.6 'Liturgicheskaya', 1988; no.7, 1991

Other orch: Simfonicheskiye tantsï na mariyskiye temï [Sym. Dances on Mari Themes], 1951; Vengerskiye napevï [Hungarian Melodies], vn, orch, 1952; Pf Conc. no.1, 1954; Vn Conc. no.1, 1956; Conc. for Orch, 1966; Pf Conc. no.2, 1972; Vn Conc. no.2, 1977; Ob Conc., 1981; Pesni gornïkh i lugovïkh Mari [Songs of the Mountain and Meadow Mari], 1983; Sax Conc., 1986; Va Conc., 1987; Vc Conc., 1989; Fl Conc., 1992; Vn Conc., no.3, 1992; Cl Conc., 1994; Vn Conc. no.4, 1994; Bn Conc., 1995; Db Conc., 1995; Double Conc., tpt, trbn, orch, 1995; Hn Conc., 1995; Perekhod Suvorova cherez Al'pï [Suvorov's Crossing of the Alps], ov., 1996; Igrï [Games], 1997; 4 stikhotvoreniya [4 Poems], 1998; Mariyskaya syuita

Vocal: Lenin s nami [Lenin is with us] (cant., V. Mayakovsky), chorus, orch, 1968; Festival Ov., chorus, orch, 1970; Ya vas lyubil [I Loved You] (A.S. Pushkin), romance,1v, pf, 1999; songs for 1v, pf

Chbr and solo inst: Pf Sonatina, d (1966); Sonatina, vn, pf (1967); 3 sonatas, vn, vc, pf: 1966, 1970, 1990; Str Qt, 1993; Meditatsiya [Meditation]; fl; pf, 1998

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GALINA GRIGOR'YEVA

Esipova, Anna Nikolayevna. *See* YESIPOVA, ANNA NIKOLAYEVNA.

Eskdale, George (Salisbury) (*b* Tynemouth, 21 June 1897; *d* London, 20 Jan 1960). English trumpeter. He studied with his father, a well-known bandmaster, and at the Royal Military School of Music, Kneller Hall, where his instruments were the cornet, trumpet and violin. After some years with the Savoy Havana Band and as a freelance player, he became, in 1932, principal trumpet of the LSO, a position he retained until his death. He taught the trumpet at Trinity College of Music from 1937 and at the RAM from 1938.

Eskdale's lyrical, cornet-influenced style of playing was in strong contrast to the straightforward manner of his great contemporary Ernest Hall. As a teacher he was more scientific than Hall, emphasizing head-tones and the importance of vowels for changes of register. Among his recordings are a famous performance of Bach's Brandenburg Concerto no.2 with the Adolf Busch Chamber Players, the first recording of Haydn's Concerto (second and third movements only), and Riisager's Concertino for trumpet and strings, which he recorded at the composer's request.

EDWARD H. TARR

Eslava. Spanish firm of music publishers, absorbed by the UNIÓN MÚSICAL ESPAÑOLA.

Eslava (y Elizondo), (Miguel) Hilarión (*b* Burlada, Navarre, 21 Oct 1807; *d* Madrid, 23 July 1878). Spanish writer on music, editor, teacher and composer. He entered Pamplona Cathedral as a choirboy at the age of nine, and at 17 served as a violinist. He studied the piano, organ and violin with Julián Prieto and composition with Francisco Secanilla. In 1828 he became *maestro de capilla* at Burgo de Osma. In 1829 his appointment as *maestro de capilla* was frustrated at Seville Cathedral apparently by local intrigues, and at the royal chapel in Madrid by his youth. However, he was called to the post at Seville in 1832 and at the royal chapel in 1844. At Seville he took holy orders and soon met with ecclesiastical opposition to his secular operas. These three *opere serie* (all lost) were all written to Italian librettos and in the Italian style. Nevertheless, Eslava founded with Arrieta, Barbieri, Basili, Gaztambide, Salas and Saldoni La España Musical, a group whose aim was to foster Spanish opera. In 1854 he became professor of composition at the Madrid Conservatory and in 1866 its music director. His dominating passion for Italianate styles continued to show in his strikingly operatic religious music (the florid *Miserere grande*, written for the tenor Gayarre, has long been sung annually at Seville Cathedral during Holy Week), in his methods of teaching and in his textbooks; his affection for his own country appears in the monumental *Lira sacro-hispana*, an anthology of sacred Spanish vocal music, which, though unreliable, has never been superseded. His manuals on composition were standard textbooks in Spain for nearly a century. Eslava has been criticized by Spanish writers as retrograde, perhaps unjustly on account of his enthusiasm for non-Spanish music.

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Sacred: over 140 pieces, incl. Requiem, vv, orch, op.143 (Madrid, 1861); Mass, 4vv, orch, op.150 (Madrid, *c*1865); Oficio de difuntos, 2 choruses, orch, E; TeD, solo vv, SATB, 8vv, orch, E; 3 motetes compuestos al Santísimo, unacc., E; Motetes al SS Sacramento, unacc., op.147; Salve regina, 2 choruses, unacc., E; ¡O salutaris!, Bar solo, SATB, orch, E
Other vocal: Paráfrasis de Job, T, orch; Cantiga 14a del rey don Alfonso el Sabio parafraseada, SATB, orch (Madrid, 1865)
Inst: Sinfonía fantástica; Divertimento, fl, pf

WRITINGS

Método completo de solfeo sin acompañamiento (Madrid, 1846/*R*)
Breve memoria histórica de la música religiosa en España (Madrid, 1860)
Prontuario de contrapunto, fuga y composición en preguntas y respuestas (Madrid, 1860, 3/1890)
Escuela de armonía y composición: obra dividida en cinco tratados (Madrid, 1857–9, 2/1869–71)

EDITIONS

Museo orgánico español (Madrid, 1854) [anthology of organ music]
Lira sacro-hispana: gran colección de obras de música religiosa, compuesta por los más acreditados maestros españoles, tanto antiguos como modernos (Madrid, 1869)

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JACK SAGE

Esmorsata (Sp.). *See* ORNAMENTS, §2.

Espagne [d'Espagne], **Franz** (*b* Münster, 21 April 1828; *d* Berlin, 24 May 1878). German music librarian and editor. After attending the Paulinum Gymnasium in Münster, he was enrolled at the faculty of philosophy at Münster University but in 1851 took up the study of music theory and notation under Siegfried Dehn in Berlin. For a few months in 1858 he was active as music director in Bielefeld. In the same year he was appointed assistant curator and five years later curator at the royal library in Berlin to succeed Dehn in the task of completing the music catalogue. At the same time, he accepted an appointment as *regens chori* at St Hedwig's Cathedral, Berlin, apparently for financial reasons, as Dehn had done before him. Espagne applied his energies not only to cataloguing but also to expanding the library's collection, and his travels included Vienna (1864) and Rome (1873–4) in order to pursue such personal dealings as could gain valuable privately owned autographs for the royal library. He also possessed considerable diplomatic skill in finding people who, in exchange for the title of *Kommerzienrat* or a similar honorary appellation, were willing to donate money for the acquisition of these treasures. The tricky

negotiations conducted from 1863 over the purchase of the original score of *Die Zauberflöte* from the estate of the bankrupt banker E. Sputh would make rich material for a light comedy. In 1859 the royal library gained possession of J. Fischhof's estate, and in 1861 of the Mendheim collection. Espagne's untiring efforts were responsible for a donation from the manufacturer Landsberg for the acquisition of the large collection of Mozart autographs belonging to August and Gustav André and for the donation of the rich autograph collection of Richard Wagener, the Marburg anatomist. It was also as a consequence of his initiative that the library took possession of the Mendelssohn estate in 1877, this entailing the provision of a scholarship to be granted by the Prussian government for the education of young musicians. Sadly, Espagne did not live to see the eventual acquisition of Cherubini's estate, a project for which he had laboured for several years. His work was honoured by the Prussian Ministry of Culture with several commendations, a rise in salary and, in 1870, the bestowal of a decoration. He did not confine himself to collecting and sorting manuscripts, but also published a catalogue of Loewe's works and collaborated in the editing of a number of important Gesamtausgaben. He was responsible for the original Bach-Gesellschaft issue of the English and French Suites (vol.xiii/2), which the committee later found necessary to replace by a new edition (vol.xlv/1).

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Verzeichnis sämtlicher Werke Dr. Carl Loewe's (Berlin, 1870/*R*)

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Johann Sebastian Bach's Werke: Clavier-Werke, II, xiii/2 (Leipzig, 1865/*R*)
Giovanni Pierluigi da Palestrina's Werke, iv–vii: Motetten; viii: Hymnen (Leipzig, 1874–80/*R*)
Franz Otto: Sämtliche Lieder und Gesänge für 4 Männerstimmen (Regensburg, 1876)
W.A. Mozart's sämtliche Werke, I: Messen; II: Litaneien und Vespern; III: Kleinere geistliche Gesangwerke (Leipzig, 1876–9/*R*)

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H. Becker: 'Ein unbekannter Herausgeber der Bach-Gesamtausgabe', *Mf*, vi (1953), 356–7
K.-H. Köhler: 'Die Musikabteilung', *Deutsche Staatsbibliothek 1661–1961*, i, ed. H. Kunze, W. Dube and G. Fröschner (Leipzig, 1961), 241–74

GUDRUN BECKER-WEIDMANN

España (Sp.). *See* SPAIN.

Españoleta. *See* SPAGNOLETTA.

Espelt, Francisco (*fl* 1685–96). Spanish composer, organist and oboist. He was oboist and interim organist of S María del Mar, Barcelona, in 1686–7 but failed to win a competition for the position of organist in the latter year. According to Saldoni he served as *maestro de capilla* from 1690 to 1696, resigning to enter a monastic order. Organ works by him are found in two manuscripts. One contains one setting of the traditional Spanish *Pange lingua* and two of *Sacris solemniis* (*E-Bc* M.729), while the other (*Bc* M.751.21) contains three sets of psalm versets (*salmodias*) for the eight tones, dated 1685–7, and five organ masses with versets for the Kyrie, Gloria, Sanctus and Agnus Dei. Most of the versets are brief fugues; some are characterized by animated chordal movement or running passages against sustained harmonies. Despite their brevity they display a wide variety of rhythmic figures, and dense imitative textures are skilfully handled.

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F. Baldelló: 'La música en la basílica parroquial de Santa María del Mar de Barcelona', *AnM*, xvii (1962), 209–41

ALMONTE HOWELL

Esperança, Pedro da (*d* Coimbra, 24 June 1660). Portuguese composer and organist. His birthplace is unknown, but his mother was apparently living in Coimbra in 1620. From at least 1617 he was a member of the Augustinian monastery of S Vicente de Fora in Lisbon, and by 1627 he had been transferred to the priory of S Cruz in Coimbra. Although it seems that he was valued principally as an organist, the eight surviving works attributed to him are all vocal. They employ simple homophonic textures with the exception of the verses of the Christmas responsories, where a single vocal line is accompanied by more elaborate independent parts for *fagotillo*, violin and *bayxão*, as well as continuo. The settings of the second and third psalms for None – possibly composed as companion pieces for an existing setting of the first psalm by a certain Dom Gaspar – were apparently intended for the feast of the Ascension, to judge by the context in which they appear in the source.

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all in P-Cug, MS 18

4 Christmas responsories, 4vv, insts, bc: Beata Dei genitrix, Beata viscera, Hodie nobis de caelo, O magnum mysterium; ed. J.P. d'Alvarenga (London, 1989)
Missa de Quadragessima, 4vv [without Gl and Cr]
2 ps settings for None, 4vv: Clamavi in toto corde meo, Principes persecuti sunt
Nonne bene dicimus nos, 4vv

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J.P. d'Alvarenga: Preface to *Dom Pedro da Esperança (d. 1660): Four Christmas Responsories* (London, 1989)
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OWEN REES

Espigueta (Sp.). *See under* ORGAN STOP (*Chimney Flute*).

Espinal, Gautier d'. *See* GAUTIER D'ESPINAL.

Espinel, Vicente (*b* Ronda, Andalusia, bap. Dec 1550; *d* Madrid, 4 Feb 1624). Spanish poet, composer, singer and guitarist. After a year of study at the University of Salamanca he spent several years touring Spain as a performer. In 1578 he travelled to Italy and Flanders with the military, but returned to Ronda to complete his studies in theology. He was in high demand as a performer, and

divided his career between travel, writing and entertaining. In 1599 he became *maestro de capilla* in Madrid, a position he held until his death.

Espinel was eulogized as an innovator, although in reality he was merely a purveyor of new formats and media of the Spanish Golden Age. He adopted and standardized the existing *décima* (ten-line) verse form to the extent that it became known as the *espinela*. Although his fame today rests on his literary achievements (none of his music has survived), his contemporaries knew him more as a performer of his own *sonadas*, when he would accompany himself on the guitar.

Although Espinel could not have invented the five-course guitar, he probably did as much to popularize it as anyone. Yet Lope de Vega (*Caballero de Illescas*, 1602; *Laurel de Apolo*, 1630; *La Dorotea*, 1632), Cervantes (*La galatea*, 1585; *Viage del Parnaso*, 1614) and guitarists such as Doizi de Velasco and Gaspar Sanz wrote of him as the inventor, and Espinel never contradicted their assumption. Sanz stated that Espinel added the fifth course to the bass, not the treble, of the instrument. Espinel's semi-autobiographical novel *Relaciones de la vida del escudero Marcos de Obregón* (1618) contains commentaries on his poetical and musical practices.

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RICHARD PINNELL

Espinosa, Juan de (*d* ?1528). Spanish theorist and composer. In his *Tractado de principios* (Toledo, 1520) Espinosa claims to have been in the service of Cardinal Pedro González de Mendoza, Archbishop of Toledo (1483–95), and later that of Cardinal Diego Hurtado de Mendoza, Archbishop of Seville (*d* 1502). No other record of him has been found until December 1507, when he took over the position of 'maestro de la música' at Toledo from Pedro Lagarto. Espinosa is described as a 'contrabajo' (bass), and was one of the eight prebendary singers at the cathedral in September 1508, although he may have been a singer there for some years previously. His name appears in the Toledo records only intermittently: he was apparently replaced in his teaching duties by Francisco de Lugones (1509–12), and after an unspecified dispute with the cathedral chapter in the summer of 1513 retained only his position as a singer. He took a leave of absence in the winter of 1514–15, and his name does not reappear until 1528, perhaps because in his latter years his duties as archpriest of S Eulalia occupied more of his time than singing. It is presumed that he had died by the time his post was advertised in 1528; one of the candidates for his position was the royal singer Cristóbal de Espinosa, but it is not known whether he (or Pedro de Espinosa, singer in the Aragonese royal chapel, 1511–16), was related to Juan. The prebend at Toledo was eventually granted to Pedro de Montemayor. Thus, Espinosa's career as a singer and teacher was largely based in and around Toledo; at least two of his theoretical works, if not all three, were published there. The *Tractado breve* (*c*1520) reveals that he remained in contact with the Mendoza family: it is dedicated to Don Martín de Mendoza, archdeacon of Talavera and Guadalajara. It is unlikely that he was the minstrel of the same name in the Aragonese household in 1479–80, and Martín de Tapia (*Vergel de música*, 1570) was surely mistaken in claiming that he was a canon from Burgos, a position held by Pedro de Espinosa. There is no reason to think that Espinosa was not the composer of two songs copied into the Cancionero Musical de Palacio, especially given his close contact with other members of the royal chapels through his position at Toledo.

He became particularly well known because of his long and heated controversy with GONZALO MARTÍNEZ DE BIZCARGUI, *maestro de capilla* of Burgos Cathedral and a disciple of Ramis de Pareia. Martínez's *Arte de canto llano et de contrapunto et canto de órgano con proporciones et modos* (Zaragoza, 1508, and later editions), shows an innovative approach, particularly concerning the question of temperament. In his pamphlet *Retractaciones de los errores et falsedades* (1514), Espinosa defended the traditional doctrines of Boethius, Podio and Gaffurius, accusing Martínez of 'teaching and writing formal heresies in music'.

This led to bitter polemics between the two theorists. To answer Espinosa, Martínez added an appendix to the 1515 edition of the *Arte de canto llano* (also published separately) with such success that in two years the edition was sold out. In the 1517 edition he made some emendations, but reaffirmed his theoretical principles. Espinosa countered with the pamphlet *Tractado de principios* (1520). In the sixth edition of the *Arte de canto llano* (Burgos, 1528) Martínez praised the musical practice of Burgos and issued the following invitation to its detractors:

> If any in a superfluity of knowledge concerning practice and theory would contest these things ... let them visit us in this most noble city of Burgos and they shall hear according to what they have read; here they will find theorists and players, men of great experience and capacity in singing, as well as string and all other instruments.

An extant copy of the *Ars musicorum Guillermi de Podio* (Valencia, 1495) in *E-Mn* (I.1564/1) contains many marginal notes on music, possibly made by Espinosa. This copy was presented in 1579 to the Toledo Cathedral chapter by Alonso de Villegas, who said it had been owned by his uncle Jerónimo Gutiérrez, a chaplain in the Mozarabic chapel and a close friend of Espinosa.

The two songs attributed to Juan de Espinosa in the Cancionero de Palacio are contrasted in subject matter and musical style. The three-voice *Enemiga le soy, madre* (ed. in MME, v, 1947, no.4), is based on a well-known popular refrain and is in the straightforward, largely syllabic and homophonic style cultivated by Juan del Encina. *De vosotros é mansilla* (ed. in MME, v, no.202) is for four voices, and is more sophisticated in its elaboration of the theme of the loved one's eyes and in a texture made more intricate by a rhythmically independent 'contra altus' part (possibly it was added to an original three-voice version).

WRITINGS

Retractaciones de los errores y falsedades que escribió Gonzalo Martinez de Bizcargui en su Arte de canto llano (Toledo, 1514)

Tractado de principios de música práctica e theorica sin dexar ninguna cosa atras (Toledo, 1520/*R*)
Tractado breve de principios de canto llano (Toledo, *c*1520)

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JOSÉ M. LLORENS/TESS KNIGHTON

Esplá (y Triay), Óscar (*b* Alicante, 5 Aug 1886; *d* Madrid, 6 Jan 1976). Spanish composer. In 1902 he began courses on engineering, philosophy and literature at the University of Barcelona. On the advice of the writer Gabriel Miró he switched to studying music, learning sol-fa from his father Don Trino Esplá, piano from Fernando Lloret and harmony from Juan Latorre. He then studied composition with Francisco Sánchez Gavagnac, counterpoint and fugue with Reger in Munich and Meiningen (1911) and composition with Saint-Saëns in Paris (1912–13). In 1911 his *Suite levantina* for orchestra won the Vienna Prize, awarded by the International Music Society. The jury, which included Richard Strauss and Saint-Saëns, described it as 'one of the greatest and definitive works to be written since César Franck'.

During his years in Barcelona (1902–09) Esplá also composed his first works for piano, *Romanza antigua*, *Impresiones musicales* op.2 and the Scherzo op.5. These works are neo-Classical in style, and were performed by Esplá himself. Esplá was not only an outstanding pianist, giving recitals in the Alicante Ateneo and in Madrid, but he was also a music critic and gave lectures, for example at the conference 'Art and Musicality' held in 1919 at the Alicante Círculo de Bellas Artes. During this period he imbibed the refined literary and artistic atmosphere of his native city, whose residents included his friend the poet Gabriel Miró, the sculptor Vicente Bañuls and the painter Emilio Varela, to whom he was to dedicate his works *Crepúsculum* and *Canciones playeras*. He was in contact with the 'Generación del 27', the group founded on the tercentenary of the death of the poet Luis de Góngora in 1627 and whose members included García Lorca and three figures whose poetry Esplá set to music, Gerardo Diego, Manuel Machado and Rafael Alberti. Esplá was also active in the Generation of the Composers of the Republic, whose members included Remacha, Rodolfo and Ernesto Halffter, Bacarisse, Bautista and the group's spokesperson, the critic Adolfo Salazar. In 1932 he was appointed a professor at the Madrid Conservatory (which he directed, 1936–9).

In his voluntary exile in Belgium as a result of the Spanish Civil War, he worked as composer and as a music critic on *Le soir*. In 1946 he was made director of the Laboratoire Musical Scientifique in Brussels, researching in the field of acoustics and the psychology of music. He was invited by UNESCO in Paris to establish an international conference on the adoption of a single tuning standard (1948), was a member of the International Music Council of UNESCO (1952) and was president of the Spanish section of the ISCM (1956). From 1960 until his death he taught at the Óscar Esplá Conservatory in Alicante.

Esplá was one of the chief exponents, together with Albéniz, Granados, Falla, Turina, Guridi and del Campo, of the widely influential Spanish School. With a solid humanistic, scientific and philosophical background, he was among the most intellectual and versatile composers of his generation. He not only represents a Spanish school of music but also a school of the Spanish Levantine. However, his first compositions, for example *El sueño de Eros* (first performed in 1913), recall the harmonies of Grieg and of his teacher Saint-Saëns, and they reveal the influence of German post-Romanticism and the world of Wagner. After receiving adverse criticism he embraced a Spanish manner, basing his compositions on folk music and popular songs transmuted according to a scale of his own invention, C–D♭–E♭–F♭–G♭–G♯–A♭–B♭, inspired by the scales, rhythms, idioms and cadences of Spanish Levantine folk music. Florent Schmitt, a critic and composer attached to 'les Six', maintained that 'the Spanish Levantine song is a personal creation of Óscar Esplá'. Esplá's first work in this style was the cantata *Nochebuena del diablo*, first performed in 1924. Some of his remarkably delicate and concise piano pieces express this character very well, such as *Evocaciones*, *Cantos de antaño*, *La sierra*, the *Suite levantina* and *Lirica española*. In other works for piano and voice, *La pajara pinta* and *Canciones playeras*, with texts by Alberti, Esplá achieves subtle harmonies. He also proved a master of elegant symphonic orchestration. His symphonic poem *Don Quijote velando las armas*, written at Falla's request and first performed in 1924, represents a refined, post-Romantic nationalist style and marks the beginning of a symphonic trend. He leaves the nationalist phase behind in his *Sonata del sur* for piano and orchestra, first performed in 1945. It is a mature work, as is the *Sonata española* (1949), a piano work to commemorate the centenary of Chopin's death, written under the auspices of UNESCO.

At the same time, Esplá's output is to a considerable extent suffused with French Impressionism. In his last works he shows his predilection for large forms, in the eloquent *Sinfonía aitana*, which he subtitled 'A la musica tonal in memoriam', and in the religious cantatas, *De profundis* and *Llama de amor viva* based on the mystical writings of St John of the Cross, and in his more humanistic composition *Cantata para el XX aniversario de la Proclamación de los Derechos Humanos por la ONU* to words by Gerardo Diego. In these works he is seeking a new harmonic and contrapuntal language, 'neo-symphonist' and polyphonic, with a rich variety of timbres within a highly developed tonal system. Although he carried tonality to the point of dissolution, Esplá never accepted Schoenberg's 12-note system as the only way. Esplá made a performing edition of the 13th-century Assumption drama *El Misterio de Elche* (performed in Elche in 1924), and also wrote dramatic works himself, such as his operas *El pirata cautivo*, *Plumes au vent*, and *Calixto y Melibea*. These last two have not been performed.

Esplá was creative in many fields, as a composer, performer, musicologist, teacher, theorist and scholar.

The wide range of subjects covered in his writings (criticism, musicology, aesthetics, the teaching and psychology of music, the philosophy of art, literature, musical drama, acoustics and physics) reveal his deep wisdom as a humanist and as a thinker about music. He believed that it was the affective energy, tonal relations and harmonic tensions of music that could produce spiritual and emotional effects, as opposed to the cold technical and acoustic experimentation of the avant garde. He composed with a sense of formal rigour, and with a clear aesthetic, scientific and intellectual conception which, in its attempt to elucidate harmonic and acoustical problems, tended towards abstraction and was somewhat removed from the creative musical act itself. His work shows a demand for perfection and re-elaboration, and reveals a sense of art as both universal and having a markedly Spanish, especially Spanish Mediterranean, character. For Esplá 'music is a way of understanding consciousness. And by its profoundly subjective nature, not only is it the freest of the arts but it also takes its place in the highest class of human endeavour'.

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Other: Nochebuena del diablo, op.19 (scenic cant., 1, R. Alberti, after trad. children's legend), 1924, Madrid, Teatro de la Zarzuela, 1967, concert version, S, B, chorus, orch, 1921–4, arr. S, orch; Restoration of Misterio de Elche (13–18th-century anonymous liturgical drama, 2), 1924

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INSTRUMENTAL

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Chbr: Str Qt, op.12, 1912, ?unpubd; Sonata, b, op.9, vn, pf, 1912–13, 1915; Pf Trio, 1917; Str Qt no.1, G, 1920; Homenaje a Beethoven, vn, pf, 1927; Preludio, org, pf, 1927; Pf Qnt, 1927; Duo, vn, vc, 1928, 1938; Sonata concertante, str, 1939; Str Qt no.2, 1943; Danse de chants d'antan, fl, pf, 1975

Pf: 3 romanzas sin palabras, c1900; Romanza antigua, 1905, orchd for str, 1905; Impresiones musicales, op.2, 1905–9; Scherzo, op.5, 1906; Estudio fugado, op.1, 1907; Crepúsculum, 5 pieces, op.15, 1916; 4 cantos sin palabras, op.3 (Leipzig, 1912); 2 preludios, op.11, 1912; Sonata, op.7, 1912; Suite de pequeñas piezas, 1913, orchd 1931 [from Danzas alicantinas and Confines]; Evocaciones, op.16, 1913; Confines, 1915, arr. pf, str, 1922, arr. inst ens, 1921–3, arr. chbr orch, 1925; La pájara pinta, op.25, 3 children's pieces, 1916–20, orchd, 1955; 3 movimientos, pf, 1921; Sonatina del sur, 1928 [part of Confines series]; Danzas y confines, 1929; Chants d'antan (Esquisses sur des cadences populaires espagnoles), 1930; La sierra (Suite folklórica en tres impresiones), 1930; Danzas alicantinas (Cancíon de cuna), lullaby, 1931; Levante (Melodías y temas de danza en 10 movimientos), suite, 1931 [7 movts arr. J. Tomás and Esplá, gui, perf 1978]; Toccata y fuga, 1932, unfinished; Evocations espagnoles, 1936; Sonata española, op.53, 1949; Lírica española (Impresiones musicales sobre cadencias populares), op.54, 1952–4; Nocturno, 1954; 3 piezas españolas

Org: Andante religioso, 1908; Ricercare, 1937; Pequeño impromptu-rondino, 1973

Gui: Tempo di sonata, c1920, rev. J. Tomás, 1954

Orchs.: I. Albéniz: Suite española no.1, 1962; I. Albéniz: 3 piezas españolas, 1962

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EMILIANO GARCÍA ALCÁZAR

Esposito, Michele (*b* Castellammare di Stabia, 29 Sept 1855; *d* Florence, 19 Nov 1929). Italian pianist, composer, conductor and teacher. After studying the piano under B. Cesi and composition under P. Serrao at the conservatory of S Pietro a Majella, Naples, Esposito went to Paris in 1878. Four years later he began his long association with

Dublin, the development of whose concert life owed much to his enthusiasm and initiative. As professor of the piano at the Royal Irish Academy of Music, his influence extended throughout the country, and he was awarded an honorary doctorate in 1905 by Trinity College, Dublin. He gave frequent chamber music and piano recitals under the auspices of the Royal Dublin Society and founded a small symphony orchestra which gave Sunday afternoon concerts at a low admission price in the Antient Concert Rooms. In 1899, by means of public subscription, he founded the Dublin Orchestral Society, which he conducted with much success until 1914; an attempt to revive the orchestra in 1927 failed. In the following year Esposito returned to Italy, where in 1922 he had been given the title Commendatore.

Many of Esposito's compositions incorporate Irish melodies, including the Irish Suite, an Irish operetta *The Post-Bag* produced in London in 1902, an opera *The Tinker and the Fairy*, the *Roseen Dhu* songs and others. He edited music of Domenico Scarlatti, Geminiani and Bach for string orchestra (London, 1925–7) and 19 sonatas by Scarlatti in the series *Early Italian Piano Music* (London, 1906). His most famous pupil was Hamilton Harty. Michele's brother, Eugene Esposito (*b* Castellammare di Stabia, 9 Sept 1863; *d* Milan, 12 Oct 1950), was also a composer. He wrote three operas on Russian librettos which have often been attributed wrongly to Michele.

WORKS
(*selective list*)

some MSS at I-Nc

VOCAL

Dierdre (cant, T.W. Rolleston), vs (Dublin, 1897)
The Post-Bag (operetta, 1, A.P. Graves), vs (London, 1902)
The Tinker and the Fairy (op, D. Hyde), op.53, vs (London, 1910)
Roseen Dhu (Graves), Irish vocal suite, 1v, pf, op.49 (London, 1901)
Irish Melodies, 1v, pf, op.41 (Dublin, n.d.)

INSTRUMENTAL

Orch: Irish Suite, op.55 (Dublin, 1915); 2 syms.; 2 pf concs.
2 str qts: D, op.33 (Leipzig, 1899); c, op.60 (London, 1914)
Sonata, D, vc, pf, op.43 (Leipzig, 1899)
Rapsodia irlandese, vn, pf, op.54 (Milan, 1909)
My Irish Sketch Book, pf, op.71 (Dublin, ?1920)

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KEITH HORNER/R

Espressivo (It.: 'expressive'). A mark of expression, found also in the form *con espressione* ('with expression') and particularly common in the first half of the 19th century. *See also* TEMPO AND EXPRESSION MARKS.

Espringale (Old Fr.). A jumping-dance. The two examples of its use listed in A. Tobler and E. Lommatzsch, *Altfranzösisches Wörterbuch* (Berlin, 1920–), from the *Roman de la violette* and the *Songe du vieil pelerin*, both place it together with *carole*: the jumping-dance and the round-dance are, by implication, complementary. *See also* DANCE, §3(i).

Esquila (Sp.). *See* HANDBELL. *See also* CENCERRO.

Esquisse (Fr.). *See* SKETCH.

Esquivel (Navarro), Juan de (*fl c*1637–1642). Spanish dancer. His *Discursos sobre el arte del dançado* (Seville, 1642) reveals that he was a citizen and native of Seville who went to Madrid to study with Antonio de Almenda, dancing master to Felipe IV. In about 1637 he returned to Seville, where he appears to have been regarded nearly as a newcomer, based on his own reports of his arrival and reactions to his dancing and the 'doctrine' it demonstrated. By the time he was writing his treatise he was no youngster; he regularly referred to and praised the younger generation of dancers. His treatise, in which he claimed to be expounding the doctrine of his teacher, includes a rumination on the history and values of dancing, descriptions of 27 dance steps as well as explanations of posture and stance, indications of ideals in body types and performance aesthetics, and lists of expert dancers, esteemed dancing masters and their most accomplished disciples, primarily in Madrid and Seville. There are no dance notations or musical examples, but there are brief choreographic descriptions for the pavan and galliard, and a lengthier description for the *villano*.

LYNN MATLUCK BROOKS

Esquivel Barahona, Juan (de) (*b* Ciudad Rodrigo, *c*1563; *d* ?Ciudad Rodrigo, after 1612). Spanish composer. He was a pupil of Juan Navarro (i), *maestro de capilla* of Ciudad Rodrigo Cathedral (1574–8). Esquivel was *maestro de capilla* at Oviedo Cathedral from 15 November 1581 to 4 October 1585, at Calahorra Cathedral from 29 November 1585 to some time between 1 January 1591 and 6 July 1595 and thereafter at Ciudad Rodrigo Cathedral from before 1608 to at least 1613. The Dominican Pedro Ponce de León, Bishop of Ciudad Rodrigo from 1605 to 1609, was his patron, and paid the printing costs of his three collections of Latin church music.

Esquivel was one of the most prolific, and also one of the finest Spanish composers of his time; his motets stand comparison with those of Victoria on the same texts. The first of his publications, *Missarum ... liber primus* (1608), includes three masses based on Guerrero motets and a six-voice *batalla* based on Janequin's *La bataille*. Two of the four-voice masses in his 1613 *Liber secundus* are parodies: one on Guerrero's motet *Quasi cedrus* and the other on Rodrigo de Ceballos's widely circulated motet *Hortus conclusus*. In masses from both collections as well as his motets Esquivel combines old techniques such as cantus firmus ostinatos and canonic construction with the newer procedures characteristic of the generation of Alonso Lobo: harmony coloured by the use of accidentals, paired imitation in direct or contrary motion, climaxes in a high register for particularly poignant texts, dramatic pauses and contrasts of texture. His works were used extensively in Spain and Portugal throughout the 17th century and reached Mexico before 1610.

WORKS

Missarum ... liber primus, 4–6, 8vv (Salamanca, 1608)
Motecta festorum et dominicarum, 4–6, 8vv (Salamanca, 1608)
Liber secundus psalmorum, hymnorum, magnificarum, 4–6, 8vv (Salamanca, 1613) [description in Pedrell], Ronda, S María la Mayor
62 motets, 4–6, 8vv, *E-P* (copied from 1608 prints); 7 ed. S. Rubio, *Antología polifónica sacra* (Madrid, 1954–6)

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ROBERT STEVENSON

Essek (Ger.). *See* OSIJEK.

Essen. German city in the Ruhr district. It grew up around two religious communities: the Benedictine monastery founded in Essen-Werden in about 800 by the Frisian missionary Liudger, and the convent founded by Altfried (*b c*800), who became Bishop of Hildesheim in 851. The convent's greatest period was the late 10th century, when princesses of the Ottonian royal family of Saxony were members; the abbey in Essen-Werden and the minster in Essen date from this period. Although records of musical practice there in the Middle Ages are still largely unexplored, it is clear that these foundations had considerable musical importance. The *Liber ordinarius*, a mid-14th-century manuscript, probably draws on material of the 10th and 11th centuries, and sheds light on the music of the nuns (*canonissae*), monks (*clerici*) and scholars (*scholares*), each of whom had specific roles in church music. Other manuscripts contain neumatic notation. There is evidence that the earliest churches had organs (10th century) and instrumentalists.

The Reformation further stimulated sacred music. In 1560 German Christmas songs were sung for the first time in the Marktkirche. The *Essendische Gesangbuch*, of which ten editions appeared between 1614 and 1748, was used until 1810. The scale of musical performances increased during this period; court and military trumpeters were active, and travelling virtuosos visited the city. As elsewhere in Germany, it was from the collegia musica, evening musical gatherings, that public concerts evolved. By the end of the 18th century, however, Essen's importance had waned to that of a minor provincial town.

Its stature increased in the 19th century when the most important figure in Essen's musical life was J.W.G. Nedelmann, who initiated several important musical institutions. The city orchestra (now the Essen PO), which he founded in 1899, took over 21 musicians from the Essener Kapelle (originally the Bergkapelle when founded in 1816, later the Helfersche Kapelle and, after 1863, the Essener Kapelle). Brahms conducted a concert in 1884 and Richard Strauss conducted the second performance of his *Sinfonia domestica* in 1904. The orchestra gave the first performances of Reger's Sinfonietta under Felix Mottl (1905), Mahler's Sixth Symphony (1906) and of the *Böcklin-Suite* under Reger (1913). The orchestra has also been the basis of numerous festivals: a Brahms week and a Schreker week (1922), a Strauss festival (1924), the 13th German Bach festival (1925), and Reger (1926), Beethoven (1927), Schubert (1928) and Brahms (1933) festivals, and one for the centenary of the municipal musical society (1938). Concert series and festivals have continued since the war.

The Gesang-Musikverein was directed by Nedelmann (1838–55) and survives as the Städtischer Musikverein, the city's most notable choir; it has performed a wide range of choral works and provides a chorus for the opera. There are many other choirs, mostly male-voice, many owing their existence to Nedelmann. Essen has been the scene of numerous choral festivals, such as the Deutsches Sängerbundesfest of 1962. The Folkwang-Schule (Folkwang Hochschule since 1963), founded in 1927 by Rudolf Schulz-Dornburg, is renowned as both a music academy and as a school of drama and modern dance.

Since the opening of the Theater und Philharmonie Essen in 1892 the civic opera has performed most of the standard repertory. The tradition of enterprising productions of contemporary works initiated by Schulz-Dornburg, who between 1927 and 1932 directed Berg's *Wozzeck*, Honegger's *Antigone*, Stravinsky's *Petrushka* and *Oedipus rex* and Hindemith's *Hin und zurück*, continued after the war. A new opera house, the Aalto-Theater, was opened in September 1988.

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FRANZ FELDENS/DOROTHEA SCHRÖDER

Essenga [Essengha], **Salvatore** [Salvadore] (*b* Modena; *d* Siena, 1575). Italian composer. He was a Servite priest. Gherardini's claim (in his first madrigal book) that Essenga taught Orazio Vecchi is supported by the appearance of Vecchi's earliest known composition, *Volgi cor lassi*, in Essenga's *Primo libro di madrigali a quatro voci* (RISM 1566[8]). Arcangelo da Reggio, who succeeded Essenga as *maestro di cappella* at Siena Cathedral, implied that Fontanelli was also Essenga's pupil. According to the Servite historian Arcangelo Giani, who recorded the year of Essenga's death, he was successively *maestro di cappella* at the cathedrals of Tortona, Modena and finally Siena, where Roncaglia believed he spent the last five years of his life. His earliest known composition, *Deh cosi fussio sol* (1559[16]) shows a rather uncomfortable alliance of traditional polyphony with madrigalian writing, often comically naive in its representational devices and generally melodically awkward. *Il secondo libro de madrigali a cinque voci* (Venice, 1561), mostly in the *misura da*

Quinta & vltima Parte. A 8 27 CANTO

AManti. O saggi amanti o saggi aman ti puri e casti ch'al ciel poggiand'eterni & im-

mortali vi fate'hoggi con l'a li Di chi agradirui ogn'hor sol bramma sol bram-

m'e pen sa Ecco ch'amor Ecco ch'amor a questa chia ra fonte Sotto'il Parnaso mon-

te v con le Muse l'hore piu dispensa vi uol pur che gli basti Tutte sue glo-

rie'e fasti Donar con l'arme Donar con l'arme sue e con le face Per testimon della gia fatta

pace Per testimon della gia fatta pace della gia fat ta pace De la gia fatta pa ce.

Opening of the cantus part of the final section, for eight voices, of Essenga's madrigal cycle 'Amor se mai' from 'Il secondo libro de madrigali a cinque voci' (Venice, 1561)

breve, consists almost entirely of five large-scale madrigal cycles, each of which increases in number of voices as it progresses (see illustration). Two more five-voice madrigals and a villanella for three voices were printed in contemporary collections (1570[19], 1575[12]). The superius part of a *Missa Essenga*, which Crawford believed to be Salvatore's work, is in manuscript (in *I-MOe*) and a third book of five-voice madrigals, now lost, was advertised in the 1604 Giunta catalogue (*MischiatiI*).

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IAIN FENLON

Esser, Heinrich (*b* Mannheim, 15 July 1818; *d* Salzburg, 3 June 1872). German conductor and composer. While still at school, he studied the violin with Jakob Heinefetter and harmony with Carl Eschborn, both of whom played in the Mannheim orchestra. He also studied with Franz Lachner, who had become Kapellmeister at Mannheim in 1834 and whom he followed to Munich in 1837, and briefly with Simon Sechter in Vienna (1839–40). In 1838 he became Konzertmeister at the Mannheim Nationaltheater, in 1840 he was appointed conductor of the Liedertafel in Mainz, probably only beginning work the following year, and in 1845 he became Kapellmeister there. Two years later he succeeded Otto Nicolai as Kapellmeister of the court opera in Vienna, where he remained until November 1869 when he was compelled by ill-health to resign; he retired to Salzburg.

Esser was an adviser to Franz Schott, at whose request he brought Wagner into contact with the publisher. Wagner entrusted to Esser the task of arranging *Die Meistersinger von Nürnberg* for piano. Esser also recommended Hans Richter as a copyist to Wagner. Three of his operas were produced, *Sitas* (Mannheim, 26 December 1840), *Thomas Riquiqui oder Die politische Heirath* op.10 (1842; Frankfurt, 8 March 1843) and *Die zwei Prinzen* op.15 (1844; Munich, 10 April 1845). The latter two, both comic operas, were published by Schott; the music of the first is lost. Esser's numerous other compositions include 40 books of songs, two of duets, four of male choruses and two for mixed chorus. Four of his five orchestral works (the symphonies opp.44 and 79 and the suites opp.70 and 75) received performances by the Vienna PO and were also published by Schott. His chamber music includes a woodwind quintet and septet, and two string quartets. He was admired in his day especially for his contrapuntal mastery; but Hanslick thought him over-ambitious to hope for a major career as an opera composer on the strength of his two successful

comedies. He made many arrangements of popular operas.

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K.-J. MÜLLER

Esser, (?Karl) Michael, Ritter von (*b* Aachen, ? April 1737; *d* ?*c*1795). German violinist and composer. He is probably identifiable with Michael Nikolaus Esser, baptized in Aachen on 3 April 1737. He began his artistic career at the court orchestra in Kassel and was appointed Konzertmeister there in 1761. But since his activities in the orchestra hindered his ambitions as a soloist, he secretly left Kassel after his request for his release had been refused. Extensive concert tours through Europe took him to Amsterdam (1764), Rome (1772), where he was awarded the Order of the Golden Spur, Paris (1774), London (1775–6), Berne (1777), Basle (1779), Munich (1780) and finally Spain (*c*1786).

Esser was an early travelling virtuoso whose brilliant violin (and apparently viola d'amore) playing won him fame and wealth in spite of his capricious and conceited behaviour. Mozart met and heard him in Mainz in 1763 and met him again in Munich in 1780; there is veiled irony in Mozart's praise of Esser's 'clever and foolish solos', and he criticized his extravagant manner of ornamentation ('he played well, but he did too much and he should better play as it was written'). Esser took technical virtuosity to extremes when – like Paganini later – he played 'a whole concerto of his own composition on an overspun G string only'. On the other hand, his contemporaries spoke highly of the extraordinary elegance and expressiveness of his playing in both adagios and allegros. The few surviving works by Esser, which are pre-Classical in style, give little evidence of the importance of his technique as a violinist.

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WILFRIED GRUHN

Essex, Margaret (bap. London, 30 July 1775; *d* after 1807). English composer. She came from a musical family: her father Timothy Essex was probably a musician and her brother Timothy Essex (?1765–1847) became a composer and teacher. Active in London between 1795 and 1807, she published and copyrighted 13 compositions at her own expense. Her dedications, all to women, indicate that she was a teacher of singing and the piano or harp; she may have been a governess. She seems to have retired to domestic life after her marriage on 2 January 1807 to John Campbell. Her compositions are all designed for domestic music-making, and her editions take account of the amateur skills of her performers. Her music is conventionally Classical in style, with restrained but gracefully ornamented melodies, diatonic harmony enlivened by appoggiaturas, and simple, mainly strophic forms.

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published in London unless otherwise stated

Songs (v, pf or pf/hp acc.): Absence (1795), Good Humour's my Motto (1800), Beautiful Eyes (1801), The Olive Branch (1802); Select Songs: The Silent Admirer (1802), Unfading Beauty (1802), Humid Seal of Soft Affection (1804), The Butterfly (1804), The Lovers Address (1805), Cupid's Dismissal (1805), The Chafer [unpubd, lost]; 6 surviving Select Songs, ed. J. Girdham (New York, 1998)

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JANE GIRDHAM

Essl, Karlheinz (*b* Vienna, 15 Aug 1960). Austrian composer and double bass player. He attended the Vienna Musikhochschule (1979–87), where he studied with Friedrich Cerha and Dieter Kaufmann, among others. He also studied musicology and art history at the University of Vienna (doctorate 1989; thesis published as *Das Synthese-Denken bei Anton Webern: Studien zur Musik auffassung des späten Webern unter besonderer Berücksichtigung seiner eigenen Analysen von op.28 und op.30*, Tutzing, 1991). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 programme at Utrecht and Arnheim (1988–9), served as composer-in-residence at the Darmstadt summer courses (1990–4) and completed a commission for IRCAM. In 1995 he accepted a position in computer-aided composition at the Studio for Advanced Music & Media Technology at the Bruckner Conservatory, Linz.

Essl's compositions result from confrontations between ordered, abstract models and original tonal, expressive structures. He has frequently sought to combine music with other genres and has collaborated with the graffiti artist Harald Naegeli (*Partikel-Bewegungen*, 1991), the writer Andreas Okopenko and the artists' group Libraries

of the Mind (*Lexikon-Sonate*, 1992–8), the architect Carmen Widederin (*Klanglabyrinth*, 1992–5) and the video artist Vibeke Sørensen (*MindShipMind*, 1996, a multimedia installation for the Internet). During the 1990s he carried out numerous additional projects for the Internet and he also became increasingly involved with improvisation.

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Dramatic: Zungenreden (radio play), 1990

Inst: O rosa bella, fl, ob + eng hn, cl + b cl, vn, va, vc, 1981, rev. 1996; Conversations, str trio, 1983; Str Qt, 1985; Helix 1.0, str qt, 1986; met him pike trousers, orch, 1987; Proportional Circles 2314, 4 perc, 1987; Oh tiempo tus piramides, orch, 1988–9; Abolition …, perc, 1989; … et consumimur igni, 3 ens, 1989–90; Rudiments, 4 drums, 1989–90; Close the Gap, 3 t sax, 1990; In Girum. Imus. Nocte., orch, 1991; In's Offene!, fl + a fl + pic, cl + b cl, vn, vc, 1991; Partikel-Bewegungen, fl, b cl, sax, 1991 [score entr-generated for each performance; arr. sax qt]; Rapprochement, vn, vc, 1992; Déviation, fl + a fl, b cl, vn, vc, pf, perc, 1993; Cross the Border, sax, [db], perc, ens, 1994–5; Intervention, 4 orch, 1995; Absence, vn, 1996; Préambule – Pierrot/Arlequin, pic, b fl, 1996; … wird sichtbar am Horizont, ens, 1996–7 elision, hn, b cl, db, perc, 1997; mise en scène, fl, cl, hn, tpt, tbn, perc, vn, va, vc, db, 1998

Vocal: Memento mori (F. Dürrenmatt, N.F. Neulinger, H.M. Enzensberg), medium male v, vn, va, vc, db, 1984–5; Space Art Transmission, 1v, 3 perc, 1991

Other: Carambol, tape, 1985; Con una certa espressione parlante, pf, tape, live elecs, 1985, collab. G. Eckel; In the Cage, installation, 1987–8; Entsagung, fl + a fl, b cl, prep pf, perc, interactive sound environment, 1991–3; Klanglabyrinth, installation, 1992–5; Lexikon-Sonate, 1992–8; Amazing Maze, pfmrs, cptr, 1993–2000 MindshipMind, interactive cptr installation, 1996; à trois/seul, str trio, 1997–8; da braccio, 1 str, cptr, 1999–2000; FLOW, sound and light environment, live musicians, loudspeakers, spotlights, 2000; onwards, sax, pf, perc, cptr, 2000

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Karlheinz Essl home page <www.essl.at> [incl. work-list, bibliography, discography, selected articles]

BERNHARD GÜNTHER

Esswood, Paul (Lawrence Vincent) (*b* West Bridgford, Notts., 6 June 1942). English countertenor. He studied at the RCM, London, under Gordon Clinton, 1961–4. From 1964 to 1971 he was a lay vicar at Westminster Abbey. His début was in a broadcast performance of *Messiah* under Charles Mackerras in 1965; from that time he quickly established a reputation as a leading countertenor, in Britain and elsewhere, particularly Germany and the Netherlands, in both sacred and secular repertories. In 1968 he first appeared in opera, in Cavalli's *Erismena* at Berkeley, California, singing soon thereafter in operas by Scarlatti, Handel and others, including Monteverdi, in whose *Il ritorno d'Ulisse in patria* (Vienna), *Orfeo* (Salzburg) and *L'incoronazione di Poppea* (Amsterdam) he appeared in 1971. Esswood took part in recordings of several works by Monteverdi (notably the Vespers), Handel, Purcell and Bach (notably the complete cantatas with Harnoncourt and Leonhardt). He sang with various specialist early music ensembles and was a founder of the *a cappella* male group Pro Cantione Antiqua. Esswood's singing was distinguished by his cool and pure tone, unusually even across his entire compass, his clear articulation and his keen sense of line.

STANLEY SADIE

Est, Michael. *See* EAST, MICHAEL.

Estampie (Fr.; Provençal *estampida*; It. *istanpitta*; Lat. *stantipes*). A dance and poetic form known in France and Italy during the 13th and 14th centuries. It is the only medieval dance for which both descriptions and a clearly named repertory survive. Two meanings of the word have been proposed: 'stamping dance', after the French and Provençal *estampir*, 'to resound' (Hibberd); and 'low dance', after the Latin *stanti pedes*, 'standing feet' (Moser, Sachs).

Our knowledge of the *estampie* is derived from both theoretical and practical sources, most of which date from the end of the 13th century and the beginning of the 14th, although some sources record material that may be as much as a century earlier. Two poetry treatises describe the *estampie* as a poetic and musical form, and a music treatise provides details about it as both a vocal form and an instrumental dance. The texted repertory consists of 26 poems without music (transcr. in Streng-Renkonen, Pillet and Carstens, and Riquer) and two poems with music (*Kalenda maya* and *Souvent souspire*, transcr. in McPeek; McGee, *Medieval Instrumental Dances*, 1989), all surviving in Old French and Old Provençal sources from the early 14th century. There are also 16 textless musical compositions identified as *estampies* in their sources.

1. The texted *estampie*. 2. The instrumental *estampie*.

1. THE TEXTED 'ESTAMPIE'. In the anonymous poetry treatise *Doctrina de compondre dictatz* (*c*1300), the *estampie* is described in terms of both its poetic and its musical characteristics: it is a poem having 'four *coblas*, a refrain and one or two envoys set to a new melody'. The *Leys d'amors*, a treatise compiled by Guillaume Molinier during the first half of the 14th century, acknowledges the existence of a musical form and goes on to state 'but sometimes [*estampie*] refers not only to the music but also to the text, which is based on love and homage . . .. Such minor forms may have an envoy or not, or one may, in place of an envoy, repeat the opening or closing *coblas*'. Johannes de Grocheio's treatise *De musica*, written about 1300, discusses both vocal and instrumental *estampies* (his word is 'stantipes') in the section on secular music (*musica vulgaris*), as part of a discussion that includes other dance forms – round (*rotundellus*), carole (*ductia*) and *nota* – as well as the non-dance secular vocal forms *cantus gestualis* and *cantus coronatus*. According to Grocheio, the vocal *estampie* begins and ends with a refrain, varies both the text rhyme and the melodic phrases, uses a text and melody for the refrain that is different from those for the verse, and can have as many verses as the composer wishes. The elements presented in these three treatises are exemplified in the text and music of *Kalenda maya* (ex.1); the text is by the troubadour Raimbaut de Vaqeiras (*c*1155–1205).

The text of *Kalenda maya* conforms to the statement in the *Leys d'amors* that it be on love and homage; the poet pledges his love throughout the verses, and the homage is clearly spelt out in verse 5. The text is structured in verses of 14 lines of irregular length which can be separated into the four couplets (*coblas*) required by the *Doctrina*. *Kalenda maya* has six verses. The only other *estampie* to

Ex.1 Raimbaut de Vaqeiras: *Kalenda maya, F-Pn* fr.22543, f.62

1. Ka - len - da ma - ia, ni fueills de fa - ia ni
2. Ma - bell' a - mi - a, per Dieu non si - a qe
3. Con er per - du - da ni m'er ren - du - da don
4. Tart m'es jau - zi - ra, pos ja.m par ti - ra Bells
5. Tant gent co - men - sa, part to - tas gen - sa, ne
6. Do - na gra - zi - da, qecs lauz' e cri - da vo -

1. chans d'au - zell ni flors de gla - ia non es qe.m pla - ia, pros do - na ga - ia
2. ja.l ge - los de mon dan ri - a. qe car ven - dri - a sa ge - lo - zi - a,
3. na, s'e - nanz non l'ai a - gu - da? Qe drutz ni dru - da non es per cu - da;
4. Ca - va - lhiers, de vos ab i - ra, q'ai - lhors no.s vi - ra mos cors, ni.m ti - ra
5. Be - a - tritz, e pren creis - sen - sa, vos - tra va - len - sa; per ma cre - den - sa,
6. stra va - lor q'es 'a - be - lli da, e qi.us o - bli - da, pauc li val vi - da,

1. tro q'un i s-nell mes sa - gier a - ia del vo - stre bell cors, qi.m re - tra - ia
2. si ai - tals dos a - mantz par - ti - a; q'ieu ja jo - ios mais non se - ri - a.
3. mas qant a - mantz en drut si mu - da, l'o - nors es granz qe.l n'es cre - gu - da,
4. mos de - zi riers, q'als non de - zi - ra q'a lau - zen - giers sai q'a - be - lli - ra.
5. de pretz gar - nitz vo - stra te - nen - sa e de bels ditz se - nes fai - lhen - sa;
6. per q'ieus a - zor, don' eis - ser - ni - da gar per gen - çor vos ai chau - zi - da

1. pla - zer no - vell q'a - mors m'a - tra ia e ja - ia e.m tra - ia vas
2. ni jois ses vos pro no.m ten - ri - a; tal vi - a fa - ri - a q'oms
3. e.l bels sem - blanz fai far tal bru - da; qe nu - da en - gu - da no.us
4. do - na q'es - tiers non lur ga - ri - ra; tals vi - ra, sen - ti - ra mos
5. de faitz gra - zitz te - netz se - men - sa; si en - sa, su - fren - sa a -
6. e per mei - lhor de prez com - pli - da, blan - di - da, ser - vi - da gen -

1. vos, do - na ve - - ra - ia, e cha - ia de pla - ia .lge - los, anz qe.m
2. ja mais no.m vei - - ri - a; cell di - a mor - ri - a don - na pros, q'ie.us
3. ai, ni d'als ven - - cu - da; vol gu - da, cre - su - da vos ai ses autr'
4. danz qi.ils vos gra - - zi - ra, qe.us mi - ra, cos - si - ra cui - danz, don cors
5. vetz e co - neis - - sen - sa; va - len - sa ses ten - sa vi - tetz ab ben -
6. ses q'E - recs E - - ni - da. Ba - sti - da, fi - ni - da, n'En gles, ai l'e -

1. n'e - stra - - ia e ja - ia e.m tra - ia vas vos do - na ve - - ra -
2. per - dri - - a.
3. a - ju - - da.
4. se - spi - - ra.
5. vo - len - - sa.
6. stam - pi - - da.

ia, e cha - ia de pla - ia .l ge - los, anz qe.m n'e - stra - - ia.

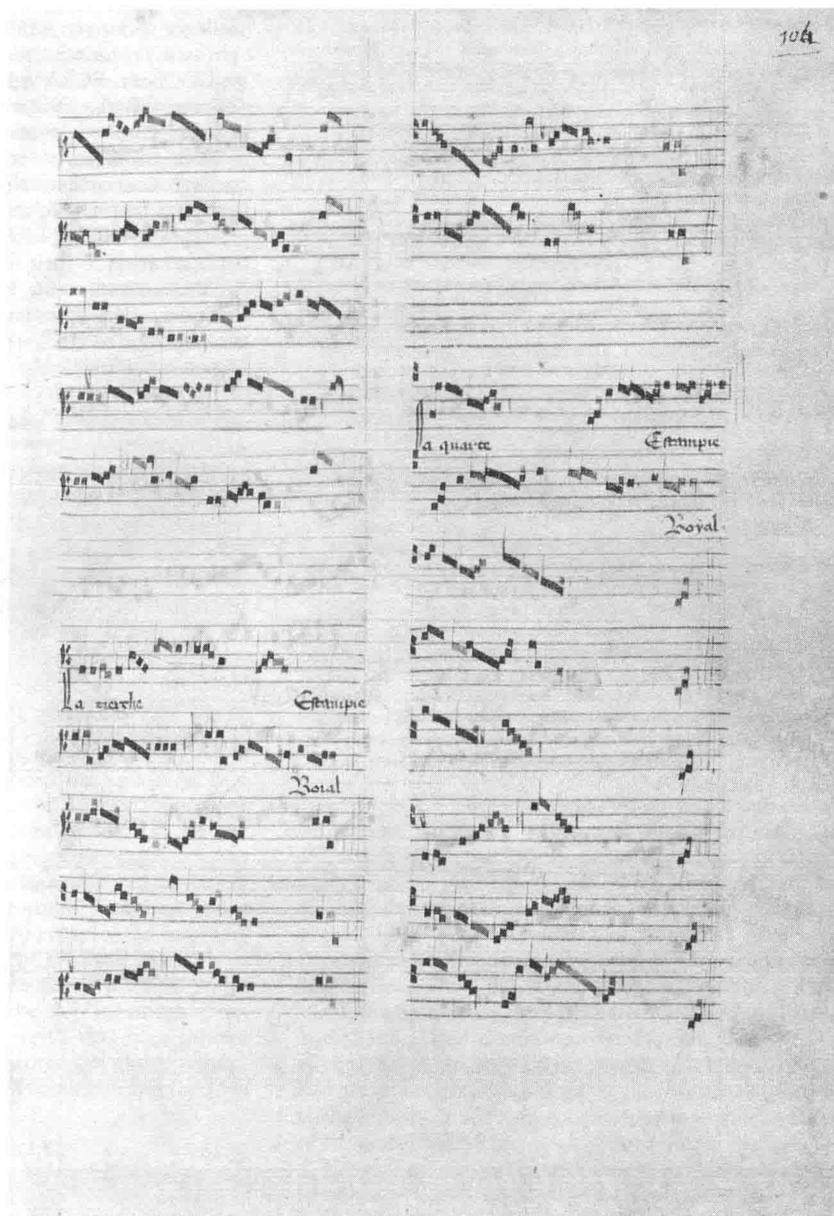
survive with both text and music, *Souvent souspire* (built on a variation of the *Kalenda maya* melody), has five, and the number of verses in the 26 *estampie* texts without music ranges from three to five.

All three theorists mention a refrain as part of the construction of an *estampie*, but none of the 28 texts identifies a separate set of lines as such. It is possible, however, that certain lines of an *estampie* were used in that capacity, and in *Kalenda maya* the last couplet of the first verse may have been the refrain. According to Grocheio, the *estampie* begins with the refrain, which is repeated at the end of each verse.

Kalenda maya also illustrates the variety of phrase-length and melody called for by Grocheio; the pairs of phrases are not all the same length, and the endings for each line of the third couplet are not exactly the same (they are 'open' and 'closed' endings; *see* OUVERT). The text and melody of the refrain also differ from those of the verse. In this last detail Grocheio contrasts the *estampie* and the carole with several other secular dance forms (ballade, rondeau and virelai), in which the refrain consists of a portion of the text and melody of the verse.

2. THE INSTRUMENTAL 'ESTAMPIE'. The instrumental *estampie* differs from the vocal type in some details. Grocheio, the only writer to describe it, identified it as composed of several double versicles (*puncta*, or 'repeated sections'), each of which concludes with a common refrain that has 'open' and 'closed' endings. As in the texted *estampie*, these versicle pairs can vary in length. Whereas in the texted *estampie* a single verse melody made up of several pairs of versicles is repeated for each new stanza and followed by the refrain, in the untexted *estampie* there are many verses, each made up of a single pair of versicles with its own melody, with the common refrain repeated at the end of each versicle (compare the structure of exx.1 and 2).

The 16 textless compositions identified in their sources as *estampies* represent both the French and the Italian



Third estampie, with the end of the second and the beginning of the fourth, from the Manuscrit du Roi, late 13th century, estampies added in the early 14th century (F-Pn fr.844, f.104r)

traditions: eight are in the late 13th-century Manuscrit du Roi (*F-Pn* fr.844, see illustration), each labelled '*estampie*', and eight in an Italian manuscript from about 1400 (*GB-Lbl* Add.29987), following the heading 'Istanpitta' (facs. in Aubry and Reaney; ed. in Aubry, Wolf, Bokum and McGee, *Medieval Instrumental Dances*, 1989). All textless *estampies* match Grocheio's general description, but the two sets are quite different in terms of length, metre, internal formal design and melodic style. The French *estampies* have relatively short versicles of eight to 20 units and are in simple triple metre. Ex.2 shows a typical complete French *estampie*. The dances in the Italian source vary in length from 20 to over 100 units, and are in a basic duple division, either simple or compound. Ex.3 shows a single versicle from one of the longer Italian *istanpitte*.

The two sets of dances also differ in terms of formal structure and tonal orientation. Each verse pair in a French *estampie* has completely new material, and ends with a short refrain (sometimes only a few notes) and common 'open' and 'closed' endings. The formal scheme of all French *estampies* is as follows (A, B, C etc. = verse, R = refrain, x = first or 'open' ending, y = second or 'closed'): ARx/y, BRx/y, CRx/y etc. The Italian examples, however, present several different formal schemes, none of them the same as the French. The verse pairs each contain one to three melodic sections and may combine different sections from verse to verse before proceeding to the refrain. One combination is that found in the dance *Ghaetta* (see ex.3), in which each new verse begins with new material (A, C, E and F), continues with a second section of either new or old material (B or D), and concludes with the common refrain and 'open' and 'closed' endings: ABRx/y, CDRx/y, EDRx/y, FBRx/y.

Variations of this organization are found in five of the other seven Italian dances, in which a single refrain

Ex.2 *La quinte estampie real*, *F-Pn* fr.844, f.104



follows different combinations and numbers of verse phrases: *Tre fontane*, for example, has the scheme ABCRx/y, DBCRx/y, ECRx/y, FRx/y, while *Belicha* runs ARx/y, BRx/y, CRx/y, DERx/y, FERx/y. Two of the Italian dances, *Parlamento* and *In pro*, however, have a formal scheme found in no other refrain dance. They use new melodic material for the refrain and endings of the last two verse pairs, producing the following: AR1x/y, BR1x/y, CR1x/y, DR2s/t, ER2s/t.

In addition to their formal differences, the French and Italian *estampies* are also quite different in terms of melodic and phrase construction. The melodies of the French dances have relatively narrow ranges and are diatonic, emphasizing a single mode. The phrases are short, and within each *estampie* all the phrases are generated from a small number of melodic-rhythmic motifs.

In contrast, the melodic ranges of the Italian examples are wide, and the melodies are not modal but based on a contrast of tetrachords that include chromatic variation. The phrases are long and consist of a large number of melodic-rhythmic motifs. Most interesting is the basis of their melodic construction, which consists of a methodical exploration of the individual notes of contrasting tetrachords. The two melodic phrases of the first versicle of *Ghaetta* (see ex.3), for example, appear to be constructed from the ascending tetrachord *c′*, *d′*, *e′*, *f′*, and the descending tetrachord *b*♭, *a*, *g*, *f*♯. As a melody unfolds, each note of the tetrachord is singled out and emphasized

Ex.3 *Istanpitta Ghaetta*, *GB-Lbl* Add. 29987, ff.55–6

Prima Pars

1. Aperto

2. Chiuso

through repetition and variation. The two tetrachords are then explored and reconciled in the refrain.

The construction of the Italian dances more closely resembles that of eastern Mediterranean dance than that of European music of the same period. Its formal aspects are close to those of the *pesrev*, an instrumental form found in Turkey and Arab countries, and its melodic ideas conform closely to the Turkish *maqām* system and Arab theoretical practices (Handschin, 1930–31; McGee, 1982).

Four other medieval dances have been identified tentatively as *estampies* on the basis of their agreement with the forms of those discussed above: two in the Robertsbridge Codex (*GB-Lbl* Add.28550, one named *Petrone*, or *Retrove*, the other untitled) and two in the Faenza Codex (*I-FZc* 117, entitled *Tumpes* and *Sangilio*; ed. in McGee, *Medieval Instrumental Dances*, 1989). Both sets are in two voices, a slow-moving lower part and a rapid upper one. The individual versicles in all four compositions are quite long, with complex phrase combinations similar to those of the Italian examples. The Robertsbridge Codex melodies are composed according to the more common European practice, while those in the Faenza Codex bear a closer resemblance to the Italian pieces.

The general nature of the *estampie* as a dance is suggested by the contrast between the *estampie* and the carole described by Grocheio and other theorists such as Jean Froissart (*L'espinette amoureuse*, 358–63): 'And as soon as [the minstrels] had stopped the *estampies* that they beat, those men and women who amused themselves dancing, without hesitation, began to take hands for carolling'. Since we know that the carole was danced in the round, it is probable that the *estampie* was danced in the other major formation, in couples. Grocheio states that, in contrast with the energetic carole, the *estampie* was more suitable for dancers of all ages, but that it required irregular and complicated movement. This would tend to support the second of the two meanings given above, 'standing' or 'stationary feet': that is, a processional-type dance, perhaps the predecessor of the popular French basse danse and the Italian bassadanza of the 15th century.

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TIMOTHY J. McGEE

Este. Italian family of rulers and music patrons. This important family, whose lineage can be traced continuously from the 9th century to the 19th, included a number of conspicuous patrons of music, especially during the period 1400–1700. Evidently of Lombard origin, the family name derived from the feudal stronghold of Este, near Padua, which they ruled from about 1000 to about 1240; thereafter they were the hereditary lords of Ferrara until 1598. Their dominion over Ferrara, first with the rank of marquis, later with that of duke, included Modena, Rovigo and other adjacent territories; after losing Ferrara to the papacy in 1598, they continued their rule as Dukes of Modena until 1859.

The earliest musical patron among the Estensi seems to have been Niccolò III (Marquis of Ferrara, 1393–1441), followed and outstripped in cultural patronage by his son Leonello (marquis from 1441 to 1450). Leonello was an illustrious supporter of the arts and letters and formed the first court musical chapel at Ferrara, which was staffed by professional singers brought mainly from France. His successor, Borso d'Este (first Duke of Modena in 1452 and first Duke of Ferrara in 1471), mainly fostered instrumental music, which was led by the great lutenist Pietrobono del Chitarino. In the late 15th century Duke Ercole I d'Este, for whom Josquin Des Prez wrote the *Missa Hercules Dux Ferrarie*, succeeded in making Ferrara a musical centre of European importance. His musicians included a staff of virtuoso instrumentalists as well as a large corps of singers, partly Italian, partly from France, Spain and northern Europe, who included Johannes Martini (1472–97), Jean Japart (1477–9), Johannes Ghiselin (1491–3), Josquin Des Prez (1503–4) and Obrecht (1504–5). Manuscripts of this period in the Biblioteca Estense, Modena, reflect the repertory of the

chapel and its division into a double choir during the years 1473–82.

In the 16th century the three succeeding dukes of Ferrara were all dedicated patrons of music whose efforts were flanked by those of other members of the family. The ducal line included Alfonso I (ruled 1505–34), Ercole II (1534–59) and Alfonso II (1559–97). Alfonso I's chapel included Antoine Brumel, Jan Michel and Antoine Colombaudi ('Bidon'), among others. His brother, Cardinal Ippolito I d'Este (1479–1520), maintained an opulent establishment of his own with a retinue of musicians that included, among others, Willaert (1515–19, after which he passed into the service of Alfonso I), Jean Braconnier, Gian Giacomo da Vicenza and Alexander Demophon. In the next generation the court chapel flourished under Ercole II, whose marriage to Princess Renée of France reaffirmed the court's longstanding ties with France. From 1547 to 1559 the principal court musician was Rore; Vicentino was an important secondary figure. Ercole II's brother, Cardinal Ippolito II, residing at the sumptuous Villa d'Este at Tivoli, was a powerful ecclesiastical figure with musicians in his employ, including at various times Vicentino and Palestrina. The final flowering of the Ferrara chapel under Alfonso II brought a strong emphasis on the virtuoso madrigal, on music for drama (a longstanding Ferrarese speciality) and on the cultivation of accompanied solo song, as exemplified by the works of Luzzaschi, Wert, Lodovico Agostini and others. Other 16th-century patrons among the Estensi were the little-known Sigismondo d'Este (1480–1524), brother of Alfonso I; Lucrezia Borgia d'Este (1480–1519), wife of Alfonso I; Lucrezia d'Este (1535–98) and Leonora d'Este (1561–1637), who married Gesualdo in 1594. Cardinal Luigi d'Este (1538–86), patron of Marenzio, was also important. Numerous madrigalists of the late 16th century dedicated works to these patrons.

When Duke Alfonso II died without a male heir in 1597, his cousin Cesare, son of the illegitimate Alfonso d'Este of Montecchio, claimed the title. Pope Clement VIII, however, challenged the legality of the claim and sent an expeditionary force to seize the duchy of Ferrara for the papacy. The Estensi hastily retreated to Modena in January 1598, there establishing a new capital for their depleted dominions.

Throughout the 17th century the dukes of Modena continued to support music as strongly as before. The reign of Duke Cesare (1598–1628) was notable for the employment of Orazio Vecchi as music teacher in the royal household, and for the promotion of tournaments and open-air festivities to foster civic pride. At the beginning of the reign of Francesco I (1629–58) a regular Cappella Ducale was established, consisting of a *maestro*, six singers and eight instrumentalists; prominent among the instrumentalists employed were Marco Uccellini and Benedetto Ferrari. The court orchestra, or *concerto degli stromenti*, at Modena became one of the finest in Italy in the reign of Francesco II (1674–94), numbering among its members G.M. Bononcini, Giuseppe Colombi, G.B. Vitali, T.A. Vitali and Antonio Allemani.

Francesco II, who came to power at the age of 14, was a generous patron of musicians: he enlarged the Cappella Ducale to 29 musicians by 1689, and purchased a large collection of music for the ducal library. Oratorios, operas, cantatas and chamber music by the leading composers of the day were performed at his court and in the theatres of Modena and Reggio nell'Emilia. Under Rinaldo I (1694–1737), who renounced his cardinalate to succeed his nephew as duke of Modena, music served chiefly as an adornment on state occasions. The dukes of Este in the 18th and 19th centuries, though retaining an interest in opera, allowed the tradition of generous musical patronage at court to decline.

See also FERRARA and GONZAGA.

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LEWIS LOCKWOOD/VICTOR CROWTHER

Este, Isabella d'. Italian patron of music, wife of Francesco II Gonzaga. *See* GONZAGA.

Este, Michael. *See* EAST, MICHAEL.

Este, Thomas. *See* EAST, THOMAS.

Estebe y Grimau, Pablo. *See* ESTEVE Y GRIMAU, PABLO.

Estella, José (Atanacio) (*b* Manila, 1870; *d* Manila, 6 April 1943). Filipino composer and conductor. A graduate of the Madrid Conservatory, he returned to the Philippines and there spent his time collecting folksongs and other music. In Manila and Cebu he conducted several orchestras, and was director of the Rizal Orchestra, founded in 1898. He wrote more than 100 waltzes which gained him the popular title of the 'Philippine waltz king', and he was the composer of the first Philippine symphony.

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(*selective list*)

Stage: Veni, vidi, vici (op, 1), 1904; La venta de Filipinas a Japon (zar); Sangla ni Rita [The Sale of Rita] (zar); Filipinas para los Filipinos (zar), 1905

Orch: Sym. 'Filipinas'; Ultimo adios, tone poem after J. Rizal

Vocal: Apoteosis a Rizal, chorus, orch; lovesongs, incl. Ang maya [The Maya Bird]

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LUCRECIA R. KASILAG

Esterháza. *See* ESZTERHÁZA.

Esterházy. Hungarian noble family, noted as musical patrons. They are particularly associated with Joseph Haydn, who served four of the princes: Paul Anton (*b* 22 April 1711; *d* 18 March 1762; reigned from 1734), his brother Nikolaus (Joseph) 'the Magnificent' (*b* 18 Dec 1714; *d* 28 Sept 1790), Nikolaus's son (Paul) Anton (*b* 11 April 1738; *d* 22 Jan 1794), and Anton's son Nikolaus (*b* 12 Dec 1765; *d* 25 Nov 1833). Their ancestral castle is in Eisenstadt (in Hungarian, Kismarton), and the summer residence of Prince Nikolaus 'the Magnificent', was ESZTERHÁZA. (Their first names are sometimes cited in their Hungarian forms: Pál, Antal, Miklós etc.) The first of these, Paul Anton, was a grandson of the composer Prince Pál Esterházy and a great-grandson of Nikolaus Esterházy (*b* 8 April 1582/3; *d* 11 Sept 1645). Created palatine in 1625 and count in 1626, Nikolaus already maintained a musical establishment. He acquired from two marriages a fortune which formed the basis of the Esterházys' wealth. From the reign of Prince Pál (whose title was extended to the eldest son and tenant in tail in 1712) and his son Michael [Mihály] (*b* 4 May 1671; *d* 24 March 1721) five Kapellmeister are known: Paul Klebovszky (in the period 1674–7), Franz Schmidtbauer or Schmiedbauer (*b* ?Vienna, *c*1648–9; *d* Eisenstadt, 22 March 1701), Franz Rumpelnig (*c*1702–4), F.A. Payr (until 1714; *d* Eisenstadt, 20 Aug 1733) and W.F. Zivilhofer (1714–20). Prince Michael was succeeded by his half-brother Joseph ([József] Anton) (*b* 12 May 1687; *d* 6/7 June 1721), who died after only two and a half months; he was the father of Paul Anton and Nikolaus. His wife, Princess Maria Octavia (*c*1686–1762), acted as regent for Paul Anton, 1721–34; she maintained a small ensemble, at first directed by the bass J.G. Thonner (*c*1694–1761). On 10 May 1728 she appointed Gregor Joseph Werner as conductor, a position he held until 1766. During her regency and the reigns of her sons the household's Hungarian character was lost; it was she who introduced German as the court language.

Prince Paul Anton, who in 1734 married Maria Anna Louise, formerly the Marchioness of Lunati Visconti (*c*1710–82), appointed Haydn in 1761 as vice-Kapellmeister, making him Werner's subordinate in choral music but otherwise fully responsible. Paul Anton himself played the violin, flute and lute and began an important music collection. His brother, Prince Nikolaus 'the Magnificent', whom Haydn served for almost three decades, married Maria Elisabeth, formerly Countess Weissenwolf (1718–90), in 1737; he had an exceptional love of art and music and lived in a truly princely style. In the 1760s he built the Esterházy family palace, Eszterháza, on the Neusiedler See, with its own opera house and marionette theatre (for illustration *see* ESZTERHÁZA); thereafter he spent more of the year there, with his household, his orchestra and his opera singers, leaving only the chapel choir in Eisenstadt. He played the cello, the viola da gamba and probably the violin, and had a particular predilection for the baryton (viola di bordone), for which Haydn and other composers wrote numerous pieces with him in mind. In July 1782 or 1783 the emperor bestowed the rank of prince on all descendants of the line. This has led to confusion as to which Prince Nikolaus Esterházy was a member of the Vienna Masonic Lodge 'Neu-gekrönte Hoffnung' in 1790–93, and thus a lodge brother of Mozart in the last two years of the latter's life. Strebel believes this Nikolaus Esterházy, who served the lodge as Master of Ceremonies in 1790, was most likely the second son of Nikolaus the Magnificent (1741–1809). Prince Anton was twice married, to Maria Therese, formerly Countess Erdődy (1745–82), on 10 January 1763, and to Maria Anna, formerly Countess Hohenfeld (*b* 1767), on 9 August 1785. He did not share his father's fondness for music, and when he succeeded in 1790 he disbanded the orchestra (Haydn retained the title of Kapellmeister). Haydn left for Vienna and then visited London, and as he remained in Vienna only briefly between his first and second visits, he had little contact with Anton, the third of his Esterházy employers, news of whose death reached him in London. On 28 January 1799 Anton's widow married Karl Philipp, Prince of Schwarzenberg. Prince Nikolaus married Maria (Josepha Hermenegild), formerly Princess of Liechtenstein (1768–1845), on 15 September 1783; it was he who revived the disbanded orchestra. He is reputed to have had an unlimited enthusiasm for the arts and sciences and spent vast sums on his collections. He was specially fond of church music; it was his desire to celebrate his wife's name day with a new mass each year that stimulated the composition of the six large-scale masses between 1796 and 1802, the crowning achievement of Haydn's church music. Beethoven's C major Mass op.86 (1807) was also commissioned by Nikolaus. A portrait by Joseph Fischer shows him playing the clarinet.

Haydn's successor as Kapellmeister was J.N. Fuchs (*d* Eisenstadt, 29 Oct 1839), who had first been engaged in 1788 as a violinist. He had been appointed vice-Kapellmeister in 1802 and it was on him that the task of conducting the choral music fell during Haydn's absence, while supervision of the instrumental music was entrusted to the Konzertmeister, A.L. Tomasini. From 1804 to 1811 J.N. Hummel was also engaged at the Esterházy court as a Konzertmeister. The Austrian financial crisis of 1811, however, permanently ended the brilliance of life at the court. The extensive musical collection of the Esterházy archives has now been broken up: the secular works were moved to Hungary at the beginning of the 1920s and are now in the Széchényi National Library, Budapest, while the sacred works remain in Eisenstadt.

Several members of the cadet branch of the family are also of interest to musical history. At a memorial service for Count Franz [Ferenc] Esterházy (*b* 19 Sept 1715; *d* 7 Nov 1785) and the Duke of Mecklenburg-Strelitz, arranged by the Vienna Masonic Lodge 'Nev-gekrönte Hoffnung', Mozart's *Masonic Funeral Music* K477/479*a* was performed; 'Quinquin', the count's Lotharingian sobriquet, was adopted by Hugo von Hofmannsthal in *Der Rosenkavalier*. Each Monday and Friday during March 1784 Mozart performed in the concerts organized by Count Johann ([János] Nepomuk) Esterházy (*b* 18 Oct 1754; *d* 23 Feb 1840); in 1788 he conducted a performance there of C.P.E. Bach's *Auferstehung und Himmelfahrt Jesu* and in 1789 his arrangement of Handel's *Messiah* K572. Count Johann (Karl) Esterházy (*b* 1775; *d* 21 Aug 1834), who married Countess Rosine Festetics (1779–1854), engaged Franz Schubert to teach his daughters Marie (1802–37) and Caroline (1805–51). Schubert dedicated the F minor Fantasy for piano, four hands, D940, to Caroline; in recent literature there has been much speculation about the nature of their relationship. It was probably at the Pressburg home of Count Michael

Esterházy (*b* 9 Feb 1783; *d* 4 Dec 1874) that the nine-year-old Franz Liszt played on 26 November 1820; his success was such that his father, a bailiff on the sheep farm owned by the Esterházy princes in Raiding, was granted an annual income of 600 florins for a period of six years by the count and four other Hungarian nobles.

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GÜNTER THOMAS

Esterházy, Pál [Paul] (*b* Eisenstadt [Hung. Kismarton], 7 Sept 1635; *d* Eisenstadt, 26 March 1713). Hungarian composer, poet and patron of the arts. He was the son of Nikolaus (Miklós) Esterházy, palatine of Hungary. He was a pupil at the Jesuit school in Nagyszombat, where he appeared in school dramas, and later he had a brilliant career as a statesman and soldier. In 1652 he was appointed governor of the county of Sopron and royal councillor, and in 1661 he became Lord Steward at the court of Leopold I in Vienna. He was created Hungary's palatine (1681) and prince of the Holy Roman Empire (1687).

In his collection of poems dating from 1656, *Palas s Ester kedves táncza* ('Much-loved dance of Palas and Ester' – a reference to his own name), Esterházy described instruments then in use in Hungary. In 1674 he engaged a church choir and an orchestra in Eisenstadt, which were to form the basis of musical life at the Esterházy residence. Esterházy was a virginalist and his repertory has survived; it includes some 80 sacred and secular songs and both international and east European (Polish, Slovak, Hungarian and Walachian) dances.

His only surviving musical work is a collection of 55 sacred cantatas, published in Vienna in 1711, *Harmonia caelestis seu melodiae musicae per decursum totius anni adhibendae ad usum musicorum* (ed. J. Breuer, Budapest, 1970; ed. F. Bónis, Kassel, 1972–; ed. A. Sas, Budapest, 1989); it dates from the last quarter of the 17th century and was completed by 1700. The collection, arranged according to the church calendar, comprises 40 solo, six duet and nine choral cantatas. Esterházy set traditional Latin texts together with his own poems and paraphrases. The music reflects the influence of the contemporary south German and north Italian Baroque style. Alongside original thematic material, he used traditional German melodies and Hungarian hymn tunes. The cantatas assume a variety of forms: Esterházy wrote both strophic, homophonic settings and polyphonic movements, combined vocal sections with instrumental sonatas or ritornellos, and made use of ostinato technique. His instrumental writing is colourful: beside strings and wind (flute, bassoon and clarino) he used timpani and a variety of continuo instruments (organ, harpsichord, harp and theorbo).

See also ESTERHÁZY.

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Estes, Simon (Lamont) (*b* Centerville, IA, 2 Feb 1938). American bass-baritone. He studied with Charles Kellis at the University of Iowa, and after further training at the Juilliard School sang at the Deutsche Oper, Berlin (début as Ramfis in *Aida*), at Lübeck and at Hamburg. His success at the first Tchaikovsky Vocal Competition in Moscow (1966) led to engagements in both North America and Europe, including the role of Carter Jones in Schuller's *The Visitation* for San Francisco (1967). In 1978 he became the first black male artist to take a major role at Bayreuth when he sang the title role in *Der fliegende Holländer*, a performance of astonishing presence, preserved on video. Estes made his Metropolitan début in 1982 as the Landgrave in *Tannhäuser*. Among his other roles were Philip II, Wotan (at Berlin and the Metropolitan), Oroveso, Boris, John the Baptist, Porgy (including the first Metropolitan performances of Gershwin's work, 1985), the title role in Verdi's *Attila*, the four villains in *Les contes d'Hoffmann* and Gounod's Méphistophélès. He was a regular soloist in major choral works, notably Verdi's Requiem, which he recorded impressively under Giulini.

MARTIN BERNHEIMER/ALAN BLYTH

Estevan, Fernand (*fl* 1410). Spanish theorist. He described himself as a student of Remon de Caçio. At the time he wrote his *Reglas de canto plano è de contrapunto, è de canto de organo* (ed. M.P. Escudero García, Madrid, 1984) he was a sacristan of the Capilla de S Clemente at Seville. Of the three sections promised in the title (plainsong, counterpoint and polyphony), the one surviving copy of the treatise (*E-Tp* R.329), dated Seville, 31 March 1410, contains only the first. Three other 15th-century plainsong treatises, all anonymous and undated (*Bc* M.1327, *Mn* R.14670 and MS 14 of the monastery at S Domingo de Silos), give substantially the same rules as Estevan, but lack his musical examples.

Estevan approved of choosing between B♭ and B♮ to 'beautify' the chant. In approving chromatic alterations (E♭ and A♭ in all modes except 3 and 4, F♯ and C♯ in all modes except 5 and 6), he set a precedent followed by later Spanish authorities, of which the most helpful in specifying contexts for the application of *musica ficta* is *Mn* M.1282. In company with Egidius de Zamora (*fl* 1265), he assigned a particular emotional quality to each of the eight modes. Estevan invoked such authorities as Philippe de Vitry, Machaut, Johannes de Muris, Egidius de Murino and Albertus de Rosa, without, however, claiming that they approved of such use of accidentals in plainsong.

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ROBERT STEVENSON

Estève, Pierre (*b* Montpellier, 1720; *d* ?Paris, after 1779). French academician and literary figure. He was a member of the Société Royale des Sciences et des Arts de Montpellier, and contributed early studies in mathematics, astronomy and physics. Shortly after the middle of the century he moved to Paris, where he participated in proceedings of the Académie Royale des Sciences. There he took issue with some of Rameau's ideas, questioning the validity of a theory based on the physical properties of sound without adequate consideration for elements that contribute to the quality of that sound and to its impact on the sensibility of the listener. He favoured a theory based on melodic rather than on harmonic principles, and argued for a ¼-comma mean-tone tuning system as ideally suited to music of the time. His later writings are concerned less directly with music, and increasingly with general issues of art, literature and, especially, aesthetics.

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ALBERT COHEN

Esteves, João Rodrigues (*b* *c*1700; *d* Lisbon, after 1751). Portuguese composer. While a pensioner of João V he studied at Rome with Ottavio Pitoni from about 1719 to 1726. On returning to Lisbon he was appointed *mestre de capela* of the Lisbon Basílica de S Maria about 1729 and taught in the Seminário da Patriarcal. He composed 22 vesper psalms (*P-Lf*), several of them for eight voices. The dates on his numerous other works in that archive and his manuscript *Regras de acompanhar* ('Rules for accompanying') range from 1719, when he sent from Rome a set of four-voice *a cappella* Lady antiphons, to 1751. Of his approximately 100 manuscript works extant in Portugal, 91 survive in the Lisbon Cathedral archive (11 ed. in PM, ser.A, xxxiii, 1980). Among these is an eight-voice mass completed at Rome on 8 September 1721, which equals any of the hitherto published masses by Pitoni. Other works by Esteves are at Vila Viçosa: Choirbook 4 contains his four-voice Psalms cxix, cxxxix, cxxxx and cxxxxi (Vulgate numbering) in the 2nd, 3rd, 4th and 5th tones, Choirbook 16 his alternate-verse setting of the *Miserere*, in three to eight voices, for Holy Saturday Matins. His eight beautiful Christmas responsories (*P-EVc*) are for eight voices and violin. The 12-voice *Miserere* of 1737 is a masterpiece. Yielding to the

demands of virtuosos, his last dated work, a through-composed *Magnificat* in E minor with organ, calls for operatic qualities in the solo sections. Stylistically, his earlier works belong with his Lisbon contemporary Giovanni Giorgio in preferring the *stile antico*.

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ROBERT STEVENSON

Esteve [Estebe] **y Grimau, Pablo** [Pau] (*b* Barcelona, *c*1734; *d* Madrid, 4 June 1794). Catalan composer. He moved to Madrid by 1760 where he won both popular acclaim as the leading composer of *tonadillas escénicas* and notoriety as a colourful character. Though he was imprisoned for allegedly slandering Madrid aristocracy in his *tonadillas*, his talents were such that he was admitted into the service of the Duke of Osuna as music master. Together with his equally famous collaborator, the playwright Ramón de la Cruz, Esteve soon turned to full-length opera, beginning with *La buena muchacha*, an adaptation in Spanish of Piccinni's *La Cecchina ossia La buona figliuola* (libretto by Goldoni after Richardson's *Pamela*), first performed in the Teatro de la Cruz in Madrid on 11 November 1765. This was followed by a partly re-composed adaptation in Spanish of Giuseppe Scarlatti's *I portentosi effetti della madre natura* (libretto by Goldoni), performed in the Teatro del Príncipe in Madrid on 12 June 1766 as *Los portentosos efectos de la Naturaleza*. Then on 25 December 1768, again in the Príncipe, he launched his own 'ópera cómico-bufo-dramática', with music and libretto by himself, entitled *Los jardineros de Aranjuez o También de amor los rigores sacan fruto entre las flores*.

From 1778 to 1790 Esteve was the principal *tonadilla* composer at the Teatro de la Cruz and the Príncipe, often writing the words as well as the music. In total he composed over 400 *tonadillas*, including *Garrido enfermo y su testamento*, *Fortunita* and *El Juicio del año* (ed. J. Subirá, Madrid, 1970) and *La soldada*, *La guía de Madrid* and *La provision de Madrid* (ed. F.J. Cabañas Alamán, Madrid, 1992). Many of his works are preserved in Madrid (*E-Mc*). His contribution to the development of Spanish zarzuela and opera was remarkable not least for the role he played in the polemic between Italianists and nationalists by forging links between fashionable Italian opera and popular Spanish traditions.

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JACK SAGE/R

Estévez, Antonio (*b* Calabozo, 3 Jan 1916; *d* Caracas, 26 Nov 1988). Venezuelan composer and oboist. He began his musical studies in 1925 and the following year became a saxophonist in a village band. He moved to Caracas and studied the oboe and composition (with Vicente Emilio Sojo) at the Escuela de Música y Declamación (1934–44). From 1934 to 1945 he was an oboist in the Venezuela SO, and from 1940 to 1945 he taught at the National School of Music in Caracas. Estévez collaborated with Sojo and Juan Bautista Plaza in the transcription and rehabilitation of Venezuelan colonial music. From 1945 to 1949 he studied with Koussevitzky, Bernstein and others at Columbia University and Tanglewood. His first important work, the Concerto for Orchestra (1949), was composed at the suggestion of his classmate, the Cuban composer Orbón.

On returning to Venezuela, Estévez produced his most significant work, the *Cantata criolla*, which immediately won the public's favour at its première in 1954. Based on a popular legend in which the devil challenges a folk singer to a duel, the work was immediately recognized as an effective synthesis of Venezuelan culture. Despite its outdated nationalism and its traces of Debussy, Stravinsky and other 20th-century classics, the cantata remains intensely original.

Estévez became critical of his own musical language, which he considered old-fashioned, and on obtaining a fellowship from the National Institute of Culture he moved to Paris (1961) to study electronic techniques at the ORTF. On his return to Caracas several years later he founded the Estudio de Fonología Musical, from which resulted *Cromovibrafonía múltiple* (environmental music for the Venezuelan Pavilion at the Montreal World Fair, constructed by Jesus Soto) and *Cromovibrafonía II*. He taught harmony at the National School of Music in Caracas. In later years he adopted a more eclectic line, achieving notable recognition from both the government and the people of Venezuela.

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HUGO LÓPEZ CHIRICO

Estey Organ Co. American firm of reed and pipe organ manufacturers. It was founded in 1846 by H.P. Greene, a maker of melodeons (small reed organs), whose business was purchased in 1848 by Jacob Estey (*b* Hinsdale, NH, 30 Sept 1814; *d* Brattleboro, VT, 15 April 1890). Estey owned a successful plumbing business in Brattleboro (1835–57), but a fire destroyed it. After that, he devoted himself solely to musical instrument making. In 1860 Levi K. Fuller (1841–96), a gifted engineer who later became

governor of Vermont, joined the firm, which was fast becoming a leading maker of parlour organs. Fuller was ultimately responsible for over 100 patents. In 1866 the firm was reorganized as the Estey Organ Co. with Jacob Estey as president, Fuller as vice-president, and Jacob's son Julius (1845–1902) as treasurer. In 1880 the firm produced its 100,000th reed organ. The Estey Piano Co., a subsidiary, was formed in 1885 by the acquisition of the Arion Piano Co.; John Boulton Simpson was president, assisted by Jacob Gray Estey and J. Harry Estey. Under Julius Estey a pipe organ department was opened in Brattleboro in 1901. This was run by William E. Haskell (1865–1927), who began building organs in Philadelphia in 1889; he had also worked with HILBORNE LEWIS ROOSEVELT, but spent his most productive years with Estey. He was one of the most gifted inventors in modern organ building, with many patents to his name, including the so-called 'Haskell bass', a short pipe capable of producing the pitch and tone of a full-length open pipe by means of an inverted interior canister. During the early 20th century Estey built many organs for the church and home based on orchestral tonal principles.

Among the developments unique to Estey were innovations in console design. Consoles of Estey's early electric-action pipe organs used stop-controls in the form of a miniature keyboard over the top manual; around 1923 the 'Estey Luminous Stop Console' was developed, in which the stop-controls were translucent buttons, lit from the inside to indicate when a stop was on. Later consoles, however, employed the more standard stop-tablets. In the early 1950s Estey collaborated with the makers of the Minshall organ to produce and market the Minshall-Estey electronic organ. From 1954 Estey manufactured its own electronic instrument, designed by Harald Bode; it had a six-octave keyboard and one octave of pedals. From the end of World War II the firm experienced financial difficulties and, after a series of reorganizations, declared bankruptcy in 1956. The Estey electronic organ was taken over by Magna Electronics in 1959 and was made for a few years in Torrance, California.

See also REED ORGAN.

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BARBARA OWEN

Esthetics of music. *See* PHILOSOPHY OF MUSIC.

Estienne, François (*b* Aix-en-Provence, ?bap. 12 Oct 1671; *d* Lyons, 5 March 1755). French composer. His death certificate, discovered by Vallas, informs us that he was 'sous-diacre du diocèse d'Aix', and that he died at Lyons 'agé d'environ 90 ans'. A François Estienne was baptized at Aix-en-Provence on 12 October 1671; the concurrence of the dates suggests that this may refer to the composer.

The Italian style, popular in the south of France, characterizes the works of Estienne, which prompts the belief that he studied in his native town, probably in the choir school of St Sauveur, under the directorship of Guillaume Poitevin. It is in 1718 that references to Estienne are first found in Lyons, as *maître de musique* of the Académie des Jacobins, founded that year. When its patron Mme Poulletier, Intendante de Lion, died, Estienne wrote 18 *motets à grand choeur* and one *noël en symphonie* for the Académie; this would seem to confirm his clerical status. In 1731 he succeeded P. de Villesavoye as director of the orchestra of the Académie des Beaux-Arts of Lyons, a post he held until his retirement in November 1739.

Of Estienne's works, 12 Latin motets probably written between 1718 and *c*1727, all but one autograph manuscripts, survive. Their beauty and splendour make it possible to appreciate the real value of this musician. Their division into individual movements, with alternating *récits* (similar in style to contemporary cantatas), duos, trios and five-part choruses (alternately contrapuntal and homophonic), recalls the structure imposed by composers such as Michel-Richard de Lalande. The four-part orchestra, mainly of strings and woodwind, is used to evoke the mood of the texts (drawn chiefly from the scriptures), sometimes by means of operatic effects.

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in F-LYm, unless otherwise stated

12 motets à grand choeur et symphonie: Accurite properate venite fideles (for St Joseph's Day); Beati quorum; Benedictus Dominus meus; Confitebor tibi, Domine; Cum invocarem; Dixit Dominus, C; Domine quis habitabit; Dominus regit me; Exaudiat te Dominus; Gaudete coelites, pour la fête de St Pierre; O felix et fausta dies, pour la fête de St Louis; Venite exultemus Domino
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PIERRE GUILLOT (with JEAN-PAUL MONTAGNIER)

Estilo. An Argentine song type closely related to the *triste* and the *tonada* and characterized by emotionally charged sentimental song texts set either in quatrains or in DÉCIMA form. Texts are sung by a solo voice or in duet, in parallel 3rds. Its two distinct sections, the *tema* (textual message) and the *alegre* (a faster and more exuberant section), are separated by improvised guitar solos. Both sections have hemiola between the guitar and voice and rhythmic alternation between 3/4 and 6/8, although the *tema* often has a binary metre.

WILLIAM GRADANTE

Estinguendo. *See* ESTINTO.

Estinto (It.: 'extinguished', 'dead'; past participle of *estinguere*, 'to extinguish', 'quench'). A mark used in the later 19th century to express an extreme of quietness (e.g. in Liszt). The form *estinguendo* ('becoming barely audible'; present participle) also appears.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Estive. The name of a musical instrument which is found frequently in medieval French poetry and romances, and is believed to denote a form of BAGPIPE. Many forms of this popular instrument existed in the 13th and 14th centuries, but unlike the muse, which was a bagpipe in general, the estive was used more in association with the refined instruments, such as the harp and fiddle. This suggests that it was soft and delicate in tone, as these other instruments were. The name 'estive' may be connected etymologically with the Italian *stivare* (Lat. *stipare*, 'to compress'), or else with *estival* ('summer'); an English form, mainly of the 14th century, is 'stive'.

Also frequently mentioned are the 'estives de Cornoaille'. A 13th-century text quoted by Gérold in *Histoire de la musique* (Paris, 1936) describes a minstrel playing the 'lai Goron' faultlessly and very sweetly with this instrument. Again, in the *Roman de la rose*, a *controvaille* (invention) is sweetly performed on 'estives de Cornoaille' which Chaucer translated as 'hornpipes of Cornewaile'. The HORNPIPE (i) had a small out-curved bell of horn and was played with a bag or bladder, or with another horn enclosing the reed (or reeds) and held directly to the mouth.

Both forms appear in English church sculpture of the 13th and 14th centuries, but it may be that 'Cornish' or 'Breton' estives denoted the latter kind, for Thomas Wright, in *Anglo-Saxon and Old English Vocabularies* (London, 1884), cited Alexander Neckam's use (13th century) of estives as a gloss for 'tibiae' – a word which in general medieval usage denoted bagless reed instruments like the shawms. J.G. Kastner's *Danses des morts* (1852) quotes a passage from a 12th-century French Bible in which estive does duty for the 'tuba' of the Vulgate in Psalm xcvii (xcviii).

ANTHONY C. BAINES

Estocart, Paschal de l'. *See* L'ESTOCART, PASCHAL DE.

Estompé (Fr.: 'softened', 'shaded off'). A direction used particularly by Debussy where he required a damped or muffled effect. *See also* MUTE, §3.

Estonia. Country in Europe. The area south of the Finnish Gulf has been inhabited by the Estonians since about 3000 BCE. Like other Baltic states, Estonia has spent most of its history ruled by neighbouring countries, except for a short period of independence between 1918 and 1940, and since 1991.

I. Art music. II. Traditional music.

I. Art music

1. Before 1700. 2. 1700–1900. 3. Since 1900.

1. BEFORE 1700. There is evidence from about the turn of the millennium of the influence of Christianity, both Eastern and Western, in the culture of peoples living in Estonia, but it was the crusade of the Teutonic Order in the 13th century that brought present-day Estonia into the north German cultural area. Churches, monasteries, and later towns became centres of art music. Though Denmark conquered considerable parts of the country in the 13th century, and later also Swedes, Poles and Russians ruled, the language and culture of the upper classes was German until the end of the 19th century. The Estonian-speaking population mostly was peasantry, but formed also the lowest stratum of townspeople. Those who gained some education and social advancement, merged with the German-speaking community without essentially altering the ethnic opposition between upper and lower classes that remained an important feature of local cultural history up to the 1930s.

By the end of the 19th century the Estonian national revival had led to the rise of an Estonian-speaking middle class, and the competition between the two communities was reflected in musical and theatrical life. The Baltic-German population was deported to Germany after the Molotov-Ribbentrop treaty of 1939 by which the then independent Baltic countries were annexed by the Soviet Union.

Little is known of Estonian music before the Reformation. There is evidence of organs in some village churches (Helme, Paistu) from 1329; scarce fragments of earlier manuscripts have not been studied well enough to say anything about local church music. The Reformation reached Estonia in the 1520s and was established in the northern part; south Estonia remained under Polish rule after the Livonian war (1558–83), and the Catholic church was restored there until the Swedes conquered all the Baltic provinces in the 1620s. In the 16th century there were some attempts to translate Protestant hymns into Estonian. One of the earliest extant books with Estonian text is Heinrich Stahl's *Hand- vnd Hauszbuch für das Fürstenthumb Esthen* (1632–8), whose second part includes 18 pages of recitation tones for collects and prefaces with Estonian words and was the earliest locally printed music, produced by the printer of the Revalsche Gymnasium in 1637.

There was no court in Estonia: the towns were centres of art music, engaging town musicians, organists and cantors. Tallinn (Ger. Reval) had a strictly organized institution of town musicians from the end of the 15th century, and in Tartu (Ger. Dorpat, Russ. Yuryev) the first reference to a town musician dates from 1587. In the 17th century there were choirs and instruments in town churches in addition to organs and congregational singing. There are documents describing the roles of town musicians, cantors and organist in festive services (from 1674 concerning the church of St Nicholas in Tallinn and from 1681 for St Johannes in Tartu). St Johannes, the main church at Tartu, employed two cantors in the 1680s: a *cantor figuralis* responsible for the choir and a *cantor choralis* for hymn singing. Narva, Pärnu (Ger. Pernau) and Viljandi (Ger. Fellin) were also old Hanseatic towns with similar needs and similar organization.

Musicians who worked in Estonia in the 17th century included Johann Valentin Meder (cantor at the Revalsche Gymnasium, 1674–83) and Ludwig Busbetzky (organist in Narva, 1687–99), who had studied with Buxtehude in Lübeck around 1680. The Busbetzky family was one of the few local musical dynasties. Barthold Busbetzky had been engaged as a town musician in Tallinn in 1624; his son Barthold was an organist at St Nicholas in Tallinn (1658–99); and among the latter's sons were three organists: Christian and Heinrich as well as Ludwig.

In 1632 the University of Tartu was founded by the Swedish king Gustav Adolf, making Tartu an even more important cultural and intellectual centre. In 1640 a speech about music, *Oratio de musica* by Jacob Lotichius (later cantor of the cathedral school in Riga), was delivered and printed there.

2. 1700–1900. The Swedish period in Estonian history ended with the Northern War (1700–21), one of the most

disastrous periods in the history of these areas, when war, hunger and plagues ravaged the villages. Estonia was incorporated into the Russian empire, and the university, having evacuated from Tartu to Pärnu, closed there in 1710. Not until 1802 was it reopened, in Tartu. The 19th-century university employed music directors to conduct choirs and provide its festive occasions with music, but music was never studied there as a scholarly discipline. However, a recognized 19th-century music theorist, Arthur Joachim von Oettingen (1836–1920), was a graduate of Tartu and later professor of physics there.

By the middle of the 18th century the towns had recovered from the wars and musical life was flourishing; it became fashionable to take keyboard and singing lessons. The travelling opera troupe of Mme Tilly from Lübeck met an enthusiastic response in Tallinn performing Mozart's *Zauberflöte* and *Don Giovanni* (in 1795) among other popular repertory, and in 1809 a theatre was built in Tallinn, with a full-time troupe that also performed operas. The 19th century was the great age of choral societies, who gathered at Baltic-German song festivals (first in Riga, 1836, later in Tallinn, 1857 and 1866) and also organized performances of the great oratorios. Public concerts became common. In Tallinn and Tartu several music societies were active during different periods, and there were even some subscription series. Tartu, in particular, attracted travelling musicians, the common route from Riga to St Petersburg at the time passing through Tartu. Clara Schumann and Lizst were the most prominent among many who performed there.

The beginnings of popular education reach back into the 17th century. For peasant congregations the Swedes established a post of *köster* (Ger. *Küster*, Swed. *klockare*) at parish churches. This person had to teach young people to read and write, to sing church hymns and to pray; later, in the 19th century, the *köster* was also organist and village schoolteacher. A seminary was founded near Tartu in 1684 by Bengt Gottfried Forselius to train for this position: it was the first special school in Estonia for young men and it achieved good results. Towards the end of the Swedish period, the system of parish schools for peasant children started to build up, but all educational developments were interrupted by the Northern War for several decades.

The official German-oriented church was never as close to the Estonian peasantry as were the revivalist movements of the 18th century. Most influential were the pietist missioners from Herrnhut in Germany, who taught peasants not only to read and write, but also to read music and play the organ. Congregational singing had an important place in their services. As a counter-action, the official church became active in founding village and parish schools at the beginning of the 19th century and singing loomed large in their curriculum. Thus began the choral movement that became extremely significant in Estonian culture. Soon there were several well-trained parish choirs; that of Laiuse performed polyphonic choruses by Bach and Handel in 1835, and that of Põltsamaa, under Martin Wilberg, sang movements from *The Creation* and *Messiah* in 1856. Orchestras and instrumental ensembles also became widespread. At first whatever instruments were available played together, but by the middle of the century the brass band was the standard. Musical societies that had a choir and/or orchestra often also organized theatrical performances and were the principal means of social organization among Estonian peasants, because any political initiative was suppressed by the Baltic Germans as well as by the Russian authorities. The first Estonian song festival in Tartu (1869) brought together 1000 participants and became an important landmark in the national awakening movement. Song festivals have continued after every five years up to the present time. When the institutions of professional music life were established among the Estonian community in the early 1900s, the musical value of song festivals was often criticized, but their social function as one of the few legal patriotic festivals was as important in the Soviet era (1940–91) as it was during the Russification of the 1880s.

3. Since 1900. By the turn of the century the economic conditions of Estonians were considerably improved. The numbers of Estonians in the urban population increased quickly, and their growing wealth, education and national self-confidence formed the basis for a professional music culture. The Estonian music societies Vanemuine (Tartu) and Estonia (Tallinn), both founded in 1865, became the first institutional centres, each with an amateur choir, orchestra and theatre troupe. Singspiels, operettas and plays with music were very popular, but they also tried opera. Both societies engaged a full-time theatre troupe in 1906; Vanemuine opened its theatre the same year, Estonia followed in 1913, and regular opera performances started in the 1920s. Estonia developed into a national opera, while Vanemuine continued as a general theatre, and many new Estonian operas have been presented there. In 1908 the first series of symphonic concerts was organized by Vanemuine, with an orchestra of professionals and amateurs.

Early in the 20th century the first generation of professional Estonian musicians graduated from the St Petersburg Conservatory, the nearest and most accessible musical academy. The growing need for art music in the Estonian community forced most of them to be active in several fields; to teach, compose and to conduct choirs and orchestras. The most important composers among them were Rudolf Tobias (1873–1918), a powerful Romantic talent, who established large-scale symphonic and choral genres in Estonian music, Mart Saar (1882–1963), Peeter Süda (1883–1920), Heino Eller (1887–1970) and Cyrillus Kreek (1889–1962), the founders of Estonian national school in composition with more or fewer modernist sympathies, and Artur Kapp (1887–1952) and Artur Lemba (1885–1963), who both achieved high academic positions in Russia before repatriating after the Bolshevik Revolution and were more conservative as composers.

Estonia declared its independence in 1918. Very important for the future of Estonian music was the establishment of higher musical education in 1919, again simultaneously in Tartu with the Higher Music School (*Tartu Kõrgem Muusikakool*) and Tallinn Conservatory (*Tallinna Konservatoorium*). Soon the orchestras of Vanemuine and Estonia improved, and in the 1930s a new orchestra was formed at the radio that became the main concert orchestra (known since 1975 as the Estonian State SO), achieving particularly high standards during World War II under Olav Roots and later with Neeme Järvi. In 1920 Heino Eller became the composition and theory teacher at the Tartu Higher Music School, and his

pupils formed the next strong generation of Estonian composers. Most prominent among them was Eduard Tubin (1905–82), a great symphonist whose international recognition was delayed until Järvi left Estonia in 1979 and started to perform his music with famous orchestras.

Though most genres had been represented in Estonian music by the 1920s, choral music has maintained a special position. Synthesizing modern harmonies and old folk music, Saar and Kreek created a style of large-scale choral composition with a nearly orchestral treatment of the voices, a style that has remained popular among Estonian composers.

After World War II, when Estonia was incorporated into the Soviet Union, a period of stagnation followed in composition. Many prominent musicians had perished in the war or left the country in flight from the Soviet regime. Most institutions, however, continued working, and two full-time choirs were founded: the National Men's Choir (*Eesti Rahvusmeeskoor*) in 1944 and the Estonian Radio Mixed Choir (*Eesti Raadio Segakoor*) in 1945. The breakthrough of modern music came at the end of the 1950s, and was brought about by composers then completing their studies: Veljo Tormis (*b* 1930), Eino Tamberg (*b* 1930), Jaan Rääts (*b* 1932), Arvo Pärt (*b* 1935) and Kuldar Sink (1942–95). While Tamberg and Rääts brought neo-classical models into Estonian music, each in his own way, Pärt and Sink introduced serialism and other avant-garde techniques. Tormis is closest to the tradition of Saar and Kreek in his interest in folklore and preference for choral music, but his methods belong to the contemporary world. His music has helped Estonian choirs win prizes at international competitions since the early 1970s. From the next generation of composers, Lepo Sumera (*b* 1950) and Erkki-Sven Tüür (*b* 1959) have attracted attention.

In 1991 Estonia regained its independence and, despite economic problems, musical life benefited. Where the Soviet way had been to centralize everything in Tallinn, after independence several smaller towns made serious efforts to engage professional musicians; for example, Pärnu founded a municipal orchestra and Viljandi an ensemble for early music. There are also many regular music festivals.

See also TALLINN.

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II. Traditional music

1. HISTORY AND RESEARCH. The earliest references to Estonian folk music can be found in chronicles from the 12th century onwards (Saxo Grammaticus, Henry of Livonia, Russow, etc.). Certain old documents, such as records of local courts and those of church inspections, also provide information. The first fragment of an Estonian folktune was published in 1632 (in F. Menius: *Syntagma de origine livonorum*, Dorpat), but it was not until the end of the 18th century that A.W. Hupel, C.H.J. Schlegel and others began to take a profound scholarly and aesthetic interest in Estonian folk music, foreshadowed by the writings of J.G. von Herder.

Systematic collection of Estonian folk music began at the end of the 19th century under the direction of Karl August Hermann and continued later with the work of Oskar Kallas, Herbert Tampere, Udo Kolk, Ingrid Rüütel and others. The first sound recordings of Estonian folktunes were made using the Edison phonograph in 1912 by the Finnish researcher A.O. Väisänen. The Estonian Folklore Archives in Tartu now contain about 25,000 transcriptions and 55,000 sound recordings (including about 10,000 recordings of the music of other peoples). Extensive folk music collections are also held in the Museum of Theatre and Music and in the Institute of the Estonian Language in Tallinn.

The Folk Music Department of the Institute of the Estonian Language at the Estonian Academy of Sciences is the main folk music research centre in Estonia. It deals with the collection, research and publication of the traditional music of the Estonians as well as of other Finno-Ugric and Samoyed peoples; it organizes field expeditions (making video as well as sound recordings); it issues a series of monographs and folk music materials with commentary, *Ars Musicae Popularis*, as well as other publications, has created an Estonian folk music database, publishes CD collections and organizes international conferences.

2. FOLKSONG. Estonian folksong can be divided into two main historical-stylistic strata: ancient folksongs (*regivärsiline rahvalaul*, also referred to as *runo* songs, Kalevala-metre songs, alliterative songs, etc.), and newer strophic folksongs with end-rhyme. The two types are musically distinct, the former belonging to the old Balto-Finnic culture, the latter more closely related to the European folksong of the 18th century onwards.

A number of ancient, non-*runo* genres exist alongside *runo* songs, which include shouts or calls for signalling, communication, or coordination of rhythm (e.g. herding or hunting calls, work signals, ritual calls, etc.); imitations of natural sounds; incantations and spells used to influence natural forces, animals or humans, to initiate work processes, healing, etc.; laments (funeral dirges, wedding

laments) which survive only among the Setu people; songs in fairy tales; songs for children (lullabies, nursery songs) and some children's songs; and cumulative songs (which initially had a magic function but have now also become children's songs).

These genres possibly evolved earlier than *runo* verse, and have survived longer because of their specific purpose and function. They have characteristic modes of utterance unlike those of *runo* songs: intonation on a monotone; calling, shouting, etc., based on the contrast of two pitch levels; repetition of a step-by-step descending movement; imitation of natural and other sounds; or speech-like delivery corresponding to a narrative phrase with an undulating melodic contour in a generally descending direction. The melodic climax corresponds to the prosodic one, smaller rises and falls being connected respectively with the stressed and unstressed syllables of the words. The last type of melodic construction forms the main basis of *runo* song melodies, which are characterized by a more developed and stable tonal and melodic structure.

3. 'Runo' songs. The *runo* song form probably dates from the last millennium BCE when the Balto-Finnic tribes had not separated, and spoke the same Balto-Finnic proto-language. The same poetic form and subject matter link the old Estonian folksong with the Finnish, Karelian, Votic and Ingerian ancient songlore. *Runo* songs include work songs, wedding songs, calendar ritual songs, game-songs, lullabies and children's songs, and non-ceremonial lyrical and narrative songs. Most Estonian *runo* songs are lyrical; heroic epics (characteristic of Karelian and Finnish tradition) are not known in Estonia.

The *runo* song form dominated in Estonia up to the mid-19th century, when it was rapidly superseded by the newer end-rhymed folksong. Even in the 20th century, however, there were some old people in various parts of Estonia who were well versed in *runo* songs, and in some rare places the tradition of *runo* singing still exists – on the island of Kihnu off the west Estonian coast and among the Setus (a group living in the south-eastern corner of Estonia and in the neighbouring area of Russia, in the Pskov district).

The poetic form of runo song is characterized by alliteration and parallelism, and by the use of trochaic tetrameter. The 8-syllable verse-line is based upon the alternation of long and short syllables, the stressed positions not being fixed. Because the main stress in Balto-Finnic languages is always on the first syllable of a word, various rhythmic modifications may occur (illustrated in ex.1) and change during the song. There are also melodies

Ex.1 Changing stress patterns in Estonian 8-syllable verse-lines



in regular metre in which the word stresses are shifted according to the musical accents. Prolongation of the final note of a line is characteristic of north Estonian melodies. Such tunes may have a speech-like or regular metre. Sometimes every second note is prolonged (this is especially typical of swinging songs and lullabies, also of wedding and other tunes in some areas).

Ex.2 Wedding song

Leader: Neit-si-kä-ne, nuo-ru-ka-ne... kui hak-kad ko-dunt me-ne-mä... kui hak-kab ha-le tu-le-ma... ve-si sil-mist vie-re-mai-e... hak-ka en-ne ei-de kae-la...

Chorus: ...ka-ne, neit-si-kä-ne, nuo-ru-ka-ne.. -ne-mä, kui hak-kad ko-dunt me-ne-mä.. -le-ma ja hak-kab ha-le tu-le-ma.. -mai-e, ve-si sil-mist vie-re-mai-e... -la, hak-ka en-ne ei-de kae-la..

The oldest basic layer of *runo* tunes is represented by one-line refrainless melodies (i.e. tunes corresponding to one line of text) with a narrow tonal range (mostly a 3rd or 4th). These occur mostly in north and west Estonia. Among them one can differentiate between tunes with a descending melodic movement based upon speech-melody and rhythm and representing a generalized model of speech patterns (ex.2), and tunes with a descending-ascending movement. The first type were polyfunctional (i.e. used for different song genres), the latter (characterized by specific rhythmic patterns and melismas) belonged to the swinging songs (a particular genre of older calendar-ritual songs) in a restricted region of north Estonia (ex.3).

Ex.3 Swinging song

Leader: Tul-ge kii-ge-le, kü-la-nai-sed, Chorus: tul-ge kii-ge-le, kü-la-nai-sed...

The *runo* tunes of south Estonia consist first of all of one-line refrain tunes with a narrow range, in which the basic melody-line is followed by a short refrain (ex.4).

Ex.4 Midsummer night song

♪ = 162

Tul-ge jaa-ni-ku tu-le-le, jaa-ni-ku, jaa-ni-ku,

tul-ge tul-da hoi-da-mai-e, jaa-ni-ku, jaa-ni-ku...

Later, two-line refrain tunes appeared with a refrain at the end of both lines, and include both narrow-range tunes (e.g. a 4th) and those with a wider range. Refrain melodies were typical of work songs, calendar and family ritual songs and game-songs. Each song genre had a specific refrain word, while the same melody-patterns might be used for different genres. Herding calls (the so-called *helletused*) are characterized by specific formal and melodic structures and often by free rhythm.

The most popular melodic style of north as well as south Estonian *runo* songs consists of two-line refrainless melodies based upon different diatonic scales with a range

of a 5th or a 6th, often supplemented with a second or a fourth below. Both the major and minor 3rd occur. These melodies are especially typical of lyrical and narrative songs. Various rhythms and asymmetric structures, characterized by the repetition of some words and more 'melodious' refrains, are typical of south Estonian lyrical songs (ex.5).

Ex.5 Non-ceremonial lyrical song

♪ = 172

O-les si-na muis-te, *joe - da,* mul-le tul-lu,

joe - da, ui-lui-lu, mul-le tul-lu *jo.*

Runo songs were usually sung in unison without any accompaniment. Most genres were performed by a song-leader alternating with a chorus (or another singer) who joined in on the last syllables of the leader's verse and repeated it, perhaps varying or modifying the melody (see above ex.2 and ex.3). Everybody could join in, improvisation was frequent and as a result heterophony might appear. A specific type of drone singing was known in south Estonia: an accompanying voice performed the text on the same note, occasionally deviating from it, for example, at cadences. Herding songs, lullabies and nursery rhymes, charms and laments, sometimes also lyrical and other songs were performed by one person only.

A characteristic type of polyphonic singing is found in the Setu tradition. The melody sung by the leader is repeated (or varied) by a chorus forming the basic part (*torrõ*); its heterophonic modifications form a lower part ('lower *torrõ*'). One singer with a particularly high and resounding voice performs the higher supporting part (*killõ*: ex.6). The separate voices may form discordant-sounding intervals, the impact of which is emphasized by a persistent rise in pitch, initiated by the *killõ* and followed by the other parts. The rise is interrupted by a perpendicular descent (*kergütämine*), when the leader abruptly starts the next verse at a lower pitch, which is immediately accepted by the chorus. The Setu tunes are characterized by particular structures and rhythms. Their melody-lines are often longer than the *runo* verse, thus word repetitions, additional words and syllables, and refrain-like structures occur. A similar type of polyphony can be found among the Mordvinians (a Finno-Ugric people living in the Volga region in Russia). Features common to both these song traditions are abrupt descents of tonality in a basically smoothly ascending tessitura, a particular vocal timbre and singing in a strained manner, which differs greatly from the usual performing style of Estonian folksongs.

Ex.6 Herdsman's song: a partsong from Setumaa

♪ = *c*200

Mõt-sa,kul'-la, *õl - lõ-lõõl lõ,* ka-r'a-kõ-nõ,

õl - lõ-lõõl - lõ, mõt-sa,kul'-la, *õl - lõ-lõõl - lõ,*

ka-r'a-kõ-nõ, *õl - lõ-lõõl - lõ,* ka-r'a-kõ-nõ,

õl - lõ-lõõl - lõ.

4. Rhymed songs. In the 18th century evolved songs in the so-called transitional form (i.e. those containing some traits of both the old and the newer song styles). These included some game-songs from the Medieval European repertory, which in Estonia were mostly adapted to local tunes, and dance-song melodies in triple metre and particular variable rhythms, deriving from bagpipe pieces, etc.

During the second half of the 19th century the end-rhymed strophic songs became predominant together with a new musical style characterized by a symmetrical four-line form, wider tonal range and use of the major-minor modal system. The influence of newer folksong styles of neighbouring countries as well as of German folk and popular songs was marked. Songs in this more recent style were not directly related to the working process or rituals. Instrumental dance-tunes were often used (polkas, waltzes, etc.). The men's role was considerably greater than in the *runo* song tradition which applied mostly to women's repertory. To the newer style belong game- and dance-songs, songs concerning historical events and social relations, soldiers' and sailors' songs, village songs (mostly humorous men's songs: ex.7), sentimental songs and ballads. Although monophonic singing is dominant, more recent styles of polyphonic singing as well as singing with instrumental accompaniment are found.

Ex.7 Rhymed village song

♩ = 120

Sääl Võh-ma maal üks jär-ve-kaid, sääl e-lab väi-ke

Vai-gu vald, sääl Võh-ma maal üks jär-ve-kald, sääl

e-lab vai-ke Vai-gu vald.

5. Instruments. The older folk music instruments include the five- to seven-string *kannel*, which was trapezium-shaped, cut from a single block of wood and covered with a soundboard. This instrument was common to the earlier Balto-Finnic and Baltic tribes (*see* Kantele). During the 19th century a newer type of *kannel*, similar to the west European zither, with a soundboard made of staves, became widespread. Originally it had 15 or more melody strings, but later more strings were added; at the beginning of the 20th century harmony strings were introduced. Two basic playing styles have been used: in the first the strings not being used are damped with the fingers of one hand, while the other (usually the right) hand strikes chords on the open strings, the higher sounds forming the melody (the latter style may be supplemented with single sounds plucked by both hands); in the second, the right hand plucks the melody while the left hand

strikes bass chords on separate strings. In south Estonia a chordal *kannel* evolved, which was played in instrumental ensembles. During the 20th century a chromatic *kannel* was devised. There is no information about older *kannel* music (except for melodies for a special type of Setu *kannel* which persisted longer); newer songs and dance-tunes were played on the more modern *kannel*.

Herding aerophones form another subdivision of older Estonian folk instruments, including the herding trumpet (*karjapasun*), the buckhorn (*sokusarv*) and various pipes. They were originally used for performing various signal melodies, but also melodies for amusement, especially in more recent times.

As the herding trumpet did not usually have finger-holes, the basic harmonic series was used for producing short signals. The buckhorn usually had three or four, rarely more, finger-holes. The melodies consisted of a short introduction, a central section including a theme consisting of one or more short motifs and its variations, and a coda.

Whistles made of willow and other materials were also used as popular herding instruments. The majority of Estonian herdsmen's music instruments are single-reed aerophones, for example the *roopill* (reedpipe, usually with six finger-holes) and *vilepill* (pipe). The latter was usually made from a pine-tree branch with the pith pulled out and finger-holes cut in. In north Estonia a bell made from alder bark, and in Setu a buckhorn, was attached to the pipe.

The Estonian bagpipe (*torupill*) could use the reedpipe as a chanter. The windbag (made of a seal's, or any other bigger animal's, stomach or bladder; less often goat or dog skin was used: see illustration) was inflated through a wooden blowpipe with an internal valve to retain the air while blowing was interrupted, and had one or two, sometimes three, drone pipes, usually tuned to the system tonic; the second drone would be tuned to the fifth. The Estonian bagpipe belonged to the East European type and the earliest information dates from the 14th century. The bagpipe was especially popular in north and west Estonia, and for centuries was the main instrument for dance music at weddings, farmstead working bees, etc.



Torupill (bagpipe) player

Bagpipe pieces consist of an introduction (based on a prolonged note or short melody-line), a central section and a postlude (which generally ends with a trill on the fifth, sometimes the second or sixth). Melodies are usually based on a major pentachord or heptachord, and include many figurations. Many bagpipe melodies were later transferred to newer folk instruments, with corresponding changes according to the instrument's playing technique. Among older folk instruments, the jew's harp (*parmupill*) was also popular.

In some coastal regions of west and north Estonia the bowed *hiiukannel* or *rootsikannel* (Swedish *tallharpa*, bowed harp) with two to four strings was played. Another instrument borrowed from Sweden was the *mollpill* (psalmodikon), a monochord constructed of staves, in the shape of an upturned trough. It usually had one string and was used for accompanying religious songs. These instruments were probably introduced into Estonia only in the 19th century.

The fiddle (*viiul*) became widely disseminated in the 19th century, although it had been used in Estonian villages to some extent already in the 18th. The popular style of fiddling involved holding the instrument lower than the chin, which enabled the musician to accompany himself with singing. The basic repertory consisted of *labajalavalss* and newer dance-tunes (polkas, etc.). By the end of the 19th century the *lõõtspill* (village accordion), which was loud and could play a chordal accompaniment, displaced all other instruments for dance music. The dominating dances became the polka, later the waltz and other social dances.

Traditional folk music ensembles appeared in Estonian villages at the end of the 19th century. They consisted of two fiddles or of a combination of fiddles, *kannels* and an accordion. Sometimes a double bass, guitar, mandolin and others, as well as some rhythmic and noise-making instruments were used.

The fiddle, accordion and new types of *kannel* have survived to some extent as an unbroken tradition, while a number of older folk music instruments (e.g. the bagpipe and *hiiukannel*) have been reconstructed and revived in amateur folk music groups.

6. FOLKDANCES. There is little information about the old ritual magic dances. Some references from the 17th and 18th centuries tell of fertility dances which barren women performed naked around the Catholic chapels. On the isle of Muhu a special men's ritual dance (*tõrretants*) survived into the 20th century which was performed secretly by naked men around a beer barrel during Yuletide rituals and the wedding night. Wedding dances also belong to the ritual category: the first dance with the bride, and the dances performed by the wedding guests. Ritual wedding songs were usually performed with particular movements – moving in a circle, standing in a semicircle, stamping on the spot, etc. There are also references to dancing during certain feast days, for

example, in the 17th century in west Estonia in connection with the cult of the *Metsik* – a straw male doll around which young people danced during winter evening games. At Shrovetide or some other feast day, it was taken to another village or the forest, accompanied by bagpipe playing, singing, shouting and dancing; there is, however, no concrete information about the steps or character of the movements.

The dances imitating animals or birds (ox, bear, goat, magpie, etc.) probably also originated in magic practices.

From the end of the 18th century, dances of the polonaise type became popular as well as the three-couple dances. At the beginning of the 19th century, the quadrille and dances evolving from it spread, mainly in eastern Estonia, while the *labajalavalss* ('flatfoot waltz') – a group of couple-dances in triple metre performed in a circle – spread through northern and western Estonia.

A number of dances belonging to the country dance type, such as *Ingliska* ('English dance'), *Kalamies* ('the fisherman') and *Oige ja vasemba* ('the right and the left'), spread in the second half of the 19th century in north and west Estonia, as well as dances in which different elements were mixed.

At the end of the 19th century and the beginning of the 20th, the polka (with a number of elaborations), waltz and other more recent social dances became an integral part of Estonian folk tradition, surviving and being performed alongside the foxtrot, tango and other modern dances in the 1930s and later decades.

7. Contemporary trends. Amateur groups have now become the main mediators of traditional songs and music in contemporary culture, performing traditional styles as well as different arrangements and stylizations. During the Soviet period only highly stylized forms of folkdance and music, as well as new creations 'in folk style' were approved as they corresponded more to the officially recognized concept of culture – 'socialist in content and national in form'– and to the aims of official festivals. Nevertheless, even the 'acceptable' forms of the folklore movement provided a means of national self-expression for the people, as did the huge song festivals in which numerous amateur choirs from all over the country – tens of thousands of singers – take part and hundreds of thousands of spectators gather to listen. This tradition goes back to the first song festival held in Estonia in 1869. The feeling of national identity and the need to demonstrate it at these festivals has been maintained through the course of recent history, regardless of to what and to whom they may have been officially dedicated.

Traditional folklore groups, which started their activities in the 1960s, were for a long time in opposition to the dominant and officially preferred folkloristic movement. The international folklore festival 'Baltica' as well as a number of local folk music festivals (*Setu leelopäevad*, *Viru säru*, *Viljandimaa virred* etc.) represent new trends in the Estonian folklore movement. They are primarily orientated to the revival of local traditional styles that were not recognized during the Soviet period. More recently gatherings of traditional folk musicians and summer seminars for young musicians have become very popular, as modern folklore activities in Estonia have become a part of the international folklore movement.

Folk music greatly influenced the rise and development of Estonian professional music and continues to be a source of inspiration for a number of composers such as Veljo Tormis, Anti Marguste, Ester Mägi and so on. Here can be included songs by Alo Matiisen (who died in 1996) and others, which represent a synthesis of ancient *runo* singing and modern rock music. Collective singing of popular songs was an inseparable part of the 'singing revolution' in Estonia which led to the restoration of independence in 1991.

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URVE LIPPUS (I), INGRID RÜÜTEL (II)

Estrada, Carlos (*b* Montevideo, 15 Sept 1909; *d* Montevideo, 7 May 1970). Uruguayan composer, conductor and teacher. In Montevideo he studied the piano with Adelina Pérez Montero, the violin with Carlos Correa Luna, Gregorian chant with Pedro Ochoa and harmony, counterpoint and composition with Manuel Fernández Espiro. He founded the Montevideo Chamber Orchestra, with which he performed the standard repertory as well as many Uruguayan works. In 1938 he travelled to Europe, studying at the Paris Conservatoire with Roger-Ducasse and Büsser (composition), Noël Gallon (counterpoint and fugue) and Philippe Gaubert, Albert Wolff and Paul Paray (conducting). Back in Uruguay he held appointments as conductor and professor of composition at the Montevideo Conservatory and as professor of harmony and counterpoint at Montevideo University. He was also music adviser to Uruguayan radio, and was widely active as a conductor, notably as founder-conductor of the Montevideo Municipal SO. On many occasions he returned to Paris (where he conducted the première of his First Symphony in 1951) and was made an officer of the Académie. Estrada's first compositions, keyboard and vocal pieces, date from 1930. In 1936 he initiated a new trend in Uruguayan composition, in opposition to the prevailing national style; his innovations included modal harmonic systems and a neo-classical formal control. In the early 1940s Estrada essayed larger forms: the oratorio *Daniel* (1942), incidental music for Paul Claudel's *L'annonce fait à Marie* (1943), the ballet *L'Illiade* (1957) and his Symphony no.2 (1967). His First Quartet, which won first prize in the SODRE (Uruguayan radio) competition, was first performed at the First Latin American Music Festival, Montevideo, in 1957. Other major works were his incidental music (1937) for Paul Verlaine's play *Les uns et les autres* and *Robaiyat* (1955), settings of Omar Khayyam's poems, both first performed with the composer conducting.

WORKS
(*selective list*)

Stage: Les uns et les autres (incid music, P. Verlaine) T, chbr orch, 1937, 1950; L'annonce faite à Marie (incid music, P. Claudel), 1943; L'Illiade, ballet, 1957
Vocal-orch: Daniel (orat), soloists, chorus, orch, 1942; Robaiyat (Omar Khayyam), S, orch, 1955
Orch: 2 suites, 1937, 1942; 2 syms., 1951, 1967; Concertino, pf, orch, 1944
Chbr: Qt no.1, 1956
Other choral works; songs, 1v, pf; chbr works; pf works

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SUSANA SALGADO

Estrada, Julio (*b* Mexico City, 10 April 1943). Mexican composer and theorist of Spanish descent. He studied composition in Mexico with Orbón and in Paris (1965–9) with Messiaen, Boulanger and Xenakis, additionally taking courses given by Stockhausen in Cologne (1968–9) and Ligeti in Darmstadt (1972). He later studied computer music at Stanford University (1981) and in Paris (1980–83), as well as Amerindian music in New Mexico (1987). He gained the doctorate from the University of Strasbourg with his dissertation *Théorie de la composition: discontinuum-continuum* (1994).

In 1971 Estrada was appointed to teach composition at the Music School of the University of Mexico (UNAM). In 1976 he became active as a researcher at UNAM, where from 1990 he directed the research project 'MúSIIC' (Computer Interactive System for Research and Composition). In addition he has been a guest lecturer at several universities and a composer-in-residence in Darmstadt, Stanford and elsewhere. These activities have given rise to several essays and theoretical works (among them *Música y teoría de grupos finitos*, 1984), and the encyclopedia *La música de México* (1984–8), of which he is the editor.

After an initial phase in the tradition of Webern and Stockhausen, Estrada's style of composition developed throughout the 1970s from the 'controlled uncertainty' of *Memorias* (1971) to the integration of his own theories, notably that of the 'discontinuum' (a new theory of interval classes for scales of any subdivision). With works such as *eua'on* (1980) he explored his theory of the 'continuum', utilizing unstructured tonal and temporal areas and material in transition (e.g. glissandos). With *eolo-oolin* (1981–3) he began working with what he calls 'macro-timbre'; a synthesis of pitch, amplitude and harmonic content in a continuum of rhythm and sound. In *yuunohui'tlapoa* (1998–9) he combines his continuum and discontinuum theories. The opera *Pedro Páramo* (begun in 1992) is based on the composer's analysis of the tonal elements in the literature of Juan Rulfo (explained in *El sonido en Rulfo*, 1990), creating a world

of expression that shifts unexpectedly between the concrete and the unreal, a musical pendant to Rulfo's 'magic realism'.

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(*selective list*)

STAGE AND VOCAL

Stage: Pedro Páramo (after J. Rulfo), 1992–; Doloritas [pt 1], perf. 1992 [radio version], perf. 1994 [concert version], Susana San Juan [pt 2], 1996–; Murmullos, 1999–

Vocal: Persona, 3vv, 1969; Solo para uno (verbal score), 1972; Canto ad libitum, Arrullo, 1 female v, chorus/insts ad lib, 1979

INSTRUMENTAL AND ELECTRONIC

Orch: eua'on'ome, 1994–5

Chbr and solo inst: 3 instantes, vc, pf, 1966, rev. 1983; Solo, 1 inst/ens ad lib, 1969–70; Canto mnémico, fuga en 4 dimensiones, str qt, 1973, rev. 1983; Melódica, mecano musical, any melodic inst, 1974; Canto naciente, 3 tpt, 2 hn, 2 trbn, 1 tuba, 1975–9; Canto oculto, vn, 1977; Canto alterno, vc, 1978; Diario, 15 str/str orch, 1980; eolo'oolin, 6 perc, 1981–3; yuunohui'yei, vc, 1983; yuunohui'nahui, db, 1985; yuunohui'ome, va, 1990; yuunohui'se, vn, 1990; Ensemble yuunohui, 1983–90; ishini'ioni, str qt, 1984–90

Kbd: Pequeña suite, 1959–60; Memorias, (hpd 2/4 hands)/(pf 2/4 hands)/any kbd, 1971; Canto tejido, 1974; Talla del tiempo, 1979; yuunohui'tlapoa, hpd/pf/org ad lib, 1998–9

Elec: eua'on, 1980

Principal publisher: Salabert

Principal recording companies: Auvidis-Montaigne, Disques Montaigne, Voz Viva de México

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MONIKA FÜRST-HEIDTMANN

Estrambote [estribote] (from Sp. *estribo*: 'stirrup'; Old Fr. *estrabot*; It. *strambotto*; Provençal *estribot*). A Spanish genre of poetic composition (*AAbbba*), originally known as *estribote*, that served as a conclusion to another poem; contrary to commonly held opinion, its character was not always satirical. The term 'estribote' is first documented in the writings of the 13th-century Castilian poet Gonzalo de Berceo, but the Andalusian poet Mucáddam is said to have coined, as early as about 900, the synonymous Arabic term *márkaz* ('stirrup') for the distich constituting the initial refrain of the ZAJAL (known in Spain as the *zéjel*), whose metrical structure was identical with that of the *estrambote*. Variant forms of the word *estribote* appear throughout Romance poetic literature from late 12th-century Provençal poetry to French, Italian and Hispanic literature of the 14th century, adopting different strophic combinations but maintaining the popular character of the form. Whether the Romance lyric developed from the *zéjel* or from medieval Latin prototypes is controversial. The metrical pattern of the *estribote*, cultivated also under different names (*dansa* in Provence, virelai in France, cantiga in Spain and Portugal, and *laude* in Italy), is characteristic of such *estribotes* as those by Juan Alvarez de Villasandino in the Cancionero de Baena, a collection of Castilian verse (1445; ed. J.M. Azaceta, Madrid, 1966). In his *Prohemio al Condestable de Portugal* (1445–9) the Marquis of Santillana used *estrambotes* to refer to musical settings of such verse, which as independent pieces with numerous variations came to be called villancicos by the turn of the century. The table of contents of the Cancionero Musical de Palacio, however, lists a group of frottolas under the heading *estrambotes*, probably as a result of the translation of the Italian term *strambotti*, by which those pieces were generally known; later in the 16th century the title-page of book five of Fuenllana's *Orphénica lyra* (1554) also designates as *estrambotes*, *sonetos* and *madrigales* a group of works in Italian. In the 17th century, however, the term *estrambote* was applied to an irregular stanza added to a poem of regular structure such as the sonnet. In a detailed description of an outdoor popular festival (*romería*) in the province of Asturias, Gaspar de Jovellanos (1744–1811; see Nocedal) twice equated *estrambote* with *estribillo*: first as a two-line refrain sung after each quatrain of a *romance* while men dance, and later (while women dance) as a four-line refrain whose first verse, 'Hay un galán de esta villa' ('There is a bachelor from this village'), uses the name for that kind of dance.

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ISABEL POPE/EMILIO ROS-FÀBREGAS

Estrée, Jean d' (*b* early 16th century; *d* 1576). French composer, dance arranger and hautboy player. He was one of several Parisian performer-composers who were members both of various small professional instrumental ensembles (called 'joueurs d'instruments' of the Confrérie St Julien), as well as of the royal *Musique d'écurie*. From 1559 to 1564 he also took on the job of dance editor and arranger for the Parisian music publisher Nicolas Du Chemin. D'Estrée lived in the St Merri district of Paris on the right bank, along with many of the other members of the St Julien group. In one of the groups he played with, d'Estrée knew Du Tertre's friend, Pierre Joly.

Unlike the other two dance editors from mid-16th-century Paris (Du Tertre and Gervaise), d'Estrée did not compose chansons. His four books of *danseries*, however, contain a repertory which is extensive, and which overlaps with many of the dances contained in Arbeau's *Orchésographie* (1588). Although only the superius and bassus parts of the first three of d'Estrée books and the bassus part of the fourth book survive, 52 pieces of the total number were reprinted in Phalèse's *Liber primus leviorum carminum* (RISM 1571[14]), of which all the parts are extant. Fortunately, too, the superius and bassus parts of the incomplete pieces give one a fairly good idea of the quality of the whole set.

D'Estrée's four books as printed by Du Chemin open with some 120 branles of different kinds. These lively circle-dances so characteristic of 16th-century France were either in duple metre (for instance, the *bransle commun*, the *bransle de Bourgogne*, the *bransle de la guerre* and the *bransle de Champaigne*), compound triple metre (the *bransle gay*, the *bransle de Poitou* and the *bransle legier*), or contained sections in duple metre combined with sections in compound triple (as in the fourth *bransle de Malthe* and the third *ballet*). D'Estrée included many of the character and 'miming' branles (for instance, the *bransle de la torche* and the *bransle des sabots*) mentioned by Arbeau. There are also eight allemandes – quick, duple-metre dances with phrases of irregular length – followed by two *allemandes courantes* in triple metre. Gervaise had used the word 'courante' before in his *Sixième livre de danceries* (1555), in connection with two triple-metre branles, appearing after a group of duple-metre *bransles de Champaignes*.

D'Estrée's third book includes pavanes, galliards and basse danses; these dances were becoming old-fashioned in the latter half of the 16th century as Arbeau testified. D'Estrée, like Gervaise, occasionally used chanson melodies in his dances – for instance, Sandrin's *Si j'ay du bien* and Claudin's *Si j'ay du mal et du bien* for the first pavane and the first basse danse, respectively.

D'Estrée's fourth book (1564) is harder to reconstruct than the first three, for only the bassus parts survive. All the pavanes and most of the galliards from this final book are in five parts. D'Estrée even scored a few dances for six parts, perhaps reflecting the favourite number of performers in the small professional groups with which he himself played.

All of d'Estrée's dance arrangements have very harmonic bass lines. Unlike those arranged by Gervaise and Du Tertre, d'Estrée's stress the crucial harmonic chords I, IV and V, and make little attempt to fulfil a melodic function. Perhaps this reflects the royal musician's instrumental orientation and lack of experience as a chanson composer. But d'Estrée was much more inclusive in the repertory he presented than were either Gervaise or Du Tertre; many of the dances he gave are exotic with imaginative and foreign titles (e.g. *Bransle de Malthe*, *Ballet du Canat*). His four books provide a repertory of dances which is probably closer to actual dancing practices of the times than the more abstract collections assembled by Attaingnant's editors.

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Tiers livre de danseries (Paris, 1559): 10 branles, 12 character dances, 10 allemandes, 3 pavans, 8 galliards, 5 basse danses, 4–6 parts
Quart livre de danseries (Paris, 1564): 5 pavans, 9 galliards, 10 branles, 1 bal, 4 allemandes, 4–6 parts

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CAROLINE M. CUNNINGHAM

Estreicher, Zygmunt (*b* Fribourg, 3 Dec 1917; *d* Geneva, 12 Sept 1993). Swiss musicologist of Polish origin. He studied in Kraków at the conservatory and with Jachimecki at the university, and in 1939 continued his studies under Franz Brenn at Fribourg University, where he took the doctorate in 1946 with a dissertation on Inuit dance-songs. From 1940 to 1945 he worked as a choirmaster; he then held library posts in Fribourg and Neuchâtel and in 1948 became responsible for the music section in the Ethnographical Museum of Neuchâtel. He was appointed an external lecturer at the University of Neuchâtel in 1951, later becoming director of the musicology course in 1954; from 1954 to 1969 he was professor as well as director of the University Library. He became reader in musicology at the University of Geneva in 1961 and was professor from 1969 to 1988. Estreicher's research was devoted to ethnomusicology and the music of Beethoven and J.-J. Rousseau. His private research archive is in the Ethnographical Museum of Neuchâtel.

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ETIENNE DARBELLAY/DOROTHEA BAUMANN

Estribillo (Sp., diminutive of *estribo*: 'stirrup', 'support'). The refrain of certain Spanish 'fixed forms' such as the *zéjel*, *estribote*, cantiga, canción and villancico; since these lyric forms were usually sung, *estribillo* also refers to the melody of the refrain (*see* ESTRAMBOTE and VILLANCICO). The first datable use of the term occurs in Gonzalo Correas's *Gramática griega* (Valladolid, 1627), where it appears several times meaning 'refrains of old songs' ('estribillos de cantares viejos'), and once as 'estribillos de villanzicos'. Lope de Vega also used the root *estribo* to mean refrain. In the music collection *Romances y letras a tres vozes* (*c*1620), the term *vuelta* (return) occurs more frequently than *estribillo* to indicate refrain; later cancioneros use both *estribo* and *estribillo*. Although the term is believed to be a diminutive of the Spanish *estribo*, it has also been suggested (see Malkiel) that it may be related to the old Spanish words *trebejo* (diversion, play), *trebejar* (to play, to frolic) and their old Galician-Portuguese counterparts *trebelho* and *trebelhar* (to leap, to dance). That etymology, if the true one, suggests that a dance pattern repeated at certain intervals while singing could be connected to the origins of vocal refrains. The manuscript *E-E* X.iii.3 (copied before 1248), describing the ceremonial of the crowning of the kings of Castile, states that in church, after the Alleluia, 'virgins who knew how to sing came, sang a cantiga and made its *trebejos*'; two illuminations depict the virgins dancing and playing instruments. The Cancionero de Baena, an anthology of Castilian verse (1445; ed. J.M. Azaceta, Madrid, 1966), contains a Galician-Portuguese poem by Macias (*fl* 1340–70) in which the term *trebello* in the last verse of each strophe refers to apparently well-known two-line refrains that follow each strophe; the poet states that he sang the *trebellos*.

See also REFRAIN.

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For further bibliography *see* VILLANCICO.

ISABEL POPE/EMILIO ROS-FÁBREGAS

Estribote. ESTRAMBOTE.

Estwick, Sampson (*b* *c*1656; *d* London, 16 Feb 1739). English cathedral singer and composer. According to Thomas Ford (*GB-Ob* Mus. e. 17) he was 'bred up under Capt Cook' in the Chapel Royal. He matriculated at Christ Church, Oxford, on 4 April 1674, later taking the degrees of BA (1677), MA (1680) and BD (1682). He was a chaplain of Christ Church from 1679 to 1711, although the college battel books suggest that after 1700 he was rarely present; from 22 December 1691 until his death he was a minor canon of St Paul's Cathedral, London, where he also became sacrist and succentor. Estwick belonged to the Mermaid Tavern music club in Oxford and in 1725 was listed as a founder member of the Academy of Vocal Music (*Lbl* Add. 11732). At the request of the stewards of the London Cecilian celebrations of 1696, he preached a sermon entitled *The Usefulness of Church-Musick* (London, 1697/*R*).

Estwick's act songs show that he shared his friend Henry Aldrich's interest in Italian music. Brief ritornellos for two violins often punctuate vocal solos, and phrase lengths tend to be regular. Effective use is made of chromatic harmony: sometimes for variety, as in the long ground-bass movements that make up much of *Julio festas*, and sometimes as elements of a formally purposeful pattern of modulation, as in the prelude to *O Maria, O diva*. His two solo songs (*c*1682) are in contrasting styles, one declamatory and the other lyrical. Thomas Hearne wrote that Estwick was 'reckon'd to understand Musick as well as any Man in England'; later writers, such as William Hayes, commended his powers as a performer, which he retained into old age, and his personal character.

WORKS

ACT SONGS

Io triumphe accende plausibus, S, A, B, SSATB, str, bc, *GB-Lcm*, *Ob* [partly by R. Goodson and H. Aldrich]
Julio festas, A, T, B, SATB, str, bc, *Lcm*, *Ob*, *Och**
Nunc juvat doctas, 2vv, bc, *Och* Mus.1142B; a verse added to Aldrich's act song Jam satis somno
O Maria, O diva, A, T, B, SATB, str, bc, *Lcm*, *Ob*, *Och* (mostly autograph)

OTHER SONGS

An amorous sigh, 1v, bc, *GB-Lbl*
What art thou, love, 1v, bc, *Lbl*

OTHER WORKS

Evening Service, G, *Och* 1246, inc.
Overture and ritornello, act music for the Sheldonian, 2 vn, b viol, bc, July 1681, *Ob*, inc.
Sonata, a, 2 vn, bc, *Lbl* Add. 63627, vn 1 pt only, attrib. 'Mr Sampson Eastwick'

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ROBERT THOMPSON

'Eṣyana. An accent denoting a subsidiary pause in Syriac EKPHONETIC NOTATION.

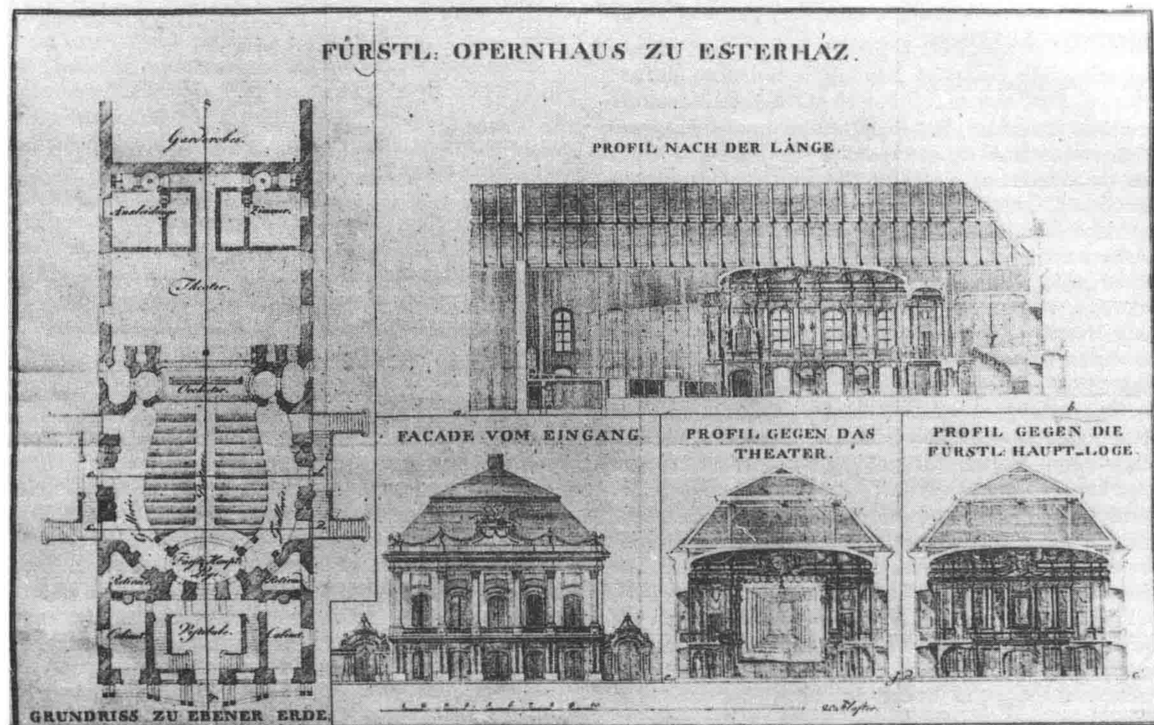
Eszék (Hung.). *See* OSIJEK.

Eszterháza [Esterháza; Eszterház]. Palace in west Hungary in the village now called Fertőd. From 1766 to 1790 it was the summer residence of Haydn's employer Prince Nikolaus ESTERHÁZY 'the Magnificent'. The Süttör hunting lodge, designed by A.E. Martinelli, was erected at the southern end of the Neusiedler (Fertő) Lake in 1721 and served as the home of the younger brother Prince Nikolaus, who had his own theatre and marionette group, while Prince Paul Anton resided in Eisenstadt (Kismarton), the centre of the Esterházy domain. On his brother's death (1762) Nikolaus became head of the family and the wealthiest Hungarian nobleman, and decided to turn the Süttör lodge into a splendid palace like Versailles, rivalling Schönbrunn. The central building was erected between 1762 and 1766 (fig.1); it may have been designed partly by Melchior Hefele, and the design was revised by the prince himself. The frescoes and decorations were partly painted by J.B. Grundmann, Haydn's first portraitist. The opera house, opened in 1768 with Haydn's *Lo speziale*, was destroyed by fire in 1779 but was rebuilt in time for the first performance of Haydn's *La fedeltà premiata* early in 1781. From 1768 a special music house provided a rehearsal room and modest apartments for musicians, singers and actors; Haydn had a four-room suite. A marionette theatre, erected in 1772 and decorated in grotto style, was opened in 1773, on the occasion of the Empress Maria Theresa's only visit to Eszterháza. The first international event of the establishment, the magnificent festival on the occasion of the visit of the French Prince Rohan in 1772, was celebrated in György Bessenyei's long poem *Eszterházi vigasságok*. More buildings were erected and the huge park was laid out; the residence was nearly finished when another Hungarian poet, Márton Dallos, gave a detailed description of it in 1781. In 1784 the *Beschreibung*, written under the supervision of Prince Nikolaus and well illustrated with ground plans and engravings, described the whole complex, including the rebuilt opera house (fig.2), the picture gallery and the library. (The famous gouache painting of the Munich Theatermuseum, supposed to represent an Eszterháza performance of *L'incontro improvviso* with Haydn at the harpsichord in the orchestra, is probably not authentic.)

Music, composed and directed by Haydn, was only one of the attractions at Eszterháza: during the mid-1770s there were notable dramatic productions by Carl Wahr's group (1772–4) and the Diwald company, well known for their performances of Shakespeare and Schiller and Pauersbach's marionette group (which also performed at the Schönbrunn Schlosstheater) was equally celebrated. From 1776 the number of opera performances under Haydn steadily increased and from about 1780, when the prince was at Eszterháza from early February to late November or December, there was a regular operatic season with a modern repertory and unique in that it was maintained by a private establishment. There were 67 premières and 1038 opera performances between 1780 and 1790. Librettos were printed, the house librettist being Nunziato Porta (from 1781), and the stage designer was the gifted Pietro Travaglia (from 1777). The prince planned the repertory; he had paid correspondents in Italian opera centres (Count Durazzo in Venice, the composer Pichl in Milan, etc.) who sent him the scores of new successes. The most frequently performed composers apart from Haydn were Cimarosa (13 operas), Anfossi (ten), Paisiello (eight) and Sarti (seven); a Mozart performance, of *Le nozze di Figaro*, was planned in 1790.



1. Eszterháza Palace: mezzotint by János Berkeny after Szabó and Carl Schütz, 1791; note the Gypsy band in the foreground



2. Plan, cross-section and elevation of the opera house at Eszterháza: engraving from 'Beschreibung des Hochfürstlichen Schlosses Esterháss im Königreiche Ungern' (Pressburg, 1784)

The orchestra was fairly small (maximum 24) and included such distinguished musicians as Tomasini, Andreas Lidl and Anton Kraft. Well-trained singers, mainly Italian, were engaged for short terms, because they suffered severely from the damp of the nearby marsh and the winter north wind (the women included Jermoli, Ripamonti, Maria and Mathilde Bologna, Barbara and Palmira Sassi and Valdesturla, and from 1779 Luigia Polzelli, said to be a close friend of Haydn; the men included Karl Frieberth, Dichtler, Specht, Bianchi, Bragh-etti, Gherardi, Jermoli, Moratti, Morelli, Negri, Nencini and Andrea Totti).

After Nikolaus's death the magnificence vanished at once; his successor Prince Anton held one more ceremony in the palace (August 1791; an engraving, reproduced here, shows Gypsy musicians playing in the yard), and then the gallery and other attractions were removed to Eisenstadt and the opera house became a storage place.

In 1959 a Haydn summer festival took place in the partly renewed palace to mark the 150th anniversary of Haydn's death.

For bibliography *see* ESTERHÁZY.

LÁSZLÓ SOMFAI

Etcheverry, (Henri-)Bertrand (*b* Bordeaux, 29 March 1900; *d* Paris, 14 Nov 1960). French bass-baritone. He studied in Paris and made his début in 1932 as Ceprano (*Rigoletto*) at the Opéra, where he sang until the mid-1950s. Among the roles he created there were Tiresias in Enescu's *Oedipe* (1936) and the Prince of Morocco in Hahn's *Le marchand de Venise* (1935); he also sang Bluebeard in the first performance at the Opéra of Dukas' *Ariane et Barbe-bleue*, as well as roles in Egk's *Peer Gynt* and Pfitzner's *Palestrina* in their first productions in France. His repertory at the Opéra included Don Giovanni, Wotan, Boris and Méphistophélès. He first appeared at the Opéra-Comique in 1937 as Golaud, a role he also sang at Covent Garden and La Scala. His roles at the Opéra-Comique included Seneca (*L'incoronazione di Poppea*), Ourrias (*Mireille*) and Nourabad (*Les pêcheurs de perles*). His Golaud is preserved in the 1942 recording of *Pelléas et Mélisande*, conducted by Désormière.

HAROLD ROSENTHAL/R

Etendue (Fr.). *See* RANGE.

Eterna. German record label. It was used by VEB Deutsche Schallplatten, the state record company of the former German Democratic Republic, for its classical music recordings. It first appeared on the 78 r.p.m. records of Lied der Zeit, an enterprise of Ernst Busch, who was granted a licence to produce records in August 1946. Lied der Zeit was nationalized in 1953. A programme of modernization began five years later and in the years 1958–77 VEB Deutsche Schallplatten acquired Western equipment for recording and manufacture and recruited its own expert teams for production and engineering. Three churches (in Dresden, Leipzig and Berlin) were converted into recording studios and a new label, Nova, was introduced for contemporary music.

Co-production of recordings with Western companies began in 1954 and was financially beneficial. Artistic and technical excellence resulted in success in the West: major achievements included many large-scale projects such as *Die Meistersinger* (1971, Herbert von Karajan, EMI), *Der Freischütz* (1973, Carlos Kleiber, Deutsche Grammo-phon), Richard Strauss's orchestral music (1975, Rudolf Kempe, EMI) and the *Ring* cycle (1980–85, Marek

Janowski, Eurodisc). Also valuable was the preservation of the achievements of artists and ensembles little known in the West (Rudolf Mauersberger and the Dresden Kreuzchor, the earlier work of Peter Schreier, Theo Adam and Kurt Masur), and of performers who might normally have had an international reputation (the Suske and Ulbrich Quartets and the pianist Walter Olbertz).

By 1985 VEB Deutsche Schallplatten had over 800 employees and an annual turnover of DM 300 million (DDR). Its decline was partly the result of a decision (reversed only in 1989) not to adopt the CD format but was finally caused by the political demise of the German Democratic Republic itself. The company's archive of master tapes was acquired in 1991 by Edel AG, Hamburg. By 1997 much of it was available on the CD label Berlin Classics; for some issues the Eterna label has been revived.

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GRAHAM SILCOCK

Ethelred. *See* AELRED OF RIEVAULX.

Etheria. *See* EGERIA.

Ethikos, Nikephoros (*fl c*1300). Byzantine composer of liturgical chant. Ethikos held the office of *domestikos*, the leader of the left choir in a Byzantine church, but it is not known in which church or city he worked. His name is mentioned by MANUEL CHRYSAPHES (*fl c*1440–63) in a chronological list of five important Byzantine composers of kalophonic *kontakia*, and is placed between the names of JOANNES GLYKYS (*fl* late 13th century) and JOANNES KOUKOUZELES (*fl c*1300–1350). He was, therefore, probably active during the late 13th century, and possibly also during the first years of the 14th, that is, contemporary with the early part of the reign of the Byzantine Emperor Andronikos II Palaeologos (1282–1328).

About 40 chants by Ethikos survive in the AKOLOUTHIAI manuscripts and the kalophonic stichēraria of the 14th and 15th centuries. The melodies transmitted in the Akolouthiai manuscripts are relatively simple, but Ethikos also composed one or two highly melismatic pieces in the kalophonic style (*see* KALOPHONIC CHANT). Among the simple settings are chants for both halves of the Doxology, several *allēlouïaria* for Christmas and Holy Thursday, and a number of selected verses from the *amōmos* psalm (Psalm cxvii) and the *polyeleos* (Psalms cxxxiv–cxxxv) sung at ORTHROS. A few verses from antiphons for Christmas and the feast of the Transfiguration also survive, as well as settings of Byzantine hymn texts. In the 15th-century akolouthiai manuscript *GR-An* 2406 are preserved a single *kratēma* by Ethikos, a short *prologos* intended to precede a *kratēma* and a through-composed kalophonic setting of Psalm ii for HESPERINOS. A greater selection of his longer compositions are contained in the kalophonic stichēraria.

Ethikos's compositions and those of his most important younger contemporaries and successors are significantly more conservative in style than the melodies of Koukouzeles, Korones and Joannes Kladas. Ethikos's chants are shorter in length, narrower in vocal range and less boldly disjunct in their melodic lines – leaps of more than a 4th are rare. Only in the *kratēma* in *GR-An* 2406 are intervals of a 6th, 7th and octave used. The through-composed setting of Psalm ii, like those by Joannes Glykys and Tzaknopoulos, is also less extended; only a single line from the psalm is melismatically elaborated and most of the second half of the chant is taken up by a single *teretisma*. These three chants by Glykys, Ethikos and Tzaknopoulos are examples of an early stage in the development of the kalophonic style and are more compact than the longer, often effusive settings (with lines from several psalm verses) by later composers such as Koukouzeles, Korones and Kladas. Ethikos's compositions occupy a position in the development of Byzantine chant that lies between the older anonymous and traditional repertory and the more innovatory chants of his successors in the 14th and 15th centuries.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Ethiopia, Federal Democratic Republic of. Country in East Africa. Located in the northern highland plateau of the horn of Africa, it has an area of 1,104,300 km², and in 2000 its population was estimated at 66·18 million.

Ethiopia was first mentioned by classical writers in the 2nd century CE as the kingdom of Aksum. The absence of written sources obscures historical events during the first millennium of the empire, but indigenous royal chronicles provide details from the 13th century onwards and trace periods of geographical expansion and consolidation. A distinctive aspect of Ethiopian history in the broader African context is its independent, non-colonial past, being occupied only briefly by Italy during World War II. (For the history and musical traditions of Eritrea, which was colonized by the Italians from the late 19th century and which achieved full sovereignty in 1993, *see* ERITREA.)

Ethiopia has always been a multi-ethnic empire with numerous languages, a range of belief systems and diverse cultural traditions. However, there has also been considerable contact between ethnic and religious groups. Christianity was established as the state religion in about 332 CE, giving rise to a distinct sacred musical tradition and an indigenous system of musical notation (see below, §II). The Ethiopian Orthodox Church was at the centre of virtually all aspects of political, economic and cultural life until the 1974 revolution, which removed the monarchy closely associated with the Church and displaced the longtime hegemony of the highland Christian Amhara people. Today, about 37% of the population belong to the Orthodox Church and about 47% are Muslim; the remainder follow various other religions. (For a discussion of the music of the Ethiopian Jews,

known as the Beta Israel or Falasha, *see* JEWISH MUSIC, §III, 9.)

I. Traditional music. II. Orthodox church music.

I. Traditional music

1. Music and society. 2. Musical specialists: (i) The *dabtarā* (ii) The *azmāri* (iii) The *lālibēlā*. 3. Musical instruments. 4. Musical systems. 5. Recent developments. 6. Research.

1. MUSIC AND SOCIETY. Music has played an important role in Ethiopian life, in a variety of locales and social contexts, past and present. The formidable topography of the Ethiopian plateau, divided from the north-east to the south-west by the Rift Valley and surrounded on three sides by dramatic escarpments, renders travel and communications difficult, thus both discouraging outside influences and perpetuating distinct local and regional styles. This isolation encouraged stylistic musical consistency within circumscribed geographical areas, such as on the highland plateau where largely monophonic or heterophonic textures and a highly melismatic vocal style have prevailed in contrast to the multi-part musics of the southern and western lowlands.

Since music is so often embedded in distinctive rituals and life cycle events, ethnic boundaries reinforce and emphasize the emergence of regional musical styles. Vadasy has catalogued dance in a number of areas, documenting rhythms and steps that distinguish regional musical expressions (1970; 1971; 1973). Important festivals and seasonal work patterns have given rise to distinct repertories associated with specific times and circumstances, such as more than 30 different types of songs performed by the Dorze at rituals, community gatherings and during work.

Yet some aspects of musical practice are shared: for instance the ubiquitous presence of *eskestā* (dances with lively shoulder movements) across ethnic boundaries and the playing of *wāshint* (flutes) by shepherds in highland and lowland areas throughout the country. There is also evidence of interaction between sacred musical traditions of adjacent religious groups; for example, the Ethiopian Orthodox Church shares its musical system, *zēmā*, with the Beta Israel (*see* JEWISH MUSIC, §III, 9). Even prototypical highland Amhara traditions show evidence of intercultural influence, such as the spoken dialect of the singers known as *azmāri*, which although largely based in the Amharic language, borrows words from other south and north Ethiopic languages and from Arabic (Leslau, 1952, pp.106–08).

In addition to its use in daily and religious life, music was of great importance in Ethiopian political arenas, with secret musical codes sung by messengers in the past to identify positively the sender of a written message (Messing, 1957). In many sacred and secular contexts, musical instruments served as insignia of power, with the materials (silver, gold) from which an instrument was made signalling a patron's rank and status. Official proclamations were drummed in local marketplaces, a mode of communication replaced in the late 20th century by loudspeakers and the radio. The texts of songs were replete with hidden meanings (using a literary device termed 'wax and gold' after the lost wax-process of gold casting) that could be used to level political dissent or to provide a means of expressing patriotism.

While scholarly interest has focussed on rural locales and traditional musical forms in both sacred and secular domains, Ethiopian urban centres past and present have always provided venues for musical activity. Gondar, the Ethiopian capital from 1635 to 1887, served as a major centre for the transmission of Ethiopian sacred music and is acknowledged in oral traditions as the site for innovations during the 18th and 19th centuries in liturgical dance and instrumental practice. Municipalities have continued to patronize musicians in the modern era: during the early 1970s musicians were kept on the civil payroll in Gondar and in Addis Ababa, where musicians were retained by Radio Ethiopia.

The relocation of the Ethiopian capital to Addis Ababa in 1887 and its emergence as a national and international centre for politics and commerce led to important changes in music, primarily through the support of Haile Selassie (regent, 1917; emperor, 1930–74). Selassie was the founding patron of several musical ensembles, including the first marching band and the Imperial Court Orchestra. The end of Italian occupation in 1941 marked the beginning of a new musical era known as *zemenāwi muzikā*, or 'modern music', during which time the traditional and jazz ensembles at the Haile Selassie I Theatre Orchestra were founded (1946). A national folklore group, Orchestra Ethiopia, brought together traditional solo musicians from all areas of the country in 1963 and featured group performances of folk music medleys of different regions. The National Yārēd School began offering instruction in both Ethiopian and European musics and musical instruments in the early 1960s. A diverse recreational musical life blossomed in Ethiopian urban areas, supported by live bands playing a wide range of popular musics in night clubs and restaurants. The radio, and national television to a much more limited extent, broadcast musical performances which offered support to national policies. The dissemination of music through cassettes began to emerge in 1972, and Ethiopian popular music found a growing audience at home and abroad.

In addition to cassette technology, a major factor aiding the spread of Ethiopian music worldwide was the emigration of Ethiopians following the inception of the 1974 revolution which resulted in the establishment of Ethiopian diaspora communities in Europe (particularly Italy and Sweden), the USA (Washington, DC, New York, Boston and Los Angeles) and Israel. The proliferation of Ethiopian music and musicians abroad led to the founding of traditional Ethiopian musical ensembles in Israel and Washington, DC.

2. MUSICAL SPECIALISTS. The hierarchical nature of historical Ethiopian society had a powerful impact on the social organization of music, particularly in the highlands, where patronage played a critical role in perpetuating most musical traditions, sacred or secular. The little research carried out in the southern areas suggests a very different perspective on music-making; many Dorze who are not musical specialists participate in singing complex polyphonic structures, while Hamar musical performance is a much more individual, if non-specialist, activity. While there is active participation by the general highland population in musical events celebrating life cycle occasions, and entertainment, particularly in dance, the following section necessarily focusses on the well-documented musical specialists of the highlands. Some professional musicians come to music through exposure through their family, whether talented aristocrats, highly trained

church musicians or members of occupational castes. For instance, the practice of playing the *beganna*, a ten-string lyre, was transmitted in the past among accomplished Ethiopian aristocrats and is widely represented in traditional Ethiopian iconography, where powerful Ethiopian emperors are portrayed as King David playing the lyre.

(i) The dabtarā. The *dabtarā* is a non-ordained church musician who trains in church schools for 15–20 years. Each *dabtarā* masters the *zēmā* sacred musical system and learns the *melekket* system of church musical notation while performing the liturgy as an oral tradition (see below, §II). Most *dabtarā* specialize, one becoming an authority on singing the music of the *deggwā* (hymnary), another being an expert in *aqqwāqwām* (liturgical dance). The authority of church musicians is based largely on their connection to St Yārēd, a mythical figure credited with composing and codifying *zēmā* under the influence of divine inspiration. Many *dabtarā* acquire skills as healers and magicians, writing amulets and performing oral therapies to cure illnesses and other indispositions. *Dabtarā* were also found among the Beta Israel where they chanted the liturgy. However, the Beta Israel *dabtarā* credit their *zēmā* to a monk named Abba Sabra, recalled in oral tradition to have joined their community in the 15th century and to have codified their liturgy and its musical content.

(ii) The azmāri. The *azmāri* is usually a male professional musician who sings and accompanies himself on a *masēnqo* (one-string lute) at the behest of patrons, whether in the historical court, in *ṭej bēts* (local taverns), at weddings and festivals associated with the church calendar, in contemporary urban hotels or on the radio. According to Cynthia Kimberlin (1976), who surveyed 41 *azmāri* in Addis Ababa, most were Christians of Amhara, Tigre or Galla descent, and only eight were descended from fathers who were musicians.

In the past, the *azmāri* played an important role as a social critic, improvising sophisticated texts of praise or criticism. The *azmāri* is closely associated with the rousing *shillēlā* song genre. The subcategories of *shillēlā* are described by Kebede (1971): the *fukerā* praises the achievements of a great warrior while denigrating enemies; the *kerera* inspires a warrior in battle; and the *fanno* memorializes a dead hero. Colourful descriptions are found in the literature of the *azmāri*'s verbal skill, including occasions when they inadvertently incurred their patron's wrath (Mondon-Vidailhet, 1922). Many *azmāri* were executed by the Italians during the occupation (1936–41) for fear that they would incite resistance to colonization. *Azmāri* continue to play an active role in post-revolutionary Ethiopian culture.

(iii) The lālibēlā. The *lālibēlā* are a hereditary caste of singers who carry the stigma of leprosy. *Lālibēlā* improvise songs of praise in exchange for food and alms outside the homes of wealthy urban Ethiopians during early morning hours. Mainly of Christian Amhara descent, *lālibēlā* travel as couples and sing duets: the woman repeats a refrain sung to vocables, while the man declaims an improvised text in a vocal style that approaches heightened speech. The *lālibēlā* are associated with several types of song, including strophic songs performed at weddings (*māsse* and *awello*). Some *lālibēlā* also compose and perform songs sung at *tazkār*, a memorial service. (See Shelemay, 1982.)

3. Musical instruments. The wide range of musical instruments used in Ethiopia, includes some that are widespread but with regional variations. Apart from their musical roles in solo and ensemble contexts and in accompanying vocal music, many convey important symbolic meanings within Ethiopian culture.

Ethiopia has a plethora of lyres, ranging from the five-string *dita* used in the south, to the ten-string *beganna* of the highlands. The structure of the six-string *krar* and the manner in which its constituent parts are named and linked symbolically to rural hut construction and agricultural implements is detailed by Kebede (1977, p.381). Kebede also outlines the *krar*'s association with the Devil due to its function as an accompaniment of songs praising love and beauty. Other prominent chordophones include the single-string *masēnqo* (bowed lute; which requires considerable virtuosity and is almost exclusively associated with the *azmāri*. In the south, musical bows have been found, including unusual models with three strings (see the disc notes by Simon, 1970–76).

Aerophones are common, most prominently the bamboo flute, termed *wāshint* in the highlands. Large *malakat* (end-blown trumpets) made of bamboo or metal and often over a metre in length are used to announce ceremonial occasions in several regions, while smaller *holdudwā* (animal horns) with carved bamboo mouthpieces are found mainly in the south. Ensembles of three end-blown *embiltā* (flutes) without finger-holes, each of which produces two tones – the fundamental and another a 4th or 5th higher – play interlocking parts; *embiltā* made of bamboo are common in the south, while metal is more common in the north. *Fantā* (panpipes) are found in the south among the Konso and other peoples.

A wide variety of idiophones is found throughout the country. Several of the most prominent varieties are associated with the liturgical practices of the Ethiopian Orthodox Church, including hand-held *ṣenāṣel* (sistrum) made of bronze or silver. The *maqwāmiyā* (prayer staff), which serves to support an Ethiopian *dabtarā* during long hours of prayer, is both waved in the air and pounded on the ground to reinforce rhythmic patterns. The *dawal*, an idiophone fashioned of resonant stone slabs or wood, was long hung outside rural churches and sounded to call the faithful to prayer. A round metal gong called a *qachel* was played to accompany the liturgy of the Beta Israel; the term *qachel* can also refer to a small bell. Recordings have been made of a *tom* (lamellophone) among southern groups such as the Nuer and the Anuak. Lamellophones among the latter are described as wooden soundboxes with umbrella spokes mounted on top of a metal bridge. Leg rattles constructed of small metal bells strung together are commonly used in the southern lowlands.

While membranophones are not as prominent in Ethiopia as they are elsewhere in Africa, they play an important role in both sacred and secular repertories. The *kabaro*, a large kettledrum struck by the hands, is used to accompany the Ethiopian Orthodox liturgy with complex rhythmic patterns. Smaller drums of the same name are used to accompany secular music and dance. The *nagārit*, a flat kettledrum played with a curved stick, is associated with state functions and royal proclamations; this drum was also traditionally used to accompany the Beta Israel liturgy, its only documented liturgical use (*see* Jewish music, fig.18). The *atāmo* is a small hand-drum popular

among the Gurage and other southern peoples and is sometimes made of clay.

4. Musical systems. Most research to date has been carried out on the secular music of the highland Amharas, notably by Kebede (1971) and Kimberlin (1976). Four types of *qeñet* (tuning systems or melodic categories) are distinguished by Ethiopian secular musicians: *tezetā*, *bāti*, *anchihoy* and *ambāsel*. Each category subsumes many songs, some of which take the name of the category, such as the ubiquitous *tezetā*, a song of reminiscence. The four *qeñet*, as analysed by Kebede and Kimberlin, are derived from two basic interval sets, each of which can be permutated by transpositional techniques. *Tezetā* and *bāti* share different transpositions of the same hemitonic pentatonic pitch set, while *ambāsel* and *anchihoy* share a second, although *anchihoy* is often characterized by additional microtonal inflections of the 1st and 4th pitches. Terminology related to tuning systems incorporates a concept of tonic or central pitch, termed *malāsh*, a 'returning tone' which can be heard repeated at phrase endings.

Virtually no research has been carried out into the rhythmic properties of Ethiopian music and there is little documentation of indigenous concepts of duration, although certain rhythmic patterns are named in accordance with their associations with different regions and ethnic groups. Vadasy's studies of Ethiopian dance (1970; 1971; 1973) correlate foot patterns with rhythmic motifs in several highland regions.

While highland music, sacred (*zēmā*) and secular (*zefēn*), is largely monophonic or heterophonic in texture, lowland musical traditions among people such as the Dorze include complex polyphonic structures. Dorze polyphonic singing (*edho*) with as many as five parts has been recorded and explicated by Bernard Lortat-Jacob (1994).

5. Recent developments. Ethiopia was ruled by a transitional government in 1991–4, which granted Eritrea its independence in 1993. The country was renamed the Federal Democratic Republic of Ethiopia in 1994. Contemporary Ethiopian music features the following elements: reliance on heterophonic textures, emphasis on the importance of texts in vocal music, preference for melody over rhythm, use of polyphony through a hocketing technique, overlapping or alternating melodic phrases and widespread use of chordophones with membranophones in supporting roles. Some musicians are intercultural in their conscious attempt to integrate musical elements from two or more distinct cultures. Male musicians continue to dominate public vocal and instrumental music, whereas female musicians are primarily vocalists who participate in private social and familial events. Although various musics co-exist in urban centres, music in the rural areas maintains a greater homogeneity. Ethiopians have an affinity with other musics, including those of China, Japan, Korea and India as well as the Sudan, Somalia, Egypt, Kenya, Uganda and South Africa.

Recent trends include the opening of private music schools, the emergence of all-female bands, a growing number of celebrity musicians, burgeoning underground and mainstream cassette industries, the proliferation of domestic and foreign music agents and worldwide dissemination of Ethiopian music. Defining Ethiopian music within geographical boundaries can be problematic as some musicians work within an international circuit that can span continents and collaborate with musicians from other countries, as exemplified by Aster Aweke. Ethiopian-composed music is primarily oral, as in the works of Alemu Aga, Asnakech Worku and Nuria Ahmed Shami Kalid (Shamitu), while other composers (such as Ashenafi Kebede, Esra Abate Iman and Mulatu Astatqê) notate their music or use both oral and written methods.

Protestant Churches, unlike the Ethiopian Orthodox Church, allow women to sing, dance and play musical instruments such as the *kabaro* (double-headed cylindrical drum), *ṣenāṣel* (sistrum) and *maqwāmiyā* (prayer staff). The Western six-string guitar is now a familiar fixture along with the secular *krar* (five- and six-string plucked lyre). Within Muslim communities, music is still based on traditional practices in the religious realm, but less so in secular contexts.

Foreign and domestic music agents pay generous fees for materials from new talent. Conglomerates guided by multinational interests and marketing acumen sponsor music competitions to identify such new talent. This environment encourages quality to be measured in terms of cassettes and compact discs produced and sold, rather than by the music itself. As a result some tapes of inferior quality are marketed with similar-sounding music aided by over-amplified keyboard synthesizers and drum machines.

Although members of the older generation may lament the paucity of inspired lyrics and melodies symbolizing the creative integrity of earlier times, music will be viewed by some as a commercial venture while others will view it as a time-honoured tradition that has developed over centuries and has been integrated into the Ethiopian life cycle. There will always be a group of musicians who possess compelling reasons to compose and perform traditional, popular and intercultural musics for their own sake, regardless of the consequences.

6. Research. Early observations of Ethiopian music were made by explorers (Villoteau, 1809) and diplomats (Mondon-Vidailhet, 1922). Modern musical scholarship has been shaped by historical and ideological factors, including practical limitations on carrying out ethnomusicological fieldwork during the Ethiopian revolution of 1974–91 and the widely held perception that Ethiopia is central neither to African nor Middle Eastern studies. The majority of modern research focusses on musical traditions related to the highland plateau Christian Amharas (Kebede, 1979–80; Kimberlin, 1976; Shelemay and Jeffery, 1994–7). Brief projects in southern Ethiopia among the Dorze and Hamar peoples are published as recordings with notes by Bernard Lortat-Jacob (1994) and Artur Simon (1970–76). In addition, a diverse, if sparsely documented, sampling of a broad array of Ethiopian musics has been recorded ranging from polyphonic love songs of the Gidolé people to songs performed at Emperor Haile Selassie's 80th birthday celebration by members of the Burgi and Borana tribes.

II. Orthodox church music

1. Introduction. 2. Oral, written and aural sources. 3. Music theory. 4. Notation. 5. Performing practices.

1. Introduction. The Christianization of Ethiopia can be dated to the conversion of Emperor 'Ezānā in about 332 CE by Frumentius (*c*300–*c*380), who was consecrated

by the Alexandrian Patriarch Athanasius as the first bishop of Aksum, the capital of the early Ethiopian kingdom. The Ethiopian Orthodox Church continued to depend upon Alexandria for the appointment of its patriarch until 1950, and for this reason it is sometimes confused with the Coptic Church of Egypt (*see* COPTIC CHURCH MUSIC).

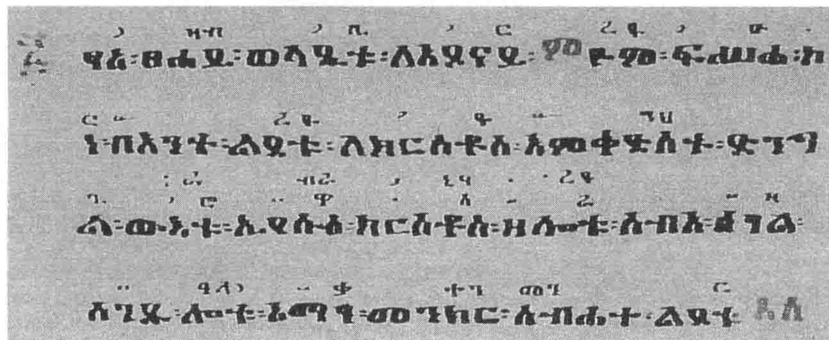
From earliest times the Ethiopian Christian tradition has been distinctive in its use of its own liturgical language, Ge'ez, and in its largely indigenous liturgical and musical practices. Early unidentified sources introduced Judaic customs, such as the observance of the Saturday Sabbath, and the expansion of the Ethiopian Church and its traditions were also influenced by the arrival of Syrian Monophysite monks after the Council of Chalcedon in 451. Although the paucity of written sources obscures much of the early history of the Ethiopian Church, indigenous royal chronicles and hagiographies detail a process of expansion and consolidation beginning in the late 13th century. A period of intense creativity and conflict during the reign of Emperor Zar'ā Yā'qob (1434–68) was followed by the near destruction of the Church during a devastating Muslim invasion of Ethiopia from 1529 to 1541. Only in the late 17th century did the Church rebound for a renewed period of growth emerging from the new capital at Gondar. The first half of the 20th century saw the shift of church administration and education from rural monasteries to urban institutions, most notably in the modern Ethiopian capital, Addis Ababa. The revolution of 1974, which overthrew the monarchy closely associated with the Church, set in motion a series of political changes that resulted in the establishment of Ethiopian Orthodox churches in diaspora communities, as well as the founding of a separate Church in Eritrea, which became independent from Ethiopia in 1993.

The following describes the musical practices of the Ethiopian Orthodox Church as constituted historically and maintained through the years of the revolution within Ethiopia. It does not include the music of non-Orthodox Churches that were established through missionary activity in Ethiopia from the mid 19th century, nor innovations that can be seen in individual diaspora churches or different locales.

2. ORAL, WRITTEN AND AURAL SOURCES. The Ethiopian Christian sacred musical corpus, termed *zēmā* ('pleasing sound', 'song' or 'melody'), is attributed in traditional written and oral sources to the divine inspiration of St Yārēd, a holy man said to have lived during the reign of Emperor Gabre Masqal, variously dated between the 6th and 9th centuries. Yārēd is credited with conceiving the Ethiopian Christian musical system, composing the chants and organizing them into service books. While the Ge'ez texts of the Ethiopian liturgy were written down in manuscripts from an early date, liturgical performances were largely sustained through the oral tradition. Even following the innovation of a notational system by two 16th-century musicians, Azzaj Gērā and Azzaj Rāgu'ēl, in an effort to preserve the musical tradition in the wake of the Muslim conquest, most highly trained church musicians, *dabtarā*, continued to transmit Ethiopian chant orally. By the late 20th century the informal circulation of cassette recordings was widespread within Ethiopia; the few published recordings by foreign ethnographers serve to document the chant tradition.

The Ge'ez liturgy of the Ethiopian Church is still transmitted by parchment manuscripts and through printed books, which are facsimiles of 20th-century manuscripts, distributed by the Church. The book known as the *qeddāsē* contains texts and musical notation for the Eucharist, including 14 different Anaphoras, which combine some materials borrowed from other Churches with locally composed texts. The *zemmārē* contains chants sung during Communion in honour of the Eucharist. The liturgy is intoned by the priest, *qēs*, while the *zemmārē* are elaborate chants sung by *dabtarā* trained in their performance. The main musical corpus of the Ethiopian Church is a group of chants divided among several different service books and performed at the non-monastic or Cathedral Office before the Eucharist on Sundays and holidays. On Sundays and festivals, the *deggwā* is the primary service book (fig.1), while chants for Lent are collected in the *ṣoma deggwā*. Some *deggwā* portions for annual fixed feasts are collected in a book called the *ziq*. Other books contain special chants: for example, 'responses' for major annual holidays and funerals are found in the *mawāse'et*; and 'chapters' from psalms that constitute the Common of the Office appear in the *me'erāf*.

The chants from the various books can be classified according to nearly two dozen types termed 'portions'; these fall into three rough categories in which musical and liturgical characteristics overlap. To summarize, one category includes three types of portion that serve as 'model melodies' and which are memorized by student *dabtarā* at night, without notation. Portions of a second category are related by the same incipit, or *bēt* ('house'), and some are associated with various numbers of repetitions of the word 'halleluyā' or with a psalmodic refrain. Members of the final group are not united by melodic model or by *bēt* but are used regularly with



1. *'Ge'ez zēmā' from an Ethiopian 'deggwā' (for a transcription see ex.1)*

certain psalms or canticles from which they derive their names and sometimes melody.

While most Ethiopian texts are prose, there is also a genre known as *qenē*, consisting of improvised, rhymed poems of various lengths. The singing of *qenē* requires considerable expertise in complex metrical structures; some *dabtarā* undertake years of special training to acquire this skill.

Several foreign historical and ethnographic sources contain transcriptions of Ethiopian Christian melodies and rhythms from the oral tradition (see Velat, 1966; and Shelemay and Jeffery, 1994–7).

3. Music theory. Ethiopian *dabtarā* recognize and discuss three categories of melody, or *selt* ('mode', 'manner', 'device', 'liturgical chant'), named *ge'ez*, *'ezl* and *arārāy*. *Ge'ez zēma* (ex.1) is the most frequently used and is characterized by frequent vocal slides (*rekrek*) and a background pitch set consisting of a series of 3rds, the size of which vary and which are frequently embellished by neighbouring tones. *Arārāy zēmā*, called the 'daily *zēmā*', is commonly heard and is perhaps most easily recognized by its high tessitura (ex.2*a*). *'Ezl* (ex.2*b*) is associated with annual holidays and is exclusively used during Holy with a variable 3rd degree (C–D–E/F–G–A). The identity of the pentachord is often blurred by the variable intonation of the 3rd degree and the interval formed by the 2nd and 3rd degrees (D–F and D–E respectively), which falls between the two Western intervals.

All three categories of melody are characterized by what may be called, following terminology in Ethiopian secular culture, the *malāsh* ('returning tone'), a pitch that is reiterated at phrase endings and cadences. While any of the three pitches from the series of 3rds may serve as the *malāsh* for a *ge'ez* melody, the unembellished middle 3rd is often used as the final at the end of phrases or the final cadence of a chant. The *malāsh* for *'ezl* and *arārāy* examples can only be determined in the context of the performance of an entire portion and often requires the confirmation of the notational sign for a cadence (*anber*), since the typical cadential gesture of a descent and return of a minor 3rd can occur at two places within any given form of the pitch set. Finally, the traditional account of the life of St Yārēd gives rise to metaphorical associations linking *ge'ez* with the Father, *'ezl* with the Son and *arārāy* with the Holy Spirit.

The rhythmic aspects of the Ethiopian Christian musical system are articulated primarily in conjunction with training *dabtarā* to play instruments that accompany the *deggwā* and associated liturgical dance. While a full understanding of time organization in the Ethiopian liturgical tradition awaits a careful ethnographic investigation of dance and associated instrumental usage, it appears that rhythm is conceived as a series of short, named patterns of different lengths, most of which can be played at different rates of speed (for a brief description and transcription of drum rhythms, see Furioli, 1982–3, and Shelemay, 1986).

4. Notation. The notational signs used in Ethiopian church music, first seen in manuscripts of the late 16th century, are of four types. The largest category includes over 650 linear signs, known as *melekket*, each consisting of one or more characters of the Ethiopic syllabary. A *melekket* constitutes an abbreviation of a word or phrase (*serāyu*) drawn from the liturgical source text with which a short melodic unit or phrase is commonly associated. Only when notating a portion containing the liturgical source text for a given sign would the word *serāyu* or its abbreviation – usually *-yu* or *-rāyu* – be substituted for the *melekket*. The *melekket* are divided into three categories, one each for melodies of the *ge'ez*, *arārāy* and *'ezl*.

The three other types of sign include the *yafidal qers*, the *bēt* and the *halleluyā* numbers. Most of the approximately one dozen *yafidal qers*, termed 'conventional signs' by Velat (1966), are not derived from the Ge'ez syllabary and prescribe aspects of articulation, continuity, motion and vocal style. The *bēt*, abbreviations from the syllabary drawn from the incipits associated with certain model portions (see above, §2), are placed in the margins of

Ex.1 Transcription of *qe'ez zema* from an Ethiopian *deggwa*

Ex.2

(a) Transcription of *arārāy zēmā*

(b) Transcription of *'ezl zēmā*

manuscripts. Finally, numbers are placed before portions preceded by the word 'halleluyā', indicated by the number of times that word should be repeated. The melodies of the *halleluyā*, since they precede most of the model portions, are also linked to a governing *bēt*. To be able to perform a given portion from notation, however, requires a deep knowledge of the entire liturgy as an oral tradition.

5. Performing practices. After years of studying the Ge'ez language and liturgy, an Ethiopian church musician is trained at a *zēmā bēt* ('chant house') where he learns chant melodies, the *melekket* and liturgical dance. Although in the past there were several distinct vocal stylesassociated with and named after prominent northern monasteries where *dabtarā* were trained, notably, Bethlehem, Qoma and Achaber, by the late 20th century the Bethlehem style was considered to be the most cosmopolitan and is used in most major Ethiopian churches and church schools. A comparative transcription of these three styles is given in ex.3.

Similarly, instrumental accompaniment and dance mentioned in the earliest extant description, designated by the term *aqqwāqwām*, are still sustained with some regional variations (see Harrison, 1973, p.51). Instruments include a cylindrical kettledrum (*kabaro*), the hand-shaken metal sistum (*ṣanāṣel*), and a prayer staff topped with a T-shaped tang-cross (*maqwāmiyā*) that is both

Ex.3 Comparative transcription of the first *melekket* in *ge'ez zēmā*, as performed by three different *dabtarās* from the Bethlehem (B), Qoma (Q) and Achaber (A) styles



2. *Priests with percussion instruments used in Ethiopian liturgical music: maqwāmiyā (prayer stick), kabaro (kettledrum) and ṣanāṣel (sistrum): wall painting in the church of Maria Zion, Aksum*

waved in the air and pounded on the ground (fig.2). Liturgical dance is performed by two lines of Ethiopian *dabtarā* facing each other, with a *kabaro* player at each end. When performed in a liturgical setting on a Sunday or holiday, many portions are first sung as plainchant (*qum zēmā*) and then repeated several times with different combinations of instrumental accompaniment and dance at increasingly faster rates of speed. When celebrating a ritual in a traditional Ethiopian church, musicians perform in the outermost of the three concentric ambulatories, a space called the *qenē mahlat* ('place of *qenē*').

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KAY KAUFMAN SHELEMAY (I, 1–5, II), CYNTHIA TSE KIMBERLIN (I, 6)

Ethiopian opera. A 19th-century term for the minstrel show. *See* MINSTRELSY, AMERICAN.

Ethnochoreology. The study of dance in contexts outside the western world.

1. The study of dance. 2. A structured movement system. 3. Studies and their histories. 4. Ethnochoreological approaches.

1. THE STUDY OF DANCE. Although Western dance and its music have made inroads into the performing arts of even the most remote corners of the world, the indigenous movement traditions of most nations continue to flourish, and indeed continue to influence dance in the West. Studies of dance in the non-Western areas of the world are not usually carried out by typical dance historians, who generally have specific ideas about what dance is and how it should be studied; rather, they are usually carried out by ethnochoreologists who have backgrounds to appreciate and understand movement in the larger scheme of cultural forms, and by indigenous researchers who work on the movement systems of their own cultures as well as other dance traditions, including ballet and modern dance. The differences in approach are similar to differences in approach of musicologists and ethnomusicologists. Although some researchers in both sound and movement claim there are no differences in approach, musicologists and dance historians are apt to look at the subject from the point of view of their own cultural history, focussing on sound and movement themselves rather than as integral parts of a total way of life. Ethnochoreologists, on the other hand, feel that sound and movement are not transparent and do not yield their secrets to the uninitiated. These differences in approach derive in part from the Western idea that most dances and musics are part of entertainment, whereas in the non-Western world that is not usually the case.

Recent trends in the study of dance suggest that the terms 'Western dance' and 'non-Western dance' perpetuate a false dichotomy; a focus on who studies the dances and their points of view might be more appropriate. This article will focus on ethnochoreological approaches and their histories. Some studies result from turning the anthropological eye upon 'ourselves' while some use

insights from dance history to explore the 'other'. Dance history work may be informed by anthropological theory (e.g. Foster, 1986) or anthropological study may be informed by dance history (e.g. Novak, 1990). Studies of performance may be informed by both (as in Drewell's work on African dance and her study of the Rockettes). Similarly, Hopi dance and ballet have both been considered as ethnic dance (Keali'inohomoku 1969–70), and a ballet-dancer has written a general book on ethnochoreology (Royce, 1977).

Most ethnochoreologists agree that movement researchers must take into account that composers, dancers and audiences are made up of historically placed individuals with culturally specific backgrounds and that it is necessary to examine how these individuals learn to interpret how they move and what they see. They feel that the notion that dance is a universal language is still too common, and object to the idea that outsiders can understand body movement without knowing the cultural-movement language. In short, they believe that it is necessary to understand a culture in order to understand its movement traditions. On the other hand, many dancers and researchers in the non-Western world feel that ballet and modern dance are movement languages that can be (and have been) adopted universally.

2. A STRUCTURED MOVEMENT SYSTEM. Cultural forms that result from the creative use of human bodies in time and space are often glossed as 'dance', but the word itself carries with it preconceptions that mask the importance and usefulness of analysing the movement dimensions of human action and interaction. Dance is a multi-faceted phenomenon that, in addition to what we see and hear, includes the 'invisible' underlying system, the processes that produce both the system and the product, and the socio-political context. In many societies there were traditionally no categories comparable to the Western concept, and the word 'dance' has been adopted in many languages. Movement analysis from an ethnochoreological point of view encompasses all structured movement systems, including those associated with religious and secular ritual, ceremony, entertainment, martial arts, sign languages, sports and games. What these systems share is that they result from creative processes that manipulate (i.e. handle with skill) human bodies in time and space. Some categories of structured movement may be further marked or elaborated, for example, by being integrally related to 'music' (a specially marked or elaborated category of structured sound) and text.

Analyses that would make it possible to separate movement systems conceptualized as dance and non-dance according to indigenous points of view (or even if there are such concepts) have not yet been carried out in many areas. Most researchers simply use the term 'dance' for any and all body movements associated with music, but it should be remembered that this is a Western term (as is 'music').

Structured movement systems are systems of knowledge – the products of action and interaction as well as processes through which action and interaction take place – and are usually part of a larger activity or activity system. These systems of knowledge are socially and culturally constructed – created by, known and agreed upon by a group of people and preserved primarily in memory. Though transient, movement systems have structured content. They can be visual manifestations of social relations and the subjects of elaborate aesthetic systems, and may assist in understanding cultural values and the deep structures of society. An ideal movement study of a society or social group analyses all activities and cultural forms in which human bodies are manipulated in time and space; social processes that produce them according to the aesthetic precepts of a specific group of people at a specific point in time; and the components that group or separate various movement dimensions and activities projected into kinesthetic and visual forms. Indigenous categories define most satisfactorily these movement systems. Discovering indigenous views on the structure and content of movement systems, as well as creative processes, movement theories and philosophies, is difficult but necessary for understanding culture and society.

In order to be understood as dance, movements must be grammatical: they must be intended and interpreted as dance. The grammar of a movement idiom, like the grammar of any language, involves structure, style and meaning. It is necessary to learn to recognize the movements that make up the system, how they can vary stylistically, and their syntax (rules about how they can be put together to form motifs, phrases, larger forms and whole pieces). Competence to understand specific pieces depends not only on movement itself but on knowledge of social and cultural context.

Specially marked or elaborated movement systems result from creative processes that manipulate human bodies in time and space so that movement is formalized and intensified in much the same manner as poetry intensifies and formalizes language. Often the process of performing is as important as the cultural form produced. These specially marked movement systems may be considered art, work, ritual, ceremony, entertainment or any combination of these depending on the society and context. A person may perform the same or a similar movement sequence (consisting of grammatically structured movement motifs) as a ritual supplicant, as a political act, as an entertainer or as an ethnic identity marker. Thus, the same movement sequence may be meant to be decoded differently if performed for the gods, for a human audience or as a participant for fun; and it may be decoded differently depending on an individual's background and understanding of a dance idiom itself, as well as the particular performance and the beholder's mental and emotional state at the time.

Grammatically structured human movement may convey meaning by mime, dramatic realism, storytelling, metaphor or with abstract conventions. The movements may constitute signs, symbols or signifiers, in any combination. Essentially, movements are cultural artefacts that convey the idea that these movements belong to a specific culture or subculture or that a specific type of movement is being activated for a particular purpose. Movement sequences may be audience-orientated to be admired as art or work, they may be participatory to be enjoyed as entertainment or as markers of identity, they may make political or social statements, bring religious ecstasy or trance, or be performed as a social duty. Movements given by the gods and ancestors may be perpetuated as cultural artefacts and aesthetic performances even if their meanings have been changed or forgotten as reference points for ethnic or cultural identities. Although dances tell stories, especially on a superficial level, there are texts and subtexts, narratives and nuances, artistry and aesthetics, in every movement tradition.

3. STUDIES AND THEIR HISTORIES. There are historical differences between European, American and other indigenous traditions in regard to ethnochoreological studies of dance: the European tradition derived from comparative musicology and folklore studies, the American tradition primarily from the anthropological perspectives of Franz Boas, and traditions in other parts of the world from historical written accounts, oral traditions and colonial encounters. In recent years, however, owing to meetings of the ethnochoreological study group of the International Council for Traditional Music (ICTM), more understanding of the variety of perspectives has developed together with a sharing and adoption of each other's views. European contributions to dance study have been detailed from the later 19th century and its post-Romantic interest in rural people and peasants (Lange, 1979–80). Folk-dances were often described and recorded with the aid of questionnaires focussing on the choreological products and the migration of these products into urban settings. The aims of European studies were classification, definition of local and regional styles, historical layers and intercultural influences – similar to the aims of musical folklorists – and Lange notes that 'the comparative method was primarily used' (1979–80, p.20). The European focus on dance structure goes back to studies of Hungarian dance by Martin and Pesovar (1970) and was elaborated and systematized by a group of scholars under the aegis of the International Folk Music Council (now ICTM) which published their syllabus in 1975. Work on structural analysis is still undertaken by the ICTM Ethnochoreology Study Group (Torp, 1990; Nahachewsky, 1993; Giurchescu and Bloland, 1995). British perspectives include derivations from folk music and folklore (Buckland, 1991) and social anthropological perspectives (Spencer, 1985), including those elaborated by John Blacking and Andrée Grau on the nature of dance cross-culturally based on the 'thinking moving body' (Grau, 1993, p.24).

In America, those engaged in ethnochoreological studies – usually termed 'dance ethnology' or the 'anthropology of human movement' – debate issues similar to those of ethnomusicology: that is, what constitutes ethnochoreology or ethnomusicology and whether these disciplines should be primarily about movement and musical products or should incorporate anthropological theories on processes, events, ethnoaesthetics and cultural constructions in relation to structured sound and movement. As American ethnochoreologists have traditionally worked with movement traditions not their own, their research tends to be more diffuse and less detailed in movement content. Their aim is to understand a whole society and to illuminate how human movement, as part of activities and events, assists in understanding all societal dimensions.

An early proponent of ethnochoreology was Gertrude Kurath who noted that the ethnographic study of dance was 'an approach toward, and a method of, eliciting the place of dance in human life – in a word, as a branch of anthropology' (1960, p.250). Kurath, a dancer and art historian, was drawn into the study of Amerindian dance by William Fenton and Frank Speck to examine choreology in areas where they had already carried out ethnographic research. Recognizing that movement or 'dance' was an important part of ritual activity in Amerindian life, they looked for someone who would be able to describe, analyse and make sense of the movements. They had already collected data on the 'context', and Kurath's task was to assist them in gathering empirical data about choreographic groundplans, body movements and cultural symbolism as reflected in choreographic patterns.

A pioneer of empirical, product-orientated studies in America, Kurath's colleagues in Europe included Curt Sachs, (whom she called 'the amiable wizard') as well as folklorists and musicologists working within their own cultural traditions and focussing primarily on systemization, classification and diffusion. Kurath used European sources, many of which were tied to theoretical notions about evolutionary cultural stages and German *Kulturkreis* diffusion theory. She was also interested in comparisons and often drew them from European folk-dance traditions, such as studies by Danica and Ljubica Jankovic of South Slav populations. Kurath echoed her European colleagues in her interest in choreology as the science of movement patterns which involved the breaking down of 'an observed pattern in order to perceive the structure' and the 'synthetic process of choreosocial relationships' which could be used for 'attacks on space and time' involving 'area study, intrusion and diffusion and problems of change' (1956, pp.177–9). Most of Kurath's publications, however, are descriptions of specific dance occasions, with detailed information on costumes, musical instruments, ground plans, postures, gestures and steps, with some analysis, comparisons and context.

One of the founders of anthropology in the USA was FRANZ BOAS who, although he came from a German scientific tradition, rejected many of the ideas of his homeland, focussing instead on cultural variability. He rejected universal languages of art or dance and provided the foundation for the examination of dance and responses to it within individual cultures. Intellectual descendants of this tradition can be traced from Boas, through Herskovits and Merriam (an important anthropological voice in American ethnomusicology) to Keali'inohomoku and Royce. The Boasian and Herskovitsian emphasis on cultural relativism was widespread in America and was elaborated by proponents of ethnoscience in the 1960s. Boas's view that 'if we choose to apply our [Western] classification to alien cultures we may combine forms that do not belong together. . .. If it is our serious purpose to understand the thoughts of a people, the whole analysis of experience must be based on their concepts, not ours' (1943, p.314) was combined with Malinowski's concept that our goal should be 'to grasp the native's point of view, his relation to life, to realize *his* vision of *his* world' (1922, p.25). Added to this was Kenneth Pike's dictum that we should 'attempt to discover and to describe the pattern of that particular language or culture in reference to the way in which the various elements of that culture are related to each other in the functioning of the particular pattern' (1954, p.8). From Pike came the 'etic/emic' distinction; 'emic criteria savor more of relativity, with the sameness of activity determined in reference to a particular system of activity' (1954, p.11). It is these theoretical bases that still inform the work of most ethnochoreologists.

These Boasian empirical traditions, when combined with acknowledgement of the importance of insiders' views, and theories of competence and performance taken from concepts of Saussure and Chomsky, resulted in studies based on linguistic analogies. Using etic/emic distinctions derived by 'contrastive analysis', concepts were elaborated as ethnotheories and ethnoscientific structuralism. Movements and choreographies were analysed to find the underlying system. Systems, of course,

cannot be observed, but must be derived from the social and cultural construction of specific movement worlds. These systems exist in memory and are recalled as movement motifs, imagery and as system, and are used to create compositions that produce social and cultural meanings in performance. Such analyses involve deconstructing the movements into culturally recognized pieces and learning the rules for constructing compositions according to the system.

This type of analysis has been used primarily by anthropologists – Kaeppler on Tongan dance (1967, 1972); Rena Loutzaki on dance style among Greek refugees from northern Thrace (Bulgaria) now resident in Greece (1989); and Frank Hall, in a study of improvisation in American clog dance (1985). Concepts were adapted from Chomsky, Saussure, semiotics and 'semasiology' by Drid Williams, studying with British anthropologists, into a methodology concerned with the semantics of body languages in which the focus is on meaning. Like semiotics, which deals with communication and the doctrine of signs, semasiology is a theory and methodology based on 'action signs' that deal with the semantic content of human languages. According to Williams (1981, p.221), it is 'based on an application of Saussurian ideas to human movement and the result is a theory of human actions that is linguistically tied, mathematically structured and empirically based – but not "behaviourally-based". Semasiology is a form of semantic anthropology'. The methods of semasiology have been used by Brenda Farnell (1994) in her study of Plains Indian 'sign language' and by Rajika Puri (1983) to investigate the place of *haste mudra* in Indian dance as an expression of Indian society.

The psychobiological basis of dance and the ways in which human dance differs from the so-called 'dances' of other animals has been studied by Hanna (1979, 1988), working on gender communication and emotion. The representation of emotion in dance has been investigated by Loken-Kim (1990); examining sentiment terms used by Koreans to evaluate women's *salp'uri* dance and sentiment words used in first-person accounts of Korean women's lives, she explored the social construction of female gender.

In the Middle East, Al Farugi delineated aesthetic principles and examined how they were manifested in various cultural forms and how they might be applied to human movement (1978). She noted that, although dance is not considered an art form in this area, human movements express the same aesthetic evaluative concepts as other Islamic visual arts, such as architecture. Beginning with the overall aesthetic principles of abstract quality and modular form, she elaborated five aesthetic concepts appropriate for an examination of human movement – non-programmatic, improvisation, emphasis on small intricate movements, serial structure and mini-climaxes.

What makes movement studies anthropological is the focus on system, the importance of intention, meaning and cultural evaluation. Anthropologists are interested in socially constructed movement systems, the activities that generate them, how and by whom they are judged, and how they can assist in understanding society. While some anthropologists, such as Cowan (1990) and Schieffelin (1976), choose not to get involved in movement detail but focus primarily on context and meaning, others, such as Farnell and Kaeppler, combine detailed attention to the movement itself with the historical, social and cultural systems in which the movement is embedded. Farnell's work on Plains Indian sign language focusses on the movements of the signing tradition, the stories told and the culture they express (1994). The ritual non-Christian basis of a modern Hawaiian dance genre with the underlying theme of how tradition is negotiated to make it appropriate for its time is the focus of Kaeppler's monograph on Hawaiian *hula pahu* (1993). Other anthropological concerns include Cartesian mind/body dualism (Varela, 1992), martial arts (Lewis, 1992), iconography (Seebass, 1991), tourism (Sweet, 1985), and urban multiculturalism (Ness, 1992). In short, the aim of anthropological works is not simply to understand dance in its cultural context, but rather to understand society through analysing movement systems.

In contrast to anthropological studies of dance, the focus of dance ethnology is often on dance content; the study of the cultural context aims to help illuminate the dance. For example, research on the court context of the Javanese Bedhaya is brought to bear on understanding the dance (rather than research on the Bedhaya in order to understand the Javanese court). Events within which dances occur and the syncretism of Christian and pre-Christian movements from which they are composed are dealt with in Allegra Fuller Snyder's work on Yaqui Easter ceremonies; in addition, her cross-cultural emphasis and work on dance symbolism (1974) are important ethnological concerns which deal with cultural identity (1989). Elsie Dunin's extensive work on Balkan dance carried out in the Balkans, California and Chile focusses on movements and choreography, showing how these persist or change over time in their area of origin and when they are transplanted, as well as the events in which they occur (1987, 1988, 1989). Although grounded in the work of Ivancan and the Jankovic sisters, Dunin's studies are part of an overall concern with ethnicity and ethnic identity. This concern has also been addressed by Judy van Zile who studied the transplantation of Bon dance traditions from Japan to Hawaii (1982). Van Zile has also carried out research on historical aspects of Korean dance movement and has done extensive work on Labanotation and its application to non-Western movement systems. In his work on Newfoundland traditions and North American step-dancing Colin Quigley (1985) raises the important issue of expressive identity in diverse dance cultures within the pluralism of American society, investigating how and why distinctive traditions are perpetuated and/or changed through contact with other cultural worlds. Concerns with ethnic identity, minority status and gender, as well as concepts of body, self and personhood are topics receiving attention within dance ethnology. In these studies, the social relationships of the people dancing are placed in the background while the dance itself and its changes over time are brought into the foreground. Beyond Europe and America, dance researchers from the rest of the world have undertaken numerous studies of their own traditional dances and those of others. For instance, dance has been an academic subject at the University of Ghana since 1962 and several these have been written by African scholars. At the School of Performing Arts at Hong Kong the three–part curriculum includes ballet, modern and Chinese dance. The Japanese scholar Kimiko Ohtani has researched dance in Japan, Okinawa and India. Korean scholars have researched their own dances, with their basis in Shamanism and Buddism as well as ballet and modern dance. Kapila Vatsayan has published extensively on Indian dance and

culture, while Nina de Shane, a Mohawk Indian, has worked on the political importance of dance to ethnic identity. Arzu Öztürkman has worked on dance and nationalism in her native Turkey. Indonesian scholars including I Made Bandem, Soedarsono, Sal Murgiyanto and I Yayan Dibia have done extensive research on dance traditions of their own culture as well as elsewhere in Indonesia and beyond. The research of Mohd Anis Md Nor in his native Malaysia, Amy Ku'uleialoha Stillman on Hawaiian dance, Kauraka Kauraka and Jon Jonassen on Cook Island dance, Maria Susana Azzi on Argentine tango, and many others suggests that the importance of dance to political and national values, as art, and as markers of ethnic and cultural identities has only begun to be realized.

4. ETHNOCHOREOLOGICAL APPROACHES. Ethnochoreological approaches that have been used to comprehend the multi-faceted phenomenon of dance include analyses of the following:

Structured movement systems. Analysis of movement dimensions of larger activities to discover how a society conceptualizes movement and concepts about the body through which movement takes place.

Social. Analysis of social contexts in which activities take place, who performs them, and their roles in ethnic and cultural identity.

Deep and surface structures. Analysis of structured movement systems to understand the underlying cultural philosophy and how it is manifested in other cultural forms.

Events. Analysis of an event to find the place that dance and other structured movement systems play within it, also taking into account circumstances leading up to it and decision-making about dances.

Structure. Analysis of the structure of a movement system using linguistic analogies to derive kinemes and morphokines (or similarly termed pieces of movement) comparable to phonology and syntax/grammar in spoken language analysis.

Motifs. Identification of important motifs within a movement system is probably the most important step in the analysis of dance structure. Motifs are grammatical sequences of movement that combine smaller movements in characteristic ways and are verbalized and recognized as motifs by dancers, composers and audience members.

Choreography. Ordering of motifs simultaneously and chronologically is the process of choreography; a dance can be analytically broken down or built up from its component parts.

Local genre categories. Analysis of the 'folk taxonomy' of culturally recognized dances within a specific culture to discover how categories differ from each other and non-dance systems of movement.

Energy. Analysis of how much and what kind of energy is expended and if the product is intended to look energetic or energyless.

Aesthetics. Like other cultural forms, movement is evaluated by participants and audiences, and the researcher should attempt to discover indigenous way of thinking about and evaluating movement in general and dance in particular.

Music and text. Music (structured sound) and spoken-/written texts accompany texts that should be examined and analysed.

Ethnohistory. Analysis of ethnography in historic perspective using sources such as illustrations, historical writings and oral histories to understand the history of movement forms and possibly reconstruct them.

Continuity and change. Analysis of how movement systems have changed over time and the development of frameworks for the analysis of change.

Theory and ethnotheory. Important in the study of human movement systems is the study of movement theory and philosophy of movement from the point of view of the society in which the movement takes place. The use of Western dance theory for analysis of non-Western dance is inappropriate, and a researcher must attempt to discover indigenous theories about movement. How did the structured movement systems originate? Are they codified into genres? How and by whom can dances be composed? How can (and cannot) movements and postures be combined? Is there a vocabulary of motifs and a grammar for their use? Are there notions about energy and how it should be visually displayed? On the basis of movement, can dance be separated from ritual? And more basic still, does a culture or society have such concepts?

Relationship of movement to emotion, ritual and art. Analysis of movement as a form of affective culture and how it can generate changes in attitude or feeling. Related questions concern whether dance or other movements are considered 'art' by the society under study, and if ritual movements are the same or different from dance movements.

Style. Analysis of the core characteristics of a movement tradition and ways of performing should lead to the definition of style. Or conversely, a stylistic analysis should lead to the definition of core characteristics and ways of performing movement motifs and putting them together.

Composition/choreography and improvisation. Choreography is generated according to rules and it is necessary to explain what these rules are. Improvisation is a kind of instantaneous choreography and consists of the spontaneous ordering of culturally acceptable or grammatical movement-units or motifs (rather than the generation of new movement units). Who does the choreography and what is the social status of such individuals?

Teaching methods and learning. Teaching and learning vary greatly from culture to culture. In some areas children learn primarily by copying adults, while in other areas a student's body may be physically manipulated by the teacher.

Performing spaces, clothing and properties. Analysis of where dances are performed and how clothing and properties influence movement reveals cultural constructs.

Outsider's point of view. Although ethnochoreologists usually focus on insiders' points of view, an analysis of the views of outsiders may serve to identify patterns of movement that are taken for granted by an insider. Such patterns are useful for analysing dance and its associations with other cultural manifestations, noting similarities and differences between choreographers and drawing attention to movement patterns of neighbouring and more distant social groups.

Movement and meaning. Perhaps most difficult is the analysis of meaning of specific movements and meanings of a movement system as a whole. Meaning is usually associated with communication. Concepts that can be usefully employed in this approach are those derived from Chomsky, based on competence and performance, and

Saussure, based on *langue* and *parole*. 'Competence' or knowledge about a specific dance tradition is acquired in much the same way as competence in a spoken language is acquired. Competence relates to the cognitive learning of the rules of a specific dance tradition as *langue* is acquired in a Saussurian mode. Competence enables the viewer to understand a grammatical movement sequence that he or she has never seen before. 'Performance' refers to an actual rendering of a movement sequence, *parole* of Saussure, which assumes that the performer has a certain level of competence and the skill to carry it out. A viewer must have communicative competence in order to understand movement messages.

Through these approaches and types of analysis ethnochoreologists derive their basic data. What they do with these data and how they are presented in publication varies widely. From such wide-ranging research and analyses, ethnochoreologists focus attention on movement content as well as social, cultural and political concerns such as gender, the body, ethnic, cultural and national identities, the negotiation of tradition, and turning the ethnochoreological eye on any society. It is often more productive to deal with only one, or a few, of these considerations at a time, and publications usually focus on specific aspects of human movement systems. In order to find the larger view as advocated here, it is necessary to read widely in the works of a dance scholar to see how various aspects of movement come into focus as part of a total cultural system.

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ADRIENNE L. KAEPPLER

Ethnomusicology. The study of social and cultural aspects of music and dance in local and global contexts. Specialists are trained primarily in anthropology and in music, but the multidisciplinary nature of the subject leads to different interpretations.

I. Introduction

The origin of the term 'ethnomusicology' is attributed to the Dutch scholar Jaap Kunst (1950), who used it in the subtitle of his book *Musicologica: a Study of the Nature of Ethno-musicology, its Problems, Methods, and Representative Personalities* (Amsterdam, 1950). In European languages it is equated with French *ethnomusicologie*, Italian *ethnomusicologia*, German *Ethnomusikologie* or *Musikethnologie* and Polish *etnografia muzyczna*. The term 'ethnomusicology' has also been adopted by specialists in the Czech Republic and Slovakia and the Netherlands. In Germany and Austria some scholars continue to use the phrase *Vergleichende Musikwissenschaft* ('comparative musicology') to stress affiliation with the work of Stumpf, Hornbostel (Berlin) and Lach (Vienna) (see Wiora, 1975, Graf, 1974). Russian, Bulgarian and Ukrainian scholars distinguish *etnomuzïkal'naya* (the study of the music) from *etnografiya muzïkal'naya* ('musical ethnography') in turn equated with *muzikal'naya fol'kloristika*. Since the early 1980s, the term *minzu yinyuexue* has been adopted in China to denote 'ethnomusicology' (*see* China §I). There are regional interpretations of the term. For instance, in Indonesia, both Western scholars and indigenous scholars trained in the West equate ethnomusicology with the study of Indonesian art music, while for scholars in the Academy of Central Java it is used to denote the study of the music of other Indonesian islands.

Historically ethnomusicology has been a scholarly discipline primarily within universities in the USA, Canada and Europe (see §II). Its specialists are trained in music or in anthropology, sometimes in both. Research is undertaken in university departments of music or anthropology, in ethnographic museums and in research institutes of national academies of science, found particularly in Eastern Europe. As the following survey of musical activities illustrates (§II below), a multitude of musical research was being undertaken by a range of people from many Western countries prior to World War II including ethnologists, anthropologists, sociologists, comparative musicologists, folklorists, psychologists, physicists, missionaries, clerics, explorers, civil servants and enthusiasts, forming multiple influences both inside and outside the academy that affected contemporary thinking. This melting pot includes distinctive figures who have been simultaneously co-opted into the lineages of different disciplines. Ethnomusicologists and scholars in Folk Life Studies or Folkloristics, for instance, lay equal claim in their disciplinary ancestry to the English folksong collector CECIL J. SHARP (*see also* FOLK MUSIC, ENGLAND, §II), the American CHARLES SEEGER or the Hungarians BÉLA BARTÓK and ZOLTAN KODÁLY, despite these individuals' own perceptions of their affiliations.

Similarly, a single geneological line is difficult to create for any single country, since these will vary individually according to a combination of personal interest and professional and cultural orientations. For instance, the myth of origin of the American discipline may be projected back to 'founding fathers' such as ERICH MORITZ VON HORNBOSTEL (1877–1935), who taught a heady interdisciplinary mix of music psychology, comparative musicology and music ethnology (*Musikalische Völkerkunde*, *Musikethnologie*) in Berlin supported by his mentor CARL STUMPF; FRANZ BOAS (1858–1942) who, after moving to North America from Berlin in the 1880s, established fieldwork as a prerequisite of American anthropology and through his students influenced the anthropological strand of ethnomusicology; to GEORGE HERZOG (1901–84), Hornbostel's student, who moved to Columbia University to study anthropology with Boas and established a consistent methodology for comparative musicological study and archival work; Charles Seeger (1886–1979) with his interest in vernacular musics and linguistics; and eventually to the musicological methods of MANTLE HOOD and the anthropological methods of ALAN P. MERRIAM which exacerbated the theoretical and methodological 'great divide'. Alternative lineages might point to the work of 'founding mothers', such as Alice Cunningham Fletcher (1838–1923), who collaborated with the Omaha Indian Francis La Flesche (1857–1932) throughout her life, and Frances Densmore (1867–1957), author of over a dozen monographs on different Amerindian groups. Or they might draw upon figures from different disicplines relevant to the multiple approaches that have traditionally contributed to our understanding of music, such as MUSICOLOGY, sociology, social and

cultural anthropology, linguistics, psychology, folklore, political science and economics.

In Britain, the 'father of Ethnomusicology' is perceived generally as the British physicist and phonetician, ALEXANDER JOHN ELLIS (1814–90) who suggested that 'acoustical phenomena' should be studied by scientists rather than musicians, since those who had been trained in particular musical systems tended to consider 'familiar' sounds as 'natural' (1885). That the conceptualization of music – the way we listen to and evaluate musical sounds – is not value free was later to be developed in the British context by JOHN BLACKING in his theories on music as 'humanly organized sound'. An anthropologist and ethnomusicologist from Cambridge is bound to point out the term 'fieldwork' was appropriated from natural science for anthropology by the ethnologist Alfred Cort Haddon, who led the 'Cambridge Anthropological Expedition to the Torres Strait' in 1898. This multidisciplinary project, which included the physician and musician Charles Myers and photographer Anthony Wilkin, was equipped with the high technology of the day: two phonographs with recording and playback facility, a cine camera, still cameras and a magic lantern projector. Recordings of music on wax cylinders, some of which were transcribed using Ellis's system of 'cents' (division of the equal-tempered semitone into 100 equal parts), are now housed in the British Library National Sound Archives in the UK (Clayton, 1996) and Australia. The film – the first piece of ethnographic film made in the field – which depicts dance sequences performed at re-enactments of the Malu-Bomai ceremonies – is now in the National Film Archives in the UK and the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra. Several hundred field photographs including some of the masked dances of the Malu-Bomai cult are in the collections of the Cambridge Museum of Archaeology and Anthropology. The emphasis on direct field research on this expedition provided the basis for the development of intensive fieldwork as the essential methodology of British anthropology: 'the ethnographic method'. Haddon's evocative description of the dance emphasizes 'performance' and 'experience' both of which are very much to the fore in contemporary ethnomusicological writings. From these origins, then, the anthropological lineage proceeds through the theoretical developments of Bronislaw Malinowski's strategizing Trobriand performer constantly reshaping tradition, through Radcliffe-Brown's elucidation of the power of the Andaman Islanders' music and dance to act as a moral force on the indivual (1922) and the parallel developments in; comparative musicology (e.g. Fox Strangways, 1914) and folk music research (Cecil Sharp and his descendants) before proceeding through Hamish Henderson at the School of Scottish Studies and John Blacking who moved from Cambridge to Paris then Belfast.

In addition to cropping up in different disciplinary lineages, certain personages appear in the national lineages of the same discipline. For instance, CONSTANTIN BRĂILOIU who, following the Romanian Sociological School shaped by Dimitrie Gusti argued that music was indissolubly attached to social phenomena, is important for French, Romanian and Swiss ethnomusicology.

Not for the first time, ethnomusicology is faced with the need to reassess its perceptions of history (compare, for instance, the historical methodologies of §II and §III below), its subject matter, methods and ethics (see §IV). The subject matter of ethnomusicology has been constantly debated since its inception. Initially, it was perceived as all music outside the Western European art tradition and intended to exclude Western art and popular musics. It concerned itself with the musics of non-literate peoples; the orally transmitted music of cultures then perceived to be 'high' such as the traditional court and urban musics of China, Japan, Korea, Indonesia, India, Iran and other Arabic-speaking countries; and 'folk music', which Nettl (1964) tentatively defined as the music in oral tradition found in those areas dominated by high cultures. At the beginning of the 21st century, ethnomusicology embraces the study of all musics in local and global contexts. Concerned primarily with living music (including music, song, dance and instruments), recent studies have also investigated music history (Blum, Bohlman and Neuman, 1991). A discipline that first examined music 'in culture' (Merriam, 1964) and then 'as culture', and has had 'fieldwork' as integral to its methodology now presents both 'culture' and 'fieldwork' as problematics rather than givens (see §IV).

Since its inception, ethnomusicology has always seen connections between itself and other disciplines, as outlined above. It never fitted happily into the modernist dichotomization between 'us' and 'them'; the contemporary hot debate on whether musicology is part of ethnomusicology or vice versa therefore becomes irrelevant. Musicology is one of many theoretical and methodological interweaving strands in a discipline that recently moved in the West from concentrating on the traditional musics of the exotically removed 'other' to POPULAR MUSIC, both local and global, (e.g. Manuel, 1988; Waterman, 1990; Berliner, 1994; Mitchell, 1996; Schade-Poulsen, 1999), WORLD MUSIC (e.g. Keil and Feld, 1994) and Western 'art' music (e.g. Born, 1995); from traditional interdisciplinary relationships to contemporary interactions with disciplines such as cultural studies (e.g. Lloyd, 1993; Straw, 1994) and performance studies (e.g. Schechner and Appel, 1990; Schieffelin, 1994; Pegg 2001); and from homogeneous, structural and interpretive perspectives to those of experience (e.g. Rice, 1994; Blacking, 1995). Ethnomusicology as a discipline is not homogeneous and, clearly, is no longer confined to the West or to Europe. It is now well placed to take on board the diverse national ethnomusicologies represented in this dictionary which include those who recently emerged from the former Soviet Union, non-European scholars and musicians untrained in the Western system.

See individual country articles for details of national archives and histoires as well as entries on cultural regions, concepts, genres, instruments and individual musicians. See also ETHNOCHOREOLOGY; TRANSCRIPTION; NOTATION (§II); SOCIETY FOR ETHNOMUSICOLOGY (SEM); INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM); and BRITISH FORUM FOR ETHNOMUSICOLOGY (BFE).

II. Pre-1945

1. Background. 2. Northern and western Europe. 3. Southern and eastern Europe. 4. North America.

1. BACKGROUND.

(i) Early sources. Western interest in non-Western music dates back to the voyages of discovery, and the philosophical rationale for the study of foreign cultures derives from the Age of Enlightenment. Jean-Jacques Rousseau

(1712–78) argued that music is cultural not natural and that diverse peoples would react differently to 'diverse musical accents'; his *Dictionnaire de Musique* (1768) includes samples of Swiss, Iranian, Chinese and Canadian Amerindian music.

As early as the 17th century Europeans, including missionaries, explorers and civil servants, made contributions to music research in the colonies, through references in diaries and monographs. Captain James Cook (1728–79) recorded careful descriptions of the music and dance of Pacific islanders (1784); the Swiss theologian Jean de Léry (1534–1611) wrote about Brazil in *Histoire d'un voyage faict en la terre du Brésil* (1578), which includes musical notation and describes antiphonal singing between men and women and dancers in elaborately feathered costumes. Jacques Cartier (1491–1557) observed Canadian Amerindian singing and dancing on his New World voyages (1534, 1535–6) and his crew entertained the Amerindians with 'trompettes et aultres instruments de musique' (Biggar, 1924).

The early literature is particularly rich in writings on Chinese music. The French Jesuit Jean-Baptiste du Halde (1674–1743) based his monograph, *Description géographique, historique, chronologique, politique et physique de l'empire de la Chine et de la Tartarie chinoise* (1735), on reports of Jesuit missionaries to China from the 16th century onwards. The French cleric Joseph Amiot (1718–93) served for some 60 years as a missionary in Beijing, where he wrote the pioneering study, *Mémoire sur la musique des Chinois tant anciens que moderns* (1779). The Irish-born Earl of MacCartney in 1793–4 led an embassy from the King of England to China, where he met with Father Amiot (1793–4; published, 1962). The party comprised 95 persons including a six-man German band that played for the Chinese on an assortment of string and wind instruments (supplied by the English musicologist Dr Charles Burney). The German theologian and music critic Gottfried Wilhelm Fink (1782–1846) published a monograph on Chinese and Hindustani music, *Einiges über die Begründungsweise* (1831). He also proposed an early diffusionist theory of European music (1831, *Erste Wanderung der ältesten Tonkunst*).

Francis Taylor Piggot, author of *The Music and Musical Instruments of Japan* (1893), spent years with Japanese musicians; his valuable treatise describes many aspects of Japanese musical life, some now obsolete. For the Arab world the Frenchman Guillaume-André Villoteau (1759–1839) worked at the request of General Bonaparte during the Egyptian campaign. In his three major works Villoteau discussed Arab folk and art music, the music of minority groups in Egypt from Asia, Europe, and sub-Saharan Africa and Ethiopian, Armenian and Greek music (1812, 1813, 1816). The French composer, Francesco Salvador-Daniel, lived in Algeria from 1853 to 1865; he combined eastern and western systems in his compositions and compared them in his essay, *La musique arabe, se rapports avec la musique grecque et le chant grégorien* (1863), in which he argued that Arab and Greek modes were similar, contradicting Villoteau's theory.

In modern times some ethnomusicologists have put these sources to good use, for example in the analysis of musical change. In her research on Tongan dance, Adrienne Kaeppler used the diaries of Captain James Cook's third voyage (1784) to confirm that the structures of the *me'etu'upaki* formal ceremonial dance survived relatively unchanged after the conversion of the T'ui Tonga chief to Christianity in the late 19th century and that the informal *me'elaufola* dance, for which Cook describes graceful hand and arm movements, was renamed *lakalaka* after conversion to Methodism (Kaeppler, 1970).

The writings of Mungo Park (1771–1806) provide evidence of stylistic continuity in African music. Imprisoned during his travels, he recorded observations in his diary about native song and dance, for example this passage about the women's songs of Bambarra, Niger (20 July 1796).

> They lightened their labour by songs, one of which was composed extempore; for I was myself the subject of it. It was sung by one of the young women, the rest joining in a sort of chorus. The air was sweet and plaintive, and the words, literally translated, were these. – 'The winds roared, and the rain fell. – The poor white man, faint and weary, came and sat under our tree. – He has no mother to bring him milk; no wife to grind his corn. *Chorus*. Let us pity the white man; no mother has he, &c, &c' (Park, 1799).

This passage describes some important features of African music; its integration with work and play, the predominance of leader–chorus form and the use of improvisation.

A useful anthology of early sources is given in Harrison (1972).

(ii) Scientific advances. Scientific investigation of non-Western music was made possible by the invention of the phonograph in 1877 by Thomas Edison. The phonograph facilitated fieldwork, offering pioneering comparative musicologists the possibility of playback from which to transcribe and analyse.

Scholars were quick to use the phonograph, recording many two- to four-minute samples of music on wax cylinders, which they added to their collections of instruments, photographs and notations made 'by ear'. The first field recordings were made by Jesse Walter Fewkes in 1890 among the Passamaquoddy Indians of Maine. In Hungary Béla Vikár (1859–1945) began recording in the field in 1896, and in Russia, Evgeniya Linoyova in 1897. The portable and convenient cylinder machine continued to be used in the field until the 1950s, even though more advanced technology, such as wire, and then tape recorders became available.

The English phonetician, Alexander J. Ellis (1814–90), an expert on the psychology of hearing and acoustics is often said, by English scholars, to be the father of modern ethnomusicology, and his publication 'On the Musical Scales of Various Nations' (1885), the first scientific and fair-minded appraisal of non-Western tuning systems, to mark the birth of the new study. Although he felt his hearing was faulty (or perhaps for this very reason), he devised the 'cents' system of pitch measurement, whereby the Western tempered semitone is divided into 100 cents, the octave into 1200 cents. The precision of his system allowed the objective measurement of non-Western scales. Musical scales, Ellis maintained, were the product of cultural invention and not based on natural acoustical laws. All musical scales were equally natural, hence equally good. The pronouncement he read before the Royal Society in 1885 is a credo for modern ethnomusicology, that 'the Musical Scale is not one, not "natural", nor even founded necessarily on the laws of the constitution of musical sound, so beautifully worked out by Helmholtz, but very diverse, very artificial, and very capricious' (p. 526). This finding brought into question the superiority of Western tempered tuning and led the

way to open-minded cross-cultural comparison of musical systems. It dealt a harsh blow to the pernicious theory of the 'contemporary ancestor' as applied to music, whereby so-called 'primitive' music was understood to represent an early phase in the evolution of European art music.

Ellis was assisted in his investigations by Alfred James Hipkins (1826–1903), specialist on temperament and pitch, of the Broadwood piano firm. This team measured the non-diatonic and non-harmonic tunings of Asian instruments, breaking precedent by testing in a performance setting rather than in the lab. They studied visiting Japanese musicians (1885), Central Javanese music during a gamelan appearance at the London Aquarium (1882) and Chinese court music at the International Health Exhibition (1884). In their findings they debunked the prevalent notion that pentatonic scales had developed in Asian cultures because of insensitivity to the subtleties of the semitone: 'It is found that intervals of three-quarters and five-quarters of a Tone, and even more, occur. Hence the real division of the Octave in a pentatonic scale is very varied'.

2. Northern and western Europe.

(i) Germany and Austria. Cylinder collections from colonial holdings steadily mounted in the archives of Berlin, Vienna and other European capitals. Most of these early recordings were made during ethnological fieldwork. Within the scientific climate of the late 19th century, with evolutionary theories spawned by Darwinians prevalent in the social sciences, this mounting body of data fueled the development of Vergleichende Musikwissenschaft ('comparative musicology').

Psychologists and acousticians of the Berlin Phonogrammarchiv, including Carl Stumpf (1848–1936) and Erich M. von Hornbostel (1877–1935), studied hundreds of cylinders recorded by German ethnologists in colonial territories from Africa to the Pacific. From analysis of this extremely limited and diverse material they posited ambitious theories about the distribution of musical styles, instruments and tunings. These included evolutionary schemes and later in the 1930s reconstructions of music history. This movement is often called the 'cultural-historical school'.

Carl Stumpf's landmark study 'Lieder der Bellakula Indianer' (1886), based on work with a touring group of Bella Coola Indians from British Columbia, is reckoned, by German scholars, to mark the birth of ethnomusicology as a scholarly discipline. Stumpf's pioneering ethnography deals with the repertory of an individual group, with a description of musical elements, including transcriptions in Western notation and a discussion of the relationship of Bella Coola music to its cultural context. One of Stumpf's assumptions was that the world's musics can be divided into individual units, each with its own system and rational.

The Berlin school produced many monographs, particularly by Stumpf's brilliant assistant Hornbostel, who, in his early writings, collaborated with Otto Abraham (1872–1926) whose special interest was psychology and absolute pitch. Many co-signed articles entitled 'Phonographierte . . . melodien', were appended to the great German ethnographies of the day, extended essays which dealt with the scales, tonal systems, and rhythms of the early cylinder collections. Marius Schneider (1903–82) and Mieczyslaw Kolinski (1901–81) assisted Hornbostel; and Curt Sachs (1881–1959), professionally trained in the history of art, joined with Hornbostel in their seminal classification for organology, *Systematik der Musikinstrumente* (1914). The Viennese scholars of this generation included Adler's successor Robert Lach (1874–1958), Richard Wallaschek (1860–1917), Siegfried Nadel (1903–56), Walter Graf (1903–82) and Albert Wellek (1904–72).

The aim of comparative musicology was to outline the historical and genetic relationships between the music systems of the world, based on evolutionary models and genetic classification in biology. Many scholars of comparative musicology had trained in the natural sciences and this orientation was the hallmark of their research: Hornbostel was trained in chemistry, Boas in physics and geography and Abraham was a physician. The comparative approach of other scholars, for example Ellis, originated in linguistics. Their writings demonstrate historical relationships between musical systems described in terms that are unacceptable in modern parlance, for example, the progression from 'simple' music to 'complex' and 'sophisticated' systems. This work presupposed a Eurocentric perspective posing such dichotomies as 'primitive' versus 'civilized' peoples.

Comparative musicology was relatively short-lived, lasting from around 1885 until the death of Hornbostel in 1935, even though the need to compare melodies from around the world to determine their age was introduced as early as 1863 by Friedrich Chrysander. Interdisciplinary in nature and world-wide in scope, this experimental field sought to explain the origins of music and its subsequent historical development in the broadest cross-cultural comparative terms. Using diffusionist theories, Hornbostel (1911), Kunst (1935–6) and Sachs (1938), claimed historical links between the music of insular South-east Asia and of Africa. A connection between Madagascar and South-east Asia was also suggested, based on instruments, tunings and linguistic relationships. A.M. Jones (1964) correlated other cultural elements (fine arts, agriculture), an extension of the theory that has been refuted. Drawing on limited samples of music, the Berlin and Vienna scholars used tonal measurement and psychological testing to develop theories, many of which have not held up in the light of new data collected after World War II.

The most ambitious of these was *Kulturkreislehre*, the 'theory of culture circles', a theory of the history of culture advanced by Fritz Graebner (1877–1954), and the clerics Father Wilhelm Schmidt (1868–1954)) and Father Wilhelm Koppers (1886–1961). They proposed that culture developed in one geographical region, thought to be in Central Asia, and spread in waves of migration out from this centre. According to the theory, similarities between *Kulturmerkmale* or 'culture traits' (objects and forms of social organization) resulted from past migrations; traits discovered farthest from the centre were reckoned to be the oldest; and identical objects and ideas might exist thousands of miles apart. This notion assumed the fundamental uninventiveness of humankind ('monogenesis'), and was espoused dogmatically by the Germans, rejected by the British and French anthropological schools and eventually dismissed by German-born anthropologist Franz Boas (1858–1942) and his students at Columbia University. Important studies which embraced this theory include: Ankermann, 1902; Hornbostel, 1933; Wieschoff, 1933; Danckert, 1937; and Hübner, 1935, 1938. Curt

Sachs' most ambitious study of musical instruments, *Geist und Werden der Musikinstrumente* (1929), was based on *Kulturkreis*. In this instruments were historically ordered and organized into 23 areas using distribution and technological level; those found in scattered regions were thought to be older than those found everywhere. The impact of such a theory in ethnomusicology is puzzling in light of its limited and brief role in the history of anthropology.

The *Blasquintentheorie* ('theory of blown 5ths') of Hornbostel (1927), was the most sensational proposal of the Berlin school. Berlin scholars found many examples of equipentatonic and equiheptatonic scales while measuring the tunings of instruments in collections. These scales with equally-spaced tones appeared to be widespread and thus of particular significance. By testing Brazilian panpipes (and blowing harshly on some of the tubes), Hornbostel derived the hypothesis that many non-Western tuning systems were based on intervals of 678 cents (rather than on Pythagorean 5ths of 702 cents). However, Hornbostel failed to heed Ellis' argument that 'there is no practical way of arriving at the real pitch of a musical scale, when it cannot be heard as played by a native musician; and even in the latter case, we only obtain that particular musician's tuning of the scale, not the theory on which it was founded' (1885). When the *Blasquintentheorie* theory was disproved by Manfred Bukofzer for lack of empirical evidence (1937), the Berlin school lost credibility for much of its other powerful ethnographic work.

(ii) The Netherlands. Early Dutch scholarship focussed on the music of their colonial holdings including the East Indies (now Indonesia), the Moluccas, the Dutch Antilles, and Dutch Guiana (Surinam) on the South American coast. Several important ethnographies on Java, the most densely populated island of the Indonesian archipelago, included music, beginning with the writings of the philologist J.A. Wilkens whose linguistic survey includes an inventory of the instruments and description of the gamelan orchestra (1850), J.P. Veth's survey on Javanese music (1875), and J. Groneman *De gamelan te Jogjakarta* (1890), based on his years in Yogyakarta where he served as physician to the sultan. Groneman sent descriptions and photos of the court gamelan to Jan P.N. Land whose study of non-European scales and intervals (including Arab and Indonesian material) was researched in consultation with Alexander J. Ellis. The descriptions were published as the 'Foreward: On Our Knowledge of Javanese Music' (1890), to the Groneman monograph.

The leading figure in Dutch ethnomusicology is Jaap Kunst (1891–1960), whose early music ethnography on the Dutch island of Terschelling (1915) is still used by the islanders. Kunst first visited Java in 1919 on an 18-month tour as the pianist of a trio. Kunst remained in Java to study the gamelan tradition of the palace of prince Paku Alam in Yoyjakarta. His prolific correspondence with Hornbostel during the 1920s and 30s (some 160 letters) illustrates the scholarly dialogue of the period between the World Wars and reveals Kunst's methods for his classic *De toonkunst van Java* (1934). Hornbostel and Kunst were fascinated by the two gamelan tuning systems, the seven-tone *pélog* and the five-tone *sléndro*, which Kunst measured with a self-devised monochord. Hornbostel used Kunst's measurements to support the *Blasquintentheorie* and Kunst was surprised by Manfred Bukofzer's disproof of it: 'If ever I had had any confidence in a theory, it was this one', he wrote to Bukofzer in May 1936.

In collaboration with his wife, Kunst also wrote authoritative and lengthy monographs on the music of Bali (1925), Flores (1942), Nias (1939) and Hindu Javanese instruments (1928).

(iii) France and Belgium. The leading French musicologist of the early 20th century was André Schaeffner (1895–1980), who did exhaustive fieldwork with the Dogon people of Mali (formerly French Sudan). Schaeffner, a specialist in organology, worked with Curt Sachs and Sachs's instrument study of 1929 was the impetus for Schaeffner's work, *Origine des instruments et musique. Introduction ethnologique à l'histoire de la musique instrumentale* (1936). Schaeffner includes Western art music in his study, and paints a picture of universal origins of instruments based on secondary souces and his own fieldwork.

In Paris, Dr L. Azoulay recorded 400 wax cylinders in 74 Asian, European and African languages at the World Exhibition of 1900, a collection that formed the basis of the first French archive, the Musée Phonographique de la Société d'Anthropologie de Paris, expanded in 1938 to become the Phonothèque Nationale. In 1929 Schaeffner established the Museé d'Ethnographie du Trocadéro, renamed Musée de l'Homme in 1937.

In Belgium, the music historian François-Joseph Fétis (1784–1871) was one of the first to recognize the value of non-Western music in his *Histoire général de la musique, depuis les temps les plus ancien jusqu'á nos jours* (5 vols., 1869–76). He includes material on the music of China, Japan, India and the Central Asian Kalmyks, Kyrghyz, Kamchadals and other Siberian peoples. He recommends the study of ethnology, anthropology and linguistics for music historians. Both Fétis and the Bengali musicologist Sir S.M. Tagore (1840–1914) gave their instrument collections to King Leopold II. These instruments formed the basis of the Musée Instrumental du Conservatoire Royal de Musique of Brussels, 1877, a collection studied by the Belgian organologist Victor-Charles Mahillon (1841–1924), who developed a classification system for instruments, with four main categories, autophones, membranophones, chordophones and aerophones (1880–92), a scheme that was the foundation for the Hornbostel–Sachs system (1914).

Extensive Belgian research was carried out on the music of Central Africa, beginning with the study of E. Coart and A. de Haulleville (1902) based on the collection of Musée du Congo Belge at Tervuren established in 1837 (now the Musée Royal d'Afrique Centrale). A. Hutereau recorded some 210 wax cylinders in north-eastern Zaire between 1910–12, particularly of the Zande people. Musical instruments of the Belgian Congo were studied by Joseph Maes from 1912, Gaston Knosp (1934–5, published by P. Cullaer in 1968) and Olga Boone (1936).

(iv) Britain. British colonial writings on Indian music begin with Sir William Jones's (1746–94) *On the Musical Modes of the Hindoos* (1792). His music treatise was based on his reading (in Persian translation) of the *Saṅgīta-darpaṇa* of Dāmodarapandita (*c*1625), the *Saṅgīta-pārijāta* of Ahobala Paṇḍita (17th century, also in Persian translation) and the *Rāga-vibodha* (1609) of Somanātha. The value of Jones's treatise lies not in its essential accuracy or strength of argument but the role it

had in bringing the traditions of North India to the attention of Western scholars.

This was followed by Captain N. Augustus Willard's *A Treatise on the Music of Hindoostan* (1834), that includes descriptions of forms and an informative glossary. The Jones and Willard essays were reprinted in an early anthology, *Hindu Music from Various Authors* (1875), by S.M. TAGORE, who influenced Mahillon, Ellis (1885) and Hornbostel and Abraham (1904, *Phonographierte indische Melodien*).

The scholarly exchange between English and Indian scholars includes: *The Hindu Musical Scale and the Twenty-Two Shrutees* (1910) by the Indian scholar K.B. Deval, who examined the 13th-century *Saṅgīta-Ratnākara* in the light of Western research; *Introduction to the Study of Indian Music* (1913/*R*) by Ernest Clements, who correlates modern Hindustani scales with the early scales discussed by Deval; and *The Music of India* (1921) by Herbert A. Popley, who consulted with the Indian theorist, V.N. BHATKHANDE (1860–1936).

Around 1910 A.H. Fox Strangways (1859–1948) carried out research in India, recorded cylinders of North and South Indian classical music, Vedic chant, *ghazal* and *tappa*, and extremely valuable samples of Ādivāsī and traditional music (1914).

A major figure was the Dutch-born London-based linguist and musician Arnold A. Bake (1899–1963). He began his research in the 1920s, did doctoral research at Tagore's academy, Shantiniketan, learned to sing the songs of Rabindranath Tagore, Bengali *kīrtan*, traditional and some classical genres. He made several trips to India up to the 1950s, totalling some 15 years in the subcontinent. He collected material from eastern India, South India, Sind (now Pakistan), Ladakh and Punjab, Ceylon (now Sri Lanka) and Nepal (Bake, 1949, 1957, 1970).

Interest in English traditions began in the first half of the 19th century. The first published folksong collection was John Broadwood's *Old English Songs as Now Sung by the Peasantry of the Weald of Surey and Sussex* (1843). By the 1890s interest had increased and was marked by the publication of important collections by Lucy Broadwood (1893, 1908), Frank Kidson (1891) (1895, 1895–6) and Rev. Sabine Baring-Gould (1895, 1895–6). Also important was the work of the American scholar Francis James Child (see §4(iii)(a) below).

The most influential collector of English folksong and dance was Cecil Sharp (1859–1924). Sharp and his contemporaries believed that 'authentic' traditions were dying out and that scholarly interest had only been focussed on them after they had been greatly affected by the Industrial Revolution, general education and urbanization. In the interests of urgent preservation they sought most of their material from singers over the age of 60. Sharp advocated the use of folksongs in education and in the composition of an 'authentic' English repertory of art music. Maud Karpeles (1885–1976) and her sister were also leading figures in this movement, which came to be thought of as a folksong 'revival' (*see* FOLK MUSIC; FOLK MUSIC REVIVAL; ENGLAND).

In *English Folk Songs: Some Conclusions* (1907) Sharp set out his principles of folksong evolution: continuity (the unfailing accuracy of the oral record); variation (spontaneous invention, the product of the individual); and selection (based on the taste of the local community). He collected 4977 tunes during his career some of which came from the trips he made with Karpeles to the USA. There they collected tunes and variants from people of English, Lowland Scots and Scots-Irish descent in the southern Appalachian mountains of North Carolina, Virginia, Tennessee and Kentucky. They used this work to illustrate the theory of marginal survival, whereby traditions lost in their native environment have been preserved by immigrant groups.

After Sharp's death Karpeles edited his two-volume *English Folk Songs from the Southern Appalachians* (Sharp and Campbell, 1917). Returning to the southern Appalachians in 1950 and 1955 she discovered that many of the traditional songs they had earlier collected were no longer performed. In 1935 she organized the International Folk Dance conference at Cecil Sharp House, hosting 800 dancers from 18 countries, after which the International Folk Dance Council was established.

Another major figure in the English folksong revival was Percy Grainger. He began his study of folksong at the North Lincolnshire Musical Competition in Brigg, 1905. During the next four years he collected about 500 songs, surviving on 216 cylinders, mainly from Lincolnshire, Gloucestershire and Worcestershire, as well as sea shanties from Dartmouth and vendor's cries from London. Amid protests, he advocated the use of the Edison phonograph in fieldwork, presenting his case in 'Collecting with the Phonograph' (1908–9). Grainger was able to demonstrate that irregularities in folksongs were systematic; variations between verses significant; accents, dynamics and ornamentation essential to style; and that folksongs rarely could be analyzed in terms of conventional modes, as advocated by Sharp. In 1908 he persuaded the Lincolnshire singer Joseph Taylor to issue nine songs with the Gramophone Company; the first commercial recordings of folksong.

3. SOUTHERN AND EASTERN EUROPE. The collecting projects of southern and eastern Europeans of the second half of the 19th century were largely contributions to folkloric studies. These collectors feared that entire repertories were on the point of extinction, repertories that were thought a proper base for nationalist styles of art music. Early collectors were motivated by musical nationalism, theories of self-determination and by hope for a musical rationale for a pan-Slavic identity. Thus composers of the late 19th century, from Janácek, to Grieg, Sibelius, Bartók and Rimsky-Korsakov were indebted to the painstaking research of song collectors. Whereas German scholars focussed on small samples of music from distant colonies, eastern European collectors explored their own linguistic setting, amassing large collections, thousands of song texts and, later, tunes, which they sought to classify and compare. The approaches of folk music research and comparative musicology were synthesized after World War I in the studies of Béla Bartók for Hungary and adjacent regions, the Romanian collector Constantine Brăiloiu, Klement Kvitka for Ukraine, Adolf Chybinski for Poland and Vasil Stoin for Bulgaria. These later writings dealt with theory, method, documentation and analysis, in light of the orientation of the Berlin school.

(i) Bulgaria. The leading Bulgarian scholar was Dobri Christov (1875–1941), who was the first to identify characteristic asymmetric rhythms (1913). Bartók started recording in Bulgaria in 1912 and referred to these rhythms as 'Bulgarian' (1938). A contemporary of

Christov, Vasil Stoin (1880–1938) organized the collection of some 24,000 Bulgarian folksongs (without recording equipment), including instrumental tunes with indices classifying rhythms and scales (1928–39). His theoretical study (1927) was an important source for Hornbostel, Bartók and the Ukrainian scholar Klyment Kvitka. In 1910–11 the Russian scholar Nikolai S. Derzhavin recorded songs from the Bulgarian areas of Russia (1914) and worked until 1915 in the Taurian, Kherson and Bessarabian provinces.

(ii) South Slav. Karol Štrekelj (1862–1912) amassed the first collection of Slovenian folksongs to include melodies (8000 texts including 200 melodies; 1895–1923), Štrekelj, and later Matija Murko (1861–1952), headed the Slovenian language section of the Viennese project, *Das Volkslied in Oesterreich*; between 1906 and 1914, 12,000 songs and melodies were collected (Murko, 1929). Russian ethnomusicologist Evgeniya Linoyova recorded some 100 cylinders of Slovenian songs, housed in the Phonogram Archive in St Petersburg.

The Croatian musicologist Franjo Ksaver Kuhač (1834–1911) made the most important collection of southern Slav folksong, with 1600 songs, melodies, texts and piano accompaniments. His monumental study (fieldwork 1861–9) extended from Slavonia through central Croatia, Slovenia, Vojvodina, Istria, Serbia, Dalmatia, Bosnia and Hercegovina, Bulgaria and Macedonia (1877–82); some of his massive collection remains unpublished. Between the wars the composer and ethnomusicologist, Božidar Širola (1889–1956) organized the instrument collection of the Ethnographic Museum in Zagreb. Another leading Croatian scholar, Vinko Žganec (1890–1976), published song collections from his native Medjimurje (1924–5).

The first Serbian nationalist composer, Stevan St Mokranjac (1856–1914), based his choral suite *Rukoveti* on the folksongs of Serbia, Macedonia, Kosovo, Montenegro and Bosnia. He published a study of Serbian folk music and collected extensively in Kosovo, and notated the repertory of the Serbian Church chant (Bušetić and Mokranjac, 1902; Mokranjac, 1902, 1935). Vladimir R. Djordjević (1869–1938) published Macedonia and Serbian folksong collections (1928, 1931). The Belgrade composer and ethnomusicologist Kosta P. Manojlović (1890–1949) began the music section of the Ethnographic Museum; this collection was moved to the Musicological Institute of the Serbian Academy after World War II. He recorded in Serbia, Kosovo and Macedonia from 1932 to 1940.

In Bosnia, Hercegovina, Macedonia and Montenegro almost all folk music research before 1939 was carried out by outsiders: Kuhač from Croatia, the Czech Kuba and Mokranjac, and Djordjević and Manojlović from Serbia. Marko K. Cepenkov (1829–1920) from Macedonia, whose collection of folklore texts was gathered from 1856–1900, left material also on folk music instruments, with drawings. During 1934–5, the American scholars Milman Parry (1902–35) and Albert B. Lord recorded in Hercegovina, Bosnia, Montenegro and Macedonia, focussing on south Slavic heroic songs. They collected over 12,500 texts, 800 heroic song texts, and 2200 double-sided disc recordings of 350 heroic songs (Bartók and Lord, 1951). Parry and Lord also preserved on aluminium discs an archaic style of southern Slavic narrative song, mainly from Gacko, Hercegovina.

(iii) Poland. Oskar Kolberg (1814–90) began notating Polish folksong in 1839, paying particular attention to the ritual and folkloric setting of the songs. He published 33 regional monographs under the title *Lud: Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzykz i tańce* ('The folk: their customs, ways of life, language, legends, proverbs, rituals, spells, entertainments, songs, instrumental music and dances') and 11 with the general title *Obrazy etnograficzne* ('ethnographic pictures').

The distinctive music of the mountainous Podhale region, south of Krakow, was studied by Stanisław Mierczyński (1894–1952), who notated by ear the free and complex rhythms and Lydian scales typical of this district (1930).

Helena Windakiewiczowa (1868–1956) published several analytic studies on Polish song including a work on rhythm (1897), poetical form (1913), musical form (1930), pentatonic scales (1933) and a catalogue of parallels between Polish and Moravian folksongs (1908). Jan Czekanowski (1882–1965) took part in the German Central Africa Expedition (1907–9) during which he recorded cylinders in Rwanda (Czekanowski 1911–27). Hornbostel published two articles on these cylinders of the Wakusuma and a transcription and analysis of 43 songs from Rwanda (1911, 1917).

Other early recordings were made by Bronisław Piłsudski (1866–1918) who, during political exile in eastern Siberia, recorded the Ainu, Gilyak and Orochi peoples of Sakhalin (1912), and the Gilyaks and Orochi (*c*1896–1905). 83 of his cylinders were deposited in the Phonographic Institute of the University of Poznań.

In 1930 Łucjan Kamieński (1885–1964) organized the Regionalne Archivwum Fonograficzne as part of the University of Poznań. In 1935 Julian Pulikowski (1908–44) organized the Centralne Archiwu, Fonograficzne in Warsaw. These two collections were destroyed during World War II.

(iv) Bohemia, Moravia and Slovakia.

(a) Bohemia and Moravia. The pioneer of Bohemian folksong collection was the Czech poet Karel Jaromír Erben (1811–70), who published 2200 texts and 811 melodies as well as games and other genres (1842–3 and 1862–4). His anthology is carefully documented and classified, and particularly significant for its complement of village material. Jan Rittersberk was first to publish Czech folksongs (1825), a collection notable for ribald humour and urban content, drawn from Bohemian and Moravian materials collected in 1819 by the Vienna Gesellschaft für Musikfreunde under Austrian decree.

The Czech musician and scholar Ludvík Kuba (1863–1956) collected Lusatian Serbian songs and instrumental melodies (1887, 1922) and songs from towns in Bosnia and Hercegovina (Kuba, 2/1984). His notes are impressive for their unique approach to folklore, with lucid writing and evocative comments, including statements by performers and accounts of performing practice, and Kuba's professional sketches and drawings of instruments and regional costumes. His work covers a wide geographical area including collections from Lusatia, Old Serbia, Macedonia, Dalmatia, Bosnia and Hercegovina.

The scholarly study of Czech folk music was established in two important studies by Otakar Hostinský (1847–1910) which include 16th-century material (1892)

and statistical analyses of some 1000 secular melodies (1906).

Moravian collectors include the cleric František Sušil (1809–68), whose collection dates from the 1840s and 1850s (2361 texts and 1890 melodies); despite his 'corrections' of texts his anthology is comprehensive, including religious genres, ballads, love songs and some lyrics from broadsides (1860). The philologist Frantisek Bartoš (1827–1906) sought to gather the Moravian folk heritage before it was taken over by urban culture. His collection is marred by editorial faults, but remains important for its size and variety particularly the eastern materials from Slovácko and Valašsko (1882).

Leos Janáček (1854–1928) edited music from the 1898 and 1899–1901 Bartoš collections and published a discourse on Moravian music. In his own compositions he drew on the 300 songs he collected in the field. He served as the Czech-language director of the Moravian and Silesian section of the 1904 Viennese project, *Das Volkslied in Oesterreich*, for which he instructed collectors, contacted Moravian teachers, developed methods and systems of notation, and organized cylinder recordings. In 1917 he declined to send the collection of 10,000 songs to Vienna, and it remains in Brno. His collection of Moravian love songs was published posthumously (Janáček and Váša, 1930–6). Janáček's Moravia team recorded Slovak musicians from 1909 to 1912, including 25 Terchov part-songs. The French Pathé company, in cooperation with the Paris Institut Phonétique, recorded Czech singers and bands in Prague studios; noteworthy is the Chodsko collection, reissued for the 1962 meetings of the International Folk Music Council in Czechoslovakia.

(b) Slovakia. The classic collection of Slovak folksong is *Slovenské spevy* (1880–1926), although compiled primarily by amateurs and lacking systematic organization, it remains an important source of folksong.

Béla Bartók recorded in Slovakia from 1906 to 1918 (1959–). The Hungarian Béla Vikár recorded in northwestern Slovakia (Trenčiansko) from 1903 to 1907; his cylinders were transcribed by Bartók, who included them in his Slovak collection along with those of Kodály from the 1900s. In 1929, working for the French Pathé company, musician and film-maker Karel Plicka (1894–1987) selected Slovakian singers and instrumentalists (including musicians from Subcarpathian Russia) to be recorded in Prague. From 1924 to 1939 Plicka notated by ear some 8500 melodies and texts and additionally 10,000 texts (Plicka, 1961).

(v) Hungary. Since 1832, the Hungarian Academy of Sciences has been responsible for the collection and publication of folksongs both to preserve 'authentic song' and to present composite versions of folksongs to form a national public aesthetic and musical taste. Early Hungarian work includes that of collector Károly Szini, who published 200 melodies in notation (1865); Áron Kiss prepared an important collection of Hungarian children's games (1891); and István Bartalus (1821–99) produced *Magyan népdalok* (1873–96), a seven-volume work including items acquired through correspondence and pieces by contemporary composers.

The philologist Béla Vikár (1859–1945) was first to record Hungarian folksong with the Edison phonograph in 1895. Zoltan Kodály (1882–1967) began transcribing Vikár's recordings in 1904. Scholars such as Lászkó Lajtha (1892–1963) and Antal Molnár (1890–1983) worked from the Ethnographic Department of the National Museum (later the Museum of Ethnography).

Kodály set out on his first collecting trip in 1905, Bartók in 1906. Working in collaboration, they divided the districts they hoped to cover between them. Bartók's travels took him to neighbouring countries and led to comparative studies. Between 1906 and 1918 Bartók collected 3223 Slovak melodies and between 1908 and 1917, 3500 Romanian melodies. In 1913 he collected Arab music in Biskra, North Africa and in 1936 travelled to Turkey. His Hungarian collections include 2721 songs (1924). In *A magyar néodak* (Hungarian folksong) (1924) Bartók summarized his work with Kodály and presents 8000 melodies, attempting to reconstruct the evolution of Hungarian folksong through classification and typology. His work *Népzenénk és a zomszéd népenéje* (Our folk music and that of neighbouring peoples) (1934) presents a comparison of Hungarian, Romanian and Slovak songs, notable for the 1930s. Kodály's *A magyar népzene* (Hungarian folk music) (1937) covers the entire oral tradition of Hungary including instrumental genres, folk customs and the relationship of music to culture. In 1953, Kodály founded the Folk Music Research Group of the Hungarian Academy of Sciences (renamed the Folk Music Research Department of the Institute for Musicology in 1974); its major project has been publication of *Corpus musicae popularis hungaricae* (1951–). The collection of the Institute of Musicology is expanding (holdings of some 150,000 melodies) and research is ongoing, reflecting the changing scene.

(vi) Romania. The leading figure of Romanian musicology was Constantin Brăiloiu (1893–1958), who founded the Folklore Archives of the Society of Romanian Composers in 1928. Noted for his thoroughness and method, for using the phonograph, cameras and questionnaires, Brăiloiu outlined his system in 'Esquisse d'une méthode de folklore musical' (1973). His interest in *colinda*, wedding songs and laments is reflected in his various collections (1931, 1936, 1938). He was first to identify the syllabic giusto of Romanian traditional song (1948), the asymmetrical *aksak* rhythms of eastern Europe (1951) and the antiquity and universality of the three-tone pitch system. Brăiloiu rejected the German focus on extra-European musics (1959) and sought to reconstruct the history of traditional song of his own country, identifying more or less advanced states of dissolution.

(vii) Russia and Ukraine. During the mid-19th century, Prince V. Odoevsky and A. Serov sponsored the scientific study of Russian folksong, including the connections of music with ethnography, cultural history, philology and physiology. Examining only folksongs before the time of Peter the Great (1672–1725), considered distinctively 'Russian', they sought to examine the material on its own merits rather than by the standards of European music. They compared the rhythms and modes of the Russian repertory to those of ancient Greek theory. Odoevsky also conducted research on Russian orthodox chants (1867, 1871). Serov dealt with the harmonization of folksongs and their use by nationalist composers (1870–71).

The Russian nationalist composers Mily Balakirev (1837–1910), Nikolay Rimsky-Korsakov (1849–1908) and Modest Musorgsky (1839–81) acknowledged the importance of folksong in creating a nationalist school of composition. Balakirev's important collection of folksong

appeared in 1886 and Rimsky-Korsakov transcribed seasonal songs and Ukrainian *dumy* (epics; 1876–7; 1882). The Ukrainian collector Mykola Lysenko (1842–1912) was a pioneer in the study of folksong; he published some 1000 Ukrainian songs (1868–1906; 1874; 1896) and studied instrumental music (1894). The first transcriptions of Russian folk choral polyphony were published by Yuly Melgunov and Nikolay Palchikov, fascinating *a cappella* pieces with simultaneous improvisation by individual choristers. Distortions were introduced as Melgunov homogenized the individual variants and rendered them as a piano score (Melgunov, 1879–85; Palchikov, 1888).

P. Sokalsky's theoretical monograph (1888) identified three ages of song, that of the interval of the 4th, the 5th and the 3rd. He emphasized the union of song tune and text, the problems of notating irregular folk rhythms and intonation and the common source of Russian and Ukrainian music.

The first recordings of Russian music were of the *byliny* epic bard Ivan Ryabini in Moscow around 1894. Evgeniya Lineva took the Edison cylinder machine to the field in 1896, recording in the central Russian and Novgorod provinces (1897–1901), Ukraine (1903), the Caucasus (1910) and Austria-Hungary (1913) (e.g. Lineva 1904, 1909). She accompanied her collections with interviews of musicians and descriptions of performances. In 1901 the Music-Ethnographic Commission supported a team of ethnologists to record *byliny* from Arkhangel'sk district, the White Sea region, Don Cossacks part singing (1904), and choral songs from Voronezh district; the Commission published five volumes on methods of collecting, notation and analysis (1906, 1907, 1911, 1913, 1916).

After the Revolution of 1917, The Association of Proletarian Musicians (1923–32) declared traditional village music harmful to the Proletariat ideology. Nonetheless, collectors continued their work although the many collections of the 1930s sometimes include material composed to illustrate Soviet realism.

Ethnomusicology in the former USSR began with the research of Filaret Kolessov, Evgeny Gippius and Klyment Kvitka. Kvitka (1880–1953) began his collection of Ukrainian song in 1896 and also worked in southern Russia, Belorussia, Moldavia and Crimea. He published comparative studies including the mapping of song types, their structural characteristics and associated rituals. In 1922 Kvitka organized the Bureau of Musical Ethnography of the Ukrainian Academy of Sciences and in 1937 the Bureau of Study of the Musical Creation of the Peoples of the USSR at the Moscow Conservatory.

Gippius accompanied Belorussian Zinaida Evald on the 1926–30 expedition to the north Russian rivers, where they recorded over 500 cylinders (*Iskusstov Severa*, 1927–8). Gippius' 1933 essay on methodology criticizes Western ethnomusicology and discusses a 'production-consumption' music function model. In 1926–7 he founded the Music-Ethnographic Bureau at the Leningrad Conservatory and the Phonogram-Archive (later the Phonogram-Archiv of the Pushkin House, Institute of Russian Literature).

Kvitka's student, Moshe Beregoviski (1892–1962), was the foremost scholar of his generation of the music of Eastern European Jewry. He set new standards of fieldwork, documentation, transcription and analysis. He was harshly critical of Bartók, whose research was based on notions of a 'monolithic and inert peasantry', an assumption that could not account for the rich musical repertory of urban Jewish workers, artisans, and businessmen.

4. North America.

(i) Amerindian music. American ethnographies of late 19th century and early 20th avoided Germanic theories, concentrated on Amerindian music and were based on extended fieldwork with individual tribes. American scholars used the phonograph to preserve the vanishing traditions of aboriginal peoples.

The ethnologist Jesse Walter Fewkes (1850–1930) was the first to use the treadle-run Edison cylinder machine in the field during his research with the Passamaquoddy Indians of the north-eastern USA (1890) and in the south-west with the Zuñi Pueblos (1890) and the Hopi Pueblos (1891). Fewkes' recordings were transcribed and analysed by the American psychologist Benjamin Ives Gilman (1852–1933) who concluded that these peoples had conscious norms for the intervals in their songs. Later in an article on Zuñi melodies he described the minute differences between the Amerindian tonal system and the Western tempered scale (1891).

Alice Cunningham Fletcher (1838–1923) was noteworthy for her lifelong collaboration with the Omaha Indian singer Francis La Flesche (1857–1932), son of the Omaha chief and the first Amerindian ethnomusicologist. For their first work, *A Study of Omaha Music* (1893), songs were collected by ear, the informant repeating the item as necessary. The melodies were notated and harmonized by piano teacher John Comfort Fillmore (1843–98), who prepared the transcriptions for Fletcher's early work and wrote on the theory of Indian music. Fillmore believed that Omaha songs had pitch 'discrepancies' because the Indians had an inferior sense of pitch discrimination. The Omahas sang in unison, and octaves (men and women singing together, sometimes in falsetto), and to Fillmore a sort of harmony seemed to be achieved. He tested his chords against the Indians' perception of the songs, and settled on those harmonies claimed by his subjects to be most pleasing to Indian ears. He asked 'many times' and the informants, confronted by the satisfied transcriber, had to choose between unsatisfactory alternatives.

Fillmore tried to reduce Omaha Indian songs to pentatonic or minor scales, but: 'there remained some very puzzling cases of songs whose tones could not be reduced to either the major or the minor scale'. He also had a problem when Indians sang the note 'about a quarter of a tone above the pitch', which he tried to resolve by 'syncopation'. He struggled with the phrasing, which, he said, had a 'rich variety' with anywhere from two to seven measures to a phrase.

Fillmore's work was bitterly criticized by Gilman who rejected Fillmore's theory of latent harmony. Gilman published his Hopi and Zuñi transcriptions without key or time signatures, ridiculed Fillmore's use of Western notation and experimented with a 45-line quarter-tone staff. During his work sessions with cylinder recordings, Gilman recorded the rotation speed of the machine, the condition of the batteries as well as other details of method.

Frances Densmore (1867–1957) was the most prolific collector of the period, employed for 50 years by the Bureau of American Ethnology at the Smithsonian

Institution. She collected over 2000 Indian melodies and wrote over a dozen monographs on the music of individual tribes from every part of North America including the Chippewa (1910–13), Teton Sioux (1918), Papago (1929), Choctaw (1943) and Seminole (1956).

The anthropologist Franz Boas (1858–1942) taught the holistic study of musical cultures through contemporary anthropological fieldwork methods to a new generation of students at Columbia University, including Helen Heffron Roberts (1888–1985) and George Herzog (1901–84). Boas opposed the speculation, reductionist thought, and armchair studies of the German school and stressed thorough ethnographic description. He encouraged anthropologists to study music, included musical transcriptions in his publications and made important analyses of rhythm in Northwest Coast Indian songs (1887). He also published the first comparative study of the same song as transcribed by different scholars (1896, 1897).

(ii) Black American Music.

(a) Pre-Civil War. Descriptions of music before the Civil War attest to African features of slave songs, for example, Benjamin Latrobe's descriptions of celebrations in Place Congo, New Orleans, including drums, a string instrument, singing and dancing. James Eights presents a more fair-minded account of the Pinkster celebrations of New York slaves, written at the time of the Revolutionary War (1867). Thomas Jefferson notes that slaves play the 'banjar' and 'in music they are more generally gifted than the whites' (1782). Richard Allen, first bishop of the African Methodist Episcopal Church, compiled the earliest book of black hymns and 'wanderings strains' (1801).

During the Second Great Awakening, as camp meetings were attended by blacks and whites alike, observers noted the enthusiasm and idiosyncratic performing practice of the blacks. Voicing a characteristic White Victorian sentiment, John F. Watson criticized blacks for dancing during worship and for singing 'merry airs' (1819).

Motivated by political and moral agendas, White observers heard black music accordingly: advocates of slavery reported that slave songs were happy; abolitionists found them sad. The abolitionists, William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison collected and published *Slave Song of the United States* (1867), which includes examples of sacred music from South Carolina, Georgia, the Sea Islands and some inland slave states. Allen's introduction discusses performing practice including harmony, intonation, leader-chorus form, tempo variation and describes the 'shout', noting regional variations.

(b) Musical origins. The early studies of black music by musicologists tried to pinpoint the origins of African-American style. Richard Wallaschek found scant evidence of Africanisms in transcriptions of Negro spirituals, and claimed they were imitations of European song (1893). Hornbostel concluded that African and European musics are 'constructed on entirely different principles' and could not be combined (1928).

The success of the Fisk Jubilee Singers of the 1870s, the first of many popular 'Jubilee' choirs from black colleges, stimulated publication of their song arrangements and reviews of their concerts (Marsh, 1875). Spiritual collections of this period include Johnson and Johnson (1925, 1926), Grissom (1930) and Work (1940). Spirituals were the first black musical genre to receive comprehensive scholarly attention.

Early in the 20th century a controversy arose that lingered on until the 1990s. In *Afro-American Folksongs* (1914) Henry Edward Krehbiel (1854–1925) asserted that black American music was purely African material, that it sprang, without any outside influences, from its unique historical position. In *White and Negro Spirituals* (1943) George Pullen Jackson (1874–1953) put forward the 'white origin theory', arguing that black music had been influenced by Anglo-American song and constituted an integral part of the British tradition. Jackson discovered many of these white spirituals published in shape-note hymn books of the early 19th century. For example, the black spiritual 'Down by the Riverside' is derived from the white spiritual 'We'll Wait Till Jesus Comes', published in 1868. The black spiritual 'I want to Die A-Shouting' uses a variant of the tune from the white spiritual 'New Harmony', but takes parts of its text from three other white spirituals: 'Amazing Grace', 'Jesus My All' and 'Am I a Soldier'. This 'white origin theory' was rejected by James Weldon Johnson and J. Rosamund Johnson (1925–6), John W. Work (1940), Mieczyslaw Kolinski (1969) and John Lovell (1972).

During the 1940s, anthropological theory weighed in heavily on the debate over the origins of spirituals. Melville J. Herskovits (1895–1963; *The Myth of the Negro Past*, 1941) and his student Richard A. Waterman ('African Influence on the music of the Americas', 1952) developed important anthropological theories based on hypotheses of culture change that included acculturation, syncretism and cultural focus, and demonstrated how European and African forms had blended to produce new genres bearing features of both parent musics. European and African music, they argued, have many features in common, among them diatonic scales and polyphony. When these two musics met, during the slave era, it was natural for them to blend; a lack of shared features explains why European and Amerindian musics failed to combine.

Herskovits and Waterman maintained that musical survivals, 'Africanisms', were stronger in areas of the New World where blacks predominated numerically. In the West Indies, particularly in Haiti, Jamaica and Trinidad, for example, Shango and Vodou cult songs (derived directly from Africa) are still sung (these songs may have changed or even died out in their original African setting). In the USA the cotton plantation system placed blacks in close association with white musics, and fewer pure Africanisms can be identified in black folksongs of the American South. Herskovits proposed a scale of intensity, rating music as 'a little African' in the urban North, 'quite African' in the rural South, and 'very African' on the Gullah islands (Herskovits, 1941; Waterman, 1948, 1951, 1952).

(iii) European American music.

(a) Early collections. *The English and Scottish Popular Ballads* (1883–98) by Francis James Child (1825–96) contains some of the oldest ballads of the English tradition, including multiple versions, and a variety of topics: apocryphal legends, Christian miracles, outlaw tales, history and lore, feuds and raids and domestic quarrels. The 'Child ballads' mentioned in practically every subsequent study refer to the 305 songs in his collection. Over 100 Child texts and around 80 tunes have been collected

in the USA (Child himself made no special search for New World variants, discovering only 18).

American collecting methods differed from those of the British, due in part to the size of the continent and the fact that Americans were more inclined to accept newly composed popular folksongs. Some collections were based on fieldwork, but many were assembled through correspondence with friends, relatives, students and state folklore societies.

The earliest systematic collection was *Games and Songs of American Children* (1883) by poet and literary scholar William Wells Newell (1839–1907), a Harvard student of Frances James Child. This collection of tunes, texts, formulae, rules and movements was gathered during fieldwork with children (some on the streets of New York) and interviews with adults, and is a product of the late 19th-century romanticized vision of the freedom and adventure of childhood. Newell challenged the theory of Francis Barton Gummere (1855–1919; 1896), which claimed that ballads were derived from group-sponsored dance-songs, at its ethnological roots, and proposed a ballad history for the Old and New Worlds based on literary evidence.

In 1888 the American Folklore Society was founded by Newell, Child and Franz Boas, modelled on the Folklore Society of Britain. The centennial of American independence stimulated a review of national culture incorporating folklore of the frontier experience, the social experiment of democracy and American social pluralism. Newell, executive secretary of the Society up to the time of his death, served as editor of the *Journal of American Folklore* (1888–1900) and for the first nine issues of *Memoirs*. These publications served as a forum for early collectors, the issues reflecting changing approaches and attitudes in American folksong research.

Music found its place in folksong study, first in the UK with the work of the Folk-Song Society (founded in 1898), and in the USA with the work of Philips Barry, who investigated text, tune, performance and transmission. Unlike his English counterpart Cecil Sharp, Barry collected broadsides and music-hall ballads, refusing to make a distinction not recognized by the folk. Barry demonstrated the history of communal re-creation by comparing ancient ballads with their modern variants including those he had collected in New England, beginning in 1903. He argued for the vitality of the ballad tradition, self-renewing, flourishing in cities as well as countryside, embracing popular forms and at times perpetuated via the printed page (1905, 1913).

Henry Marvin Belden (1865–1954) began collecting in Missouri in 1904. He proposed a programme to recover American versions of Child ballads and to answer questions regarding the origins of the American repertory (1905). Belden emphasized documentation including the circumstances of recording, biographical information and local concepts of song origin. He argued for comprehensive collection (including printed versions), contrary to the selective methods of European contemporaries, who rejected popular and broadside material. While acknowledging Gummere's important contribution to ballad study (1911), he mounted a vigorous attack on his communalist theories (1909).

In the early 20th century state folklore societies were founded, dedicated to collecting and preserving Old World folksong. In 1914 the US Department of Education instigated a rescue mission for ballads and folksongs, stimulating an era of collecting by local enthusiasts and academics that lasted through the Depression until World War II. The extensive regional collecting between the two World Wars reflected the amount of unstudied material, a reaction against the theoretical preoccupations of the earlier generation and a search for a sense of national tradition in the face of striking regional diversity.

These regional eclectic collections are nondiscriminatory, include all material sung from memory and cite all known variants, including imported and indigenous narratives, lyric songs, popular music-hall songs, game songs, instrumental music and black songs (mostly collected from White informants). The first major collection of southern folksong, from members of both black and white populations, was Tennesee-based E.C. Perrow's *Songs and Rhymes from the South* (1912).

Three typical essays of the early 20th century illustrate cross-cultural historical studies of ballad themes: G.H. Gerould, 'The Balad of the Bitte Withy' (1908); Walter R. Nelles, 'The Ballad of Hind Horn' (1909); and Paul Franklin Baum, 'The English Ballad of Judas Iscariot' (1916). Characterized by broad comparisons, they are summations of the sparse evidence then available.

(b) The populist movement. John Avery Lomax (1867–1948) was a pioneer in the study of south-western lore. At Harvard in 1907 he encountered folklorists Kittredge and Barrett Wendel, who encouraged him on a venture to collect the songs of cowboys, miners, stage drivers, freighters and hunters, through correspondence as well as field trips. He was the first scholar to collect Anglo-American folksongs with the Edison phonograph (Lomax and others, 1947). Lomax's *Cowboy Songs and Other Frontier Ballads*, with 112 song texts and 18 tunes, was published in 1910. Lomax presented his collection as 'indigenous popular songs that have sprung up as has the grass on the plains', a romantic interpretation that supported the communalist views of Kittredge and of Wendell, who wrote an introduction to the Lomax collection. Lomax cleaned up the language and combined lines from different versions to produce a 'complete' song, violating the 'ethics of ballad-gatherers, in a few instances, by selecting and putting together what seemed to be the best lines from different versions, all telling the same story. Frankly, the volume is meant to be popular' (1910).

In 1931, Lomax resumed his collecting career, setting out with Alan, his son, on a four-month, 16,000-mile trip to record black American songs (1934). In southern prison camps they encountered prisoners who still sang old work songs. In one of the jails in 1933 the Lomaxes met Leadbelly (Huddie Ledbetter) (1885–1949), a black American songster, blues singer and guitarist. They engaged him to record much of his repertory of some 500 songs for the Library of Congress Archive (1935–40). *Negro Folk Songs as Sung by Lead Belly* (1936) is one of the first extensive presentations of an individual repertory.

The composer Ruth Crawford (1901–53) transcribed, arranged and edited hundreds of recordings from the Archive, many of which were published by John and Alan Lomax in *Our Singing Country* (1941). In the collection, *Folk Song USA: the 111 Best American Ballads*, John and Alan Lomax and Charles and Ruth Seeger (née Crawford) presented a popular anthology with piano arrangements and annotations (1947).

A market for commercial folk music steadily developed from the 1920s to 1940s as recording technology improved. With the popularization of folk radio broadcasts prior to World War I, record sales plummeted (Alan Lomax was featured as a radio personality for many years on 'Well-springs of America', 'Transatlantic Call' and 'Your Ballad Man'). During the 1920s, in a search for new material, record producers turned to folksong, black and European (especially race and hillbilly; pejorative terms later replaced by blues, soul, country and western). In 1939 Moses Asch (1905–86) founded Asch Records (later Folkways), releasing recordings of Leadbelly and Woody Guthrie. Other labels featured Josh White, Burl Ives and Carl Sandburg. On the Folkways label Asch amassed a huge collection of commercial folk music with help from colleagues Henry Cowell and Pete Seeger.

(iv) Canadian studies. The foremost collector of French Canadian materials was anthropologist and ethnologist Charles Marius Barbeau (1883–1969). In 1946 in collaboration with his leading disciple, Luc Lacourière, he founded the Archives de Folklore at Laval University, the first of several folklore programmes at Canadian Universities and the repository (together with the National Museums of Canada, Quebec City) for field recordings of the French tradition. The publication of *Les archives de folklore*, organ of the Archives, began in the same year. Barbeau's writings include *Alouette: nouveau recueil de chansons populaires* (1946), 'La guignolée au Canada' (1946) and *Le rossignol y chante* (1962).

The Anglo-Canadian tradition has been documented by Helen Creighton (1950, 1960, 1962, 1971), Edith Fowke (1963, 1965, 1970) and Edward D. Ives (1962, 1964, 1971). The folksongs of Newfoundland have been collected by Kenneth Peacock (1954, 1960, 1965) and Maud Karpeles (1930, 1971).

Seminal anthropological studies of Inuit culture were made by Franz Boas (1888). Zygmunt Estreicher (1917–93), a Swiss musicologist of Polish origin, wrote his doctoral dissertation on Canadian Caribou Eskimo dance-songs (1948) and in 1954 Laura Boulton (1899–1980) issued her Folkways recording and booklet summarizing the Hudson Bay and Alaskan traditions.

III. Post-1945 developments

1. INTRODUCTION. Ethnomusicology entered a distinctively, even radically, new phase of its history in the wake of World War II. Ethnomusicologists took pains to declare the disciplinary independence of their field, even when this meant placing distance between ethnomusicology and the several disciplines with which it had shared issues, methodologies and institutional structures, especially musicology, anthropology and folklore. Whereas ethnomusicological approaches remained more eclectic than unified during the second half of the 20th century, the discipline itself moved decisively in the direction of unity. It first challenged the role of comparison and the primacy of the musical object implicit in *Vergleichende Musikwissenschaft* ('comparative musicology', see §II, 2 (i) above) during the first half of the century, and then accorded greater significance to cultural materials gathered during ethnographic fieldwork and to the more quantitative and 'scientific' methods of the social and systematic sciences (Nettl, 1964; Schuursma, 1992).

Symbolizing the dramatic disciplinary realignment and the distinctive achievements of the discipline during the second half of the 20th century has been the name 'ethnomusicology' itself, adopted in the early 1950s because of its inclusiveness but increasingly called into question in the 1990s because of its exclusiveness (Kunst, 1950; Bohlman, 1992). The identity of ethnomusicology in the practices and products of its scholars and in its academic and pedagogical structures became increasingly canonized in the decades after World War II, while in the decades approaching the end of the 20th century disciplinary boundaries began to blur in new ways, especially in the 1990s, precisely at a historical moment in which ethnomusicology was enjoying its most influential presence among the humanities and social sciences (see Rice, 1987).

World War II and its aftermath unleashed entirely new processes of globalization that increased the availability of music on hitherto unimaginable levels. New forms of cultural and economic contact replaced previous European colonial forms. Collecting projects were no longer carried out primarily as an extension of colonial intervention, with the concomitant aim of locating non-Western music in the comparative framework of Western, largely European, history. Armed with new recording technologies, ethnomusicologists of the post-World War II era were able to embark upon fieldwork untrammeled by the necessity of assessing a music culture's historical stage of development. Synchronic observation quickly supplanted diachronic observation in importance, and at the same time linguistic and national musical boundaries were dismantled to make way for shifting and contested cultural landscapes.

Just as the places in which ethnomusicological field research took place shifted dramatically after World War II, so too did the global geography of its institutional practices. The historical centre of *Vergleichende Musikwissenschaft* prior to World War II, as its name suggests, was Central Europe, with many approaches to ethnomusicology outside Central Europe also influenced extensively by German and Austrian scholars (Bose, 1953). Post-World War II ethnomusicology shifted its centre to North America, receiving its initial impulse from immigrant students and scholars during and after the war, many of them with Central European intellectual roots, for example, Walter Kaufmann, George List, Bruno Nettl and Klaus Wachsmann.

No less crucial for the growing influence of North American ethnomusicology was the conscious embrace of the disciplinary affinity with social and cultural anthropology (Merriam, 1964; Reinhard, 1968). Already in the late 19th century, North American scholars had drawn heavily upon anthropological methods, especially in their field studies of Native American music. In the 1950s, however, North American ethnomusicologists took their engagement with anthropology several steps further, insisting on the primacy of ethnography and fieldwork (A. Seeger, 1991; McAllester, 1954), and establishing the institutional basis of the Society for Ethnomusicology in the American Anthropological Association. Even in the 1990s, debates about the extent of anthropology's influence on ethnomusicology continued to form on two sides of a global divide, with American ethnomusicology's

engagement with anthropology on one side and European and Asian trepidation about ethnographic approaches to the study of music on the other (Bohlman, 1992).

The radical new phase of ethnomusicology's history that was well underway already within a decade after World War II resulted from the convergence of four paradigm shifts, each having its own revolutionary impact on the field (see Kuhn, 1970). Firstly, World War II itself brought about a sweeping reformulation of the nation-state on a global level, which in turn led to completely different instantiations of music and nationalism. The geographical, cultural, and musical boundaries of European and Asian empires were greatly reduced, in some cases necessitating the reformulation of ethnomusicological methods (for example, the concept of folksong as a representation of 'speech islands' in German musical folklore). The independence of former European colonies in the late 1940s, many of them crucial to pre-World War II canons of ethnomusicology (particularly India and Indonesia, which gained independence from the UK in 1947 and from the Netherlands by 1949 respectively) led to the reconfiguration of colonial structures as indigenous ontologies for research. The nation-state as a site for intensive and extensive musical research was a global phenomenon by the early 1950s, and the institutional and political practices of ethnomusicology were transformed to respond to this phenomenon.

Secondly, debates about the appropriate subjects and approaches of ethnomusicological research proliferated. By coining the name 'ethno-musicology' (later just 'ethnomusicology'; see Kunst, 1950), Jaap Kunst made it possible to name and describe the paradigmatic shift away from musical comparison and toward social scientific methods (see Sturtevant, 1964). The prefix 'ethno' effectively replaced the adjective 'comparative', but more crucially it marked a shift from methods that relied on universals to forms of representation that emphasized local and individual distinctiveness (Merriam, 1977; C. Seeger, 1977).

As important as the term 'ethnomusicology' was to the post-World War II paradigm shift, it has not proved to be unassailable, and its appropriateness was increasingly called into question in the 1990s, when the Society for Ethnomusicology prompted a third shift, openly debating replacing the term with another, or even several others, that more appropriately described changing practices (see §7 below). The discursive debates of the 1990s did not produce an obvious replacement for 'ethnomusicology', but they did continue to underscore the persistence and seriousness of the same discursive debates that had brought about the disciplinary revolution of the 1950s.

The fourth paradigm shift has accompanied technological revolutions. In part because of their reliance on field research and in part because of the widespread experimentation with systematic methodologies, ethnomusicologists have quickly responded to the technological changes that have multiplied the representational potential for the field. In the immediate wake of World War II, the use of portable magnetic tape recorders and the emergence of the long-playing record produced a change of technologies that enabled ethnomusicologists to collect, transport, analyze and disseminate musical information with relative ease and at moderate cost. Film and video technologies in the 1960s and 70s were no less sweeping in their impact on field research. The spread of new and inexpensive technologies to musicians, especially cassette, digital (CD) and internet, unleashed a massive globalization of musical production in the 1980s and 90s, and ethnomusicologists quickly responded to that globalization, documenting the concomitant paradigm shift in musical meaning and the mass consumption of musical culture.

The second and third paradigm shifts, in particular, lead to the representational revolution that constitutes the fourth paradigm shift (Bohlman, 1991). What ethnomusicologists collected, analyzed and documented underwent an enormous transformation from the 1950s to the 1990s. Whereas the sound recording technologies of the 1950s shaped the ethnographic practices at the time, ethnographic practices rarely relied only, or even primarily, on sound recording in the 1990s. The representational revolution during the second half of the 20th century made it possible to provide a much thicker description of musical soundscapes, the multiple levels of musical performance and consumption in society, and the multiple directions of musical change at local and global levels (Feld, 1990). With seemingly unlimited representational potential at their disposal, ethnomusicologists at the end of the 20th century were faced with the challenge of providing as complete a picture of the diverse phenomena constituting music as possible, a challenge almost diametrically opposed to the more focussed tasks of the 1950s, when ethnomusicologists were charged with the isolation and collection of as much musical data as possible.

The historical tension between ethnomusicology as a field that draws more and more musics into a canon for study, and ethnomusicology as a discipline whose methods, if not unified, are distinctive, had become even greater by the end of the 20th century (C. Seeger, 1970). Ethnomusicology was again undergoing an extensive discursive and methodological revolution. Many of the paradigm shifts that spawned the sweeping disciplinary changes of the 1950s were evident again in the 1990s, engendering sweeping change in the discipline. Nationalism, for example, reasserted itself in the 1990s, not only in the new nation-states of a post-communist Eastern Europe, but in post-colonial nation-states wishing to strengthen regional and international power in a fluid transnational political culture. Debates, too, raged again in the 1990s, and accordingly ethnomusicologists actively engaged in a process of realigning disciplinary borders and establishing new discursive alignments with disciplines as diverse as cultural studies and film studies. If technological revolution brought about a fourth paradigm shift already in the late 1940s, internet technologies are the cause of virtually unchecked shifts in the 1990s, ranging from the worldwide trafficking of digitalized sound to the transformation of traditional ethnographies through publication in internet journals, such as *Ethnomusicology On-Line* and *Music and Anthropology*. The representational revolution evident in the fourth paradigm shift, finally, stimulated an entirely new set of debates about the structures, methods, pedagogies and subjects of the field, stimulating a dizzying array of new disciplinary alignments, some perhaps ephemeral but others crucial to the reshaping of the discipline's identity in the 21st century.

2. THE DISCOURSES OF SCIENCE. Ethnomusicology became a new and different kind of science after World War II. During the second half of the 20th century new forms of scientific inquiry broadened the range of objects

available for investigation, while at the same time refining the procedures for study. Ethnomusicologists, especially in the 1950s and 60s, sought new forms of exact measurement, particularly those machines that would draw upon methods from the physics of sound to represent the cognitive parameters of music with objective detail, for example, the melograph employed by Charles Seeger at UCLA (C. Seeger, 1953). European systematic musicologists were among the first to adopt developing digital technologies in the 1970s and 80s to propose new scientific procedures for the representation of musical sound (see Zannos, 1999). Although the history of ethnomusicology had always looked towards the physical and natural sciences for parallel procedures and models, the tendency toward scientism accelerated rapidly in the second half of the 20th century (see Bohlman, 1991). By the end of the 20th century, nonetheless, the larger questions ethnomusicologists faced were is ethnomusicology a science, and, what kind of science can and should ethnomusicology be?

Several distinctive shifts accompanied the endeavours of ethnomusicologists to strengthen the scientific foundations of their field. Firstly, the broadly historical framework of comparative musicology was replaced by an ethnographic framework. Secondly, procedures based on pre-existing collections of music, in which music was treated as an object, gave way to collecting through fieldwork, in which music's subjective qualities were also investigated. Thirdly, the transcription of music using Western notation was severely scrutinized and it was supplanted by forms of representation that depended on technological reproducibility. Fourthly, psychological theories that treated music as the product of nature were replaced by theories from the cognitive sciences, which examined music as the product of human mental processes. Fifthly, musics that had been examined as self-referential symbol systems were transposed to contexts outside themselves, allowing music to be investigated as a component in a larger cultural complex. These shifts toward 'scientific' methods rarely followed similar paths and though proponents of all purported to redefine the scientific framework for ethnomusicology, they did so in ways that were scarcely comparable (see the different approaches in Zannos, 1999). By the closing decades of the 20th century, moreover, postmodern and post-colonial trends in ethnomusicology challenged the scientific impulse characterizing the first decades of ethnomusicology's radical realignment after World War II.

The comparative focus of ethnomusicology prior to World War II depended on a broadly historical ontology of music, in which music, wherever it was found, fitted the models of an organic and linear history. Traditional and non-Western musics, therefore, were comparable throughout the world because they could be calibrated as fulfilling different stages of development. The teleology from which comparative musicology developed depended on the Hegelian model of a universal history that moved ineluctably toward Europe as civilization developed ever higher levels. Accordingly, the comparativists ultimately constructed their own models of non-Western music as fulfilling an earlier stage of Western music history, or reflecting Western music history at a different stage of its development (see Schneider, 1976).

The wholeness of universal history was mirrored by the psychological models of music that emanated from the work of comparativists such as Carl Stumpf and Erich von Hornbostel, who were influenced by gestalt psychology (Schneider, 1999; Klotz, 1998). The question ethnomusicologists attempted to answer was, just how could the methods of the field perceive, measure and represent the parts that constituted that whole? The comparativists argued that wholeness largely cohered from a complex of systems with bases in both the physics of sound – hence, nature – and in musical and cultural practice. Javanese and Balinese traditional musics provided one of the most consistent sources of experimental material for investigating the natural and cultural domains of systemeticity. The instruments of the gamelan, particularly the idiophones, made it possible to investigate both the more or less fixed boundaries of tuning systems and the infinite variety within them that individual gamelan orchestras nonetheless demonstrated, theoretically tuned to themselves, and therefore demonstrated a complex of culturally bounded decisions (Hood, 1966; Rahn, 1979).

The historical rupture effected by World War II brought about a dramatic rejection of the historical framework upon which comparative musicology had depended. Whereas ethnomusicologists whose careers had been established prior to the war (e.g. Curt Sachs; see Sachs, 1962) sought ways to rejuvenate the field as an historical science, a new generation turned away from history and embraced the new scientific possibilities developing in the social and natural sciences. By recasting ethnomusicology as an 'anthropology of music', Alan Merriam was one of the first scholars to formulate a science of music that recognized music as only one of the subjects of ethnomusicology's scientific investigation (Merriam, 1964). His tripartite model held that music was but one of three subjects of inquiry, the other two being 'behaviour' and the 'conceptualization' of music, thereby drawing upon both psychological and aesthetic trends in anthropology.

The British social anthropologist and ethnomusicologist, John Blacking, pushed the scientific turn in yet another direction, that is, into biology. Music-making, Blacking argued in a series of very influential works (for example 1979 and 1995), was based in the human body, in both its genetic and physical structures, rendering music, therefore, a species-specific practice within nature. Culture, therefore, was not primarily a context for music, rather a product of musical practices that combined with other fundamental human activities to yield society. Blacking's provocative appeal to the biological sciences stimulated an interest in related musical phenomena with physical bases, notably dance, but he never fully theorized a set of biological parameters for ethnomusicological investigation before his death in 1990.

The attempts to introduce scientific discourse from the natural sciences were not without their detractors, and by the 1990s growing discontent, even outright resistance, countered scientism as emerging disciplines within the humanities, especially post-colonial studies and cultural studies, increasingly influenced ethnomusicology. Claiming that ethnomusicologists working in the natural sciences had neglected deeper social and historical problems – examining the biological structures of musical practice, for example, but ignoring the explicit presence of music in racial constructions and racism (see Radano and Bohlman, 2000) – new discourses of ethnomusicology

endeavoured to be more broadly responsive to the culture and politics of modernity and the post-colonial world. Research methods turned towards problems arising, for example, from the globalization of the nation-state in the 1980s and 90s, yielding post-colonial forms of fieldwork that investigated the nationalization of music archives or the nationalization of music education. New methods, drawn from political science and sociology, were adapted to interpret the politicization of musical institutions and the commercialization of world-music consumption (for example Mitchell, 1993). At the end of the 20th century, the sharp tensions between methods adapted from cognitive and natural sciences and those drawn from cultural studies and the reflexive shift in the social sciences defined new faultlines in ethnomusicology's engagement with science and scientific methods, revealing that it had become not a single scientific field in the second half of the 20th century, but a cluster of disciplines that continued to formulate scientific procedures in different ways.

3. Disciplinary revolutions. As ethnomusicology spread across and embraced the methodologies of a growing number of disciplines during the second half of the 20th century, its history was subject to the changes within those disciplines. Ethnomusicology's disciplinary revolutions were not primarily confined to developments within musical scholarship, but rather responded frequently to paradigm shifts in other disciplines. If, at mid-century, ethnomusicology turned away from the mainstream developments within musical scholarship, especially historical musicology, there was also a reintegration into the mainstream by century's end, particularly during the 1990s as other areas of musical scholarship varied and strengthened their interaction with ideas and developments outside music. The disciplinary revolutions during the half-century following World War II fall into two distinctive periods: those from around 1950 to 1975 followed paths that placed distance between ethnomusicology and mainstream scholarship; those from around 1975 to the end of the century sought, however tentatively, to influence the mainstream by seeking integrative paths.

No intellectual history was more profoundly influential on ethnomusicology's history in the second half of the 20th century than that of social and cultural anthropology. The collection and analysis of musical phenomena was already an important component of anthropology by the second half of the 19th century, particularly in North America, with the intense interest in Native American music, and in European traditions whose growth accompanied the spread of colonial empires (see Schneider, 1976). Anthropology provided ethnomusicologies not only with an impulse and framework for studying the cultures of 'others' deemed different, but a set of methods and technologies for appropriating their cultures. After World War II, however, it was not so much anthropology's methods or the cultures investigated by anthropologists – Native American music retained its central role – that brought about ethnomusicology's most sweeping paradigm shift in the 1950s but rather anthropology's challenge to the object of study itself, music. Claiming that musical scholarship had far too little evidence for and knowledge of the vast variety of musical repertories, Alan P. Merriam and David P. McAllester in the USA and John Blacking in the UK argued that the comparative study of music had been premature. More critical in the 1950s and 60s would be the expansion of fieldwork, the enrichment of basic collections and the refinement of ethnographic methods. Concomitantly, anthropologists called for a reconceptualization of music e.g. in Merriam's tripartite model. The paradigms of anthropology are most evident in the shift of ethnomusicological focus from music to music cultures, in other words, music as inseparable from the entire complex of society and culture.

Anthropology and other social science disciplines also shaped ethnomusicology's history, in some cases undergirding traditional areas of research, in others laying the groundwork for distinctively new directions. Folk-music research, for example, retained a large measure of its importance, but was redeployed from philological and textual to ethnographic and contextual approaches. In the USA Charles Seeger and Bruno Nettl theorized new approaches during the 1950s and 1960s. Folk music was no longer idealized as universal, but was investigated as a domain of cultural practice allowing local and regional groups to express uniqueness and difference. Ethnicity became the primary factor for North American folk-music scholars, while individuals as music-makers and small-group performance increasingly influenced scholarship in West and Central Europe, for example in the work of Ruth Finnegan (1989) and Ernst Klusen (1969). Previous emphases on text also underwent an anthropological turn, notably in the work of Steven Feld and Anthony Seeger, both of whom established new paradigms for musical anthropology by retheorizing the relation between music and language (Feld, 1990; A. Seeger, 1987).

Despite influences from the social sciences, ethnomusicology did not abandon its historical connections to humanistic and musicological study. Several emerging paradigms of the 1950s intensified the concern for the musical object. Ki Mantle Hood's notion of 'bi-musicality' privileged the musical component in ethnomusicological participant-observation, arguing that the only way to know another culture's music was to develop fluency as a skilled performer, a goal possible only after years of intensive study. Organological research in ethnomusicology, moreover, continued to emphasize the integrity of musical instruments, whose identities were circumscribed by the objects themselves and their positions within classificatory systems indebted to 19th-century philological methods. The organological methods adapted from Curt Sachs and Erich M. von Hornbostel by scholars such as Klaus Wachsmann and Laurence Picken (1975) in the decades after World War II also gave way to new approaches to organology, such as those theorized by Erich Stockmann (for example in the series *Studia instrumentorum musicae popularis*) and Margaret Kartomi (1990), which responded to the distinctive forms and interrelations between instruments within each music culture. A similar shift of focus from discrete data to the complex interrelations within cultural systems characterized the revolution in systematic musicology. Systematists such as Oskár Elschek and Albrecht Schneider expanded melograph techniques by developing new computer applications, that allowed ethnomusicologists to read beyond the sound itself and to interpret the ways in which acoustic phenomena represent cultural context.

Characterizing ethnomusicology's disciplinary revolutions was a renewed concern for musical texts, a reinterpretation of culture and its meanings, and a reintroduction of historical methods. Theories from

literary criticism, particularly the processes of music as a symbolic and signifying form of expression, drawn from the work of Jacques Derrida and Michel Foucault, generated new analytical languages for talking about music. Popular music, both as the product of small groups or as globalized world music, increasingly became a postmodern object of ethnomusicological enquiry, with many scholars negotiating with the emerging theories of British and American cultural studies, from Stuart Hall to Arjun Appadurai. Ethnomusicologists also turned to 'new historicism' and other post-structural theories to find the new ways in which music contributed to the construction of history itself (see Blum, Bohlman and Neuman, 1991).

If ethnomusicology's forays through the interdisciplinary terrains of the late 20th century produced quite different types of revolutions, some affording only short-term exchanges across disciplinary borders, others yielding long-term paradigm shifts, the sheer multitude of those forays reveals a dynamic history, one in which experimentation was valued as a means of questioning and challenging the mainstream of musical scholarship on an increasingly global level.

4. Political contexts. The history of ethnomusicology has frequently formed along international ideological faultlines, articulating and, at times, politicizing them. Because scholarship prior to World War II had participated quite fully in colonialism and its appropriation of culture for use and consumption in the West, the field was often unable to extricate itself from the post-colonial fissures forming as new nations achieved independence and distanced themselves from the control of Western nation-states. Colonialist alliances between Western 'Selves' and non-Western 'Others' underwent processes of radical realignment and ethnomusicology itself entered a phase in which it struggled toward institutional centralization when many of those previously studied were calling for resistance to disciplinary centralization according to Western intellectual and academic models. Attracted to the ideological and political issues of the post-colonial world, many ethnomusicologists also confronted the need to reexamine and recast the political motivations that they had inherited from the era of colonial expansion into and representation of the world's cultures.

As post-colonial delineations shifted, so too did ethnomusicology's paradigms. Within European ethnomusicology the fissure between East and West, already a product of the Enlightenment, deepened as the cultural implications of the Cold War became increasingly evident. Eastern European ethnomusicologists remapped musical folklore to reflect regional musical landscapes so that they would constitute new nationalist realities. Supported with resources from national academies of science, ethnomusicologists intensively collected at the local and regional level, assembling an image of the nation based on related, balanced parts (see Elschek, 1991; Nixon, 1998). Eastern European nations came to embody national musics – for example Romanian, Bulgarian or Yugoslav – and the new national musics contributed to the writing of new national histories, such as the 'six centuries of democratic struggle' undergirding the canon of 'folk music' in the German Democratic Republic (Steinitz, 1978). Western European ethnomusicologists, in contrast, frequently eschewed nationalism, albeit for no less ideologically motivated notions about the democracy of music-making. There was relatively little support of ethnomusicological research at the national level, with institutional frameworks both proliferating and fragmenting. The importance of the split between East and West in Cold War ethnomusicology is not to be underestimated, for it also shaped the institutionalization of ethnomusicology at a global professional level, particularly in the history of the International Council for Traditional Music, whose activities, such as conferences in both East and West, sought to bridge the ideological divide separating the regions.

By the 1970s new schisms began to supplant the division between East and West. A palpable geographical shift between North and South, with major divisions between Europe and Africa, and between North and South America, increasingly replacing the divide between East and West. Those who had previously been studied asserted their intellectual right to represent themselves and to do so with methods of their own making and implementation. The power implicit in Western music history and anthropology was subjected to growing scrutiny and criticism. Scholars from Africa and South America, as well as from other areas of emerging economic and political power in the so-called Third World, continued to turn to European and North American ethnomusicology because of opportunities for advanced study, but they insisted on the necessity for new forms of dialogue and exchange that both highlighted the differences between North and South, and charted new, more international historical paths for ethnomusicology.

In the closing decades of the 20th century the explosion of Asian economic power and the implosion of European nationalism again shifted ethnomusicology's paradigms along ideological faultlines. National schools and institutions of ethnomusicology developed in some Asian countries, such as China, Indonesia and Japan. Some Asian ethnomusicologists, such as those in Australia and Japan, drew upon and extended Western models, whereas others, such as those in China and India, turned toward distinctive models of their own, which often represented music history according to indigenous paradigms, often quite devoid of European teleological patterns (see Qureshi, 1991; Wong, 1991). South American and African ethnomusicological histories also took shape and followed distinctive directions in the 1980s and 90s, influenced more by post-colonial responses and even ideological rejection of the West than by the power accrued from global economic expansion.

During the 1990s, particularly in response to the end of the Cold War and periodic economic crises in Asia, the paths along which ethnomusicology's history had formed entered new phases of destabilization and engendered new debates about and challenges to the ways in which the field could study, represent and appropriate world musics. At their core, most debates about who possessed the intellectual capital and political power to study whom remained rooted in historical problems and persistent questions about music and identity. Native American musical scholarship, for example, deepened its stance toward the rights of any scholar to study Native American musical practices. Few questioned the claims that Native American should themselves largely control access to and the representation of their musical practices, but just how non-Native American might work together on ethnomusicological research remained open to question (see Herndon and McLeod, 1981; Diamond and others, 1994)

and spawned new versions of older, historical questions, such as the gendered presence of ethnomusicologists in ethnographic research (Frisbie, 1991).

New ideological schisms, some ontologically more reactionary and others more intellectually radical, formed in the new ethnomusicologies emerging in the 1990s. Some scholars working in the Middle East and in Islamic traditions of the Mediterranean and Central and South Asia, for example, began to argue for approaches that would place musical repertories and practices in more appropriately Islamic categories, reflecting a larger tendency to view Islam as a determining factor in world history and culture. Islamic musics and Islamic ethnomusicology would therefore cut across and even negate the history and geography at the core of Western ethnomusicology, yielding histories of scholarship shaped entirely within their own religious traditions (see al-Faruqi, 1985; Qureshi, 1991).

The critique of African ethnomusicologists levels its attacks at the Western underpinnings of ethnomusicology. Rather than seeking to articulate an overarching category, such as 'Islamic ethnomusicology', African scholars deny the very possibility of an 'African ethnomusicology', decrying the damage such disciplinary categories have unleashed throughout the colonialist presence in Africa and the post-colonialist attempts to redress that presence (see Agawu, 1995; Appiah, 1992; Masolo, 2000). The challenge of the new ethnomusicologies at the end of the 20th century has been to expose old and new ideological faultlines, and to insist that ethnomusicologists recognize and address the politicized paradigms that shape the past, present and future of their field.

5. Institutional strands. As ethnomusicology's distinctiveness and independence as a discipline grew during the second half of the 20th century, educational and scholarly institutions increasingly defined, directed and, to some extent, limited the directions in which ethnomusicology developed. Two general historical directions asserted themselves, one inclusive, the other exclusive: institutions generating the inclusive impetus sought to open methodological boundaries, embrace scholarship from other disciplines and broaden the field of inquiry; more exclusive institutions stressed more rigorous methodological approaches, stressed ethnomusicology's uniqueness and focussed on the growth of ethnomusicology from within. Exclusive institutions generally were more locally or nationally bounded than inclusive institutions.

The most common institutional sites for the development of ethnomusicology were governmental agencies and centres of learning and education. Broadly speaking, the governmental agency furthered research which begins with fieldwork in a field that hypothetically includes an entire population group, provides opportunities for archiving and processing of music from the group, and concludes with some kind of dissemination and return of research material to the group. Governmental agencies range from local arts and humanities councils to academies of science on the national level. These institutions dominate ethnomusicological research in many countries, notably in Central and Eastern Europe, in South America, and in many emerging nations of Africa and Asia, in which governmental agencies are charged with the institutional inculcation of national culture and cultural nationalism.

One of the primary institutional reasons for the international spread of ethnomusicology after World War II was its growing presence as an academic discipline in the university and other institutions of higher education. Teaching posts and research possibilities proliferated rapidly, particularly as the humanities and social sciences in universities throughout the world sought to attract students from other nations. University programmes in ethnomusicology drew a large – and crucial – percentage of their students from areas of the world whose musics were being taught. Especially in the USA, but to some degree also in the UK, Japan, Italy, Austria and West Germany, ethnomusicology became a primarily academic discipline in the 1950s and remained so until the end of the 20th century. During the 1980s and 1990s, university programmes offering advanced training and degrees in ethnomusicology spread to countries throughout the world, often founded by returning scholars, who had received graduate degrees in ethnomusicology from Western universities. Such institutions drew upon Western approaches and methods, but adapted these to local resources and concepts of music and music education.

In the 1980s and 90s institutions within private and business sectors expanded their support of ethnomusicology, particularly as such institutions perceived the possibilities for the mass collection and dissemination of world musics. In the first decades after World War II recording companies, usually small and rarely subsidiaries of transnational conglomerates, sponsored collecting endeavours, among the most notable of which were the Moses Asch's Folkways recordings (Cantwell, 1996; Goldsmith, 1998; McCulloh, 1982) and the UNESCO-sponsored anthologies from countries and regions throughout the world. With the entry into the market of Electra (Nonesuch), Ocora and other international recording companies in the 1960s and 70s, the possibility of marketing musics from the world as 'world music' became increasingly attractive to the private sector. In the 1980s and 90s other areas of the private sector, particularly publishing houses and concert organizers, provided a substantially new and powerful institutional infrastructure for ethnomusicology.

Academies of science, national sound archives and their related agencies transformed their production of sound recordings from formats dedicated to more limited archival and scientific uses to those making more public and commercial dissemination possible. The EU, for example, sponsored nationally-based recording projects among its members that were designed to make regional musics available on CD, thereby emphasizing the EU's concern for regionalism. By the end of the 20th century, new recording technologies, not only CD, but also internet and CD-ROM, stimulated a turn toward historicism as historical recordings, among them the field recordings from the beginning of the 20th century, were rereleased and recontextualized for scholarly and public consumption. Virtually every type of institution, therefore, could sponsor and finance its own recording projects, expanding the availability of sound documents for historical and ethnographic research on local, national and international levels.

The proliferation of new forms of music publishing yielded new contexts for institutionalizing ethnomusicology after World War II. Rather than contributing mosaic pieces to larger histories of music as they had at the

beginning of the century, ethnomusicological monographs became genres that reflected the new forms of research and institutionalization. Scholars used the monograph to represent a music culture as extensively and intensively as possible, with sections devoted to ethnographic detail, transcription, and biographical studies of musicians. The ethnomusicological monograph, therefore, responded to the enjoinder from the critics of comparative musicology to collect more empirical evidence from throughout the world and examine that evidence in greater detail. During the 1960s and 70s, publishing in ethnomusicology shifted focus from series emphasizing area studies to those attempting to embrace the integrity of ethnomusicology as a discipline unto itself. Journals provided venues for ethnomusicologists to present empirical studies, but even more important, the journals introduced a discursive venue for extensive debate about the nature of the discipline and for critical self-reflection about methodology, interdisciplinarity and ethics (for example Merriam, 1977; Gourlay, 1978; Shelemay, 1999). One measure of ethnomusicology's expansion and diversification in the final decades of the 20th century was a parallel increase in the journals devoted primarily to ethnomusicology research (Etzkorn, 1988). In the 1980s and 90s, new publishing venues for reference works in ethnomusicology emerged, usually conceived as encompassing the musics of a nation or region (Stockmann, 1992) or providing encyclopedic coverage of many world musics, as with the *Garland Library of World Music*.

Soon after World War II ethnomusicology entered a phase of extensive professionalization, leading in turn to new possibilities for international contact and the exchange of information and resources. Two scholarly societies, the SOCIETY FOR ETHNOMUSICOLOGY (SEM) and the INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM), have dominated the field's professionalization. The histories of the two societies reveal that they have been more different than alike, for they have responded to the changing nature of ethnomusicology in distinctive ways. The ICTM's conceptualization of music was nationally, rather than internationally, bounded. Many articles in the early volumes of the ICTM's journal were devoted to comprehensive definitions of the folk music in individual countries, replicating in many ways the template of comparative musicology. The term 'folk music' was retained as a designation of the ICTM's official object of study until 1981, despite attempts to redefine that object (Elbourne, 1975). The ICTM has located music as an object at the centre of its discourse, reflecting a European disciplinary preference for musical folklore and the predilection of many scholars to write on their own musics rather than looking beyond their national borders for areas of study. National committees wishing to admit more methodological variety and breadth have occasionally struck out in independent directions, as in the UK and Ireland, with the BRITISH FORUM FOR ETHNOMUSICOLOGY. ICTM conferences have moved from host country to host country, and attendance from all sides of international political conflicts has been facilitated, maintaining the ICTM's emphasis on an international membership and disciplinary inclusivity.

The Society for Ethnomusicology, in contrast, has followed a path shaped by North American ethnomusicologists and institutions. The SEM has concerned itself less with the object of study than with the development of new methodologies and the encouragement of interdisciplinarity between the humanities and the social sciences. In part to redress the American domination of the SEM, European scholars formed the ESEM in the 1980s, which attracted growing numbers of participants to its conferences in the 1990s. The SEM and ICTM together occupied the professional activities of most ethnomusicologists until the end of the 20th century. Together, they heightened the potential of ethnomusicology to include a multitude of approaches to local and world musics, and to musicological and anthropological approaches, making it possible for ethnomusicologists to choose from a broad spectrum of disciplinary methods and institutional alignments.

6. OTHER ETHNOMUSICOLOGIES. Ethnomusicology as a discipline did not escape the post-colonial theories of the final decades of the 20th century, which increasingly criticized the Western intellectual engagement with and appropriation of music cultures elsewhere in the world. Whereas ethnomusicological research reached into more and more places, and a growing number of scholars from non-Western countries received formal ethnomusicological training, directly or indirectly, in Western, especially American, universities, ethnomusicology's virtually ubiquitous presence became the focus of a concern that indigenous traditions of scholarship were repressed or even failed to take shape because of the hegemony of Western ethnomusicology, its institutional structures and the power it wielded in the collection, dissemination and interpretation of the world's music. At issue were questions of ownership: whose music was subjected to ethnomusicological study; by whom and for whom; whose musical resources could be appropriated; to what ends; and whose ethnomusicology should have the right to examine other musics?

By the end of the 20th century such questions had led to an extensive scrutiny of ethnomusicology as a global discipline and had spawned growing forms of intellectual challenge to Western ethnomusicology, chief among them the establishment of new programmes of study and research, which in turn responded to national and regional differences and spurred the emergence of other discourses (see Béhague, 1991; Perlman, 1994; I.K.F. Wong, 1991; Zhang, 1985).

Though many of the 'other ethnomusicologies' were genealogically and institutionally bound to Western ethnomusicology, they largely sought forms of scientific independence that allowed them to forge models for research and teaching appropriate to their own national and local needs. Were, for example, basic ethnomusicological assumptions about the ontology of music sufficient, and were the genres and typologies borrowed from the West productive? Emerging national discourses naturally emphasized the local and the ways in which diverse local traditions collectively represented the nation, usually referred to with categories that juxtaposed traditional music with the nation. Thai music, for example, was privileged in programmes in Thailand (D. Wong, forthcoming).

Whether or not 'folk music' in an Asian national history had meanings parallel to those in Europe was, nonetheless, a different question (Jones, 1995). European musical terminology was itself one of the greatest problems as scholars sought to broaden their scopes (Blum, 1991). Different traditions of pedagogy and concepts of music

history and historiography were equally problematic (Qureshi, 1991). The models borrowed from the field of cultural studies, such as globalization and transnationalism, exacerbated rather than solved the need for intellectual independence, for these models, too, placed non-Western musical traditions in a position subservient to the hegemony of Western economic and cultural power (Slobin, 1993). Articulate performers, such as Sumarsam and Ali Jihad Racy, channeled another type of response, translating indigenous music-making to ethnomusicological discourse.

The most sustained critiques of a global ethnomusicological hegemony have been those from East Asia, South Asia and Africa. Distinctive critiques from South American and Middle Eastern scholars began to crystallize in the 1990s as ethnomusicology established itself more securely in institutions of higher education. It would not be entirely correct to subsume all these critiques and the other scholarly traditions from which they are issuing under the single umbrella of post-colonial response, for they respond to the colonial presence of ethnomusicologists, be it as missionaries, government officials or scholars financed by transnational foundations, in different and distinctive ways. Indian critiques of Western views and methods, for example, take as their point of departure the *longue durée* of an intellectual history of Indian music.

If Indian scholars have been dismissive of Western ethnomusicology, particularly its terminology, scholars in African and China, in contrast, have been sharply oppositional, calling in their extreme forms for a break with Western scholarly approaches. African critiques have coalesced around various forms of post-colonial response, with African scholars consistently drawing attention to the ways in which the terminologies and discourses of African music have been imposed in such ways as to discipline African cultures and thereby to reduce them to a position of subservience (Masolo, 2000). African scholars have debunked commonly-held theories stated by comparative musicologists in the first half of the 20th century, as well as by Africans attempting to construct the pan-African aesthetic and ideology of *négritude*, that there was a larger field of practices that could be subsumed under the single rubric of 'African music'. Whereas many Western concepts, foremost among them the insistence that the basis of African musics was rhythm, imposed primitiveness, thereby racializing African musics, new ethnomusicological voices emphasize the ways in which indigenous concepts challenge the very metaphysics of music on a global scale (Erlmann, 1999).

Chinese ethnomusicologies and ethnomusicologists have tended to be less post-colonial asserting that the ideologies and histories motivating the study of Chinese musics are distinct from those of the West in certain fundamental ways. The historical issues derive not only from the distinctive character of Chinese political and cultural history, but also the nexus of 20th-century ideological conflicts within East Asia itself, such as the interrelations between mainland China, Taiwan and Hong Kong. Ideological and historical issues influence the ways in which, for example, minorities in China are recognized as part of a national culture, or the ways in which religious musical practices have survived in isolation or in highly politicized contexts, be they in mainland China or Taiwan, or even in the extensive Chinese diaspora (Chen, 1999). In a series of articles and internet exchanges, J. Lawrence Witzleben was particularly effective in focusing debates about the direction a Chinese ethnomusicology would need to proceed, so that by the end of the 20th century many new ethnomusicologies were turning to the critiques coming from Chinese scholars as touchstones for their own moves towards independence.

The critique of Western ethnomusicological hegemony did not only have a regional basis in Asia and Africa, but rather it came to unleash new forms of ethnomusicological discourse in Europe and North America. In particular, popular-music studies were empowered to formulate approaches to the study of musics and cultural practices that many believed had been too long neglected by mainstream ethnomusicology. The rise of popular-music studies in the 1980s marked a turn from the privileging of élite non-Western musics, hence, also the colonialist stance of late 20th-century ethnomusicology towards the musical practices of working-class and powerless members of industrialized societies. 'Popular music' did not only assume a new set of ontological meanings, but rather it required substantially new theoretical and ideological approaches, which together informed the journal, *Popular Music*. Much scholarship devoted to popular music, therefore, took shape outside mainstream ethnomusicological discourse, and it came to challenge ethnomusicology through its more broadly based and inclusive methodologies that allowed scholars to investigate popular musics within the global context of late 20th-century transnationalism.

One of the most striking characteristics of ethnomusicology's development in the closing decades of the 20th century is that ethnomusicologists took the challenges to their disciplinary hegemony seriously, seeking to address many of the issues raised by other ethnomusicologists. By responding to the critiques of the emerging other ethnomusicologies, the discipline maintained one of its fundamental tenets, that of inclusivity. Indeed, if that inclusivity had historically also provided one of the components of the discipline's hegemony and expansion together with colonial histories, it also opened ethnomusicology's discursive borders at the end of the 20th century, stimulating many scholars to look outward and to attempt to grapple with the challenges to the discipline rather than looking inward to buttress the approaches and methodologies that the critiques were actively trying to dismantle.

7. Unitary field or cluster of disciplines? In the mid-1990s, at the moment of its most extensive presence in the global study of music and of its greatest influence on the shaping of an interdisciplinary musical scholarship, ethnomusicology became the focus of a chorus of criticism calling for a renaming of the discipline. There was no single motivation for the call to rename the discipline, but rather the call itself signalled that a crucial historiographic juncture had been reached, a shift in paradigms, if not a moment of disciplinary rupture and revolution, paradoxically following on the heels of the discipline's most widely acknowledged successes. There was also no single term that won overwhelming support, or that really solved the problems that the call for renaming the discipline identified.

A younger generation of North American ethnomusicologists claimed that 'ethnomusicology' misrepresented their own disciplinary training, suggesting that the discipline was merely a subdiscipline of a larger musicology. The methods employed in new studies of popular

music or drawn from cultural studies were not, so they claimed, primarily musicological. There was a further argument that ethnomusicology, as the discipline devoted to 'ethnic groups' and all musical cultures and subcultures, should be charged with the brief of studying all musics – folk, popular, classical, Western, non-Western, ect. In contrast, other critics claimed that ethnomusicology had increasingly turned inward because of its successes, making it more exclusive and deflecting the reflexive turn that had inspired the generations after World War II. Feminist and post-colonial theories, so this critique held, have slipped to only secondary significance as ethnomusicology strove to strengthen its institutional and political structures.

The most arresting call for renaming the field came from traditions that had taken shape outside Europe and North America, in economically developing countries and in the emerging discourses and academic traditions of the so-called Third World. The name 'ethnomusicology', so these critics decried, had too long represented a skewed distribution of power between Western musical scholarship and the cultures whose music it studied and appropriated. By retaining the name of their discipline, ethnomusicologists had also failed to question the historical split between Europe and its others, between industrialized nations and economically disadvantaged nations, and between music cultures formed by history and the people who had been denied history.

Various names were proposed as replacements for 'ethnomusicology', for example, 'cultural musicology' or 'musical anthropology' or, in the spirit of Charles Seeger, simply 'musicology', but there was virtually no agreement that any of these solved the range of problems cited in the critique levelled against 'ethnomusicology'. In the late 1990s the debate intensified, and it unleashed a new and productive discourse about the nature of ethnomusicology's methods and its goals as a discipline and field. The debates clustered around the question: was ethnomusicology a unitary field, or was it a cluster of disciplines? On the one hand, ethnomusicology at century's end increasingly claimed the disciplinary structures of a unitary field, a canon of theory and methods, and publications and programmes of advanced study that undergirded these. National and international scholarly societies and a palpable presence in public debates about globalization and transnational cultural capital also lent ethnomusicology strength as a unified and central field. On the other hand, the more centralized the field became, the more difficult it had become to embrace diverse ontologies of music and methodologies of musical scholarship. As a centralized field, ethnomusicology was only tentatively dealing with the political and cultural realignments following the end of the Cold War in 1989. It was left to local and national efforts to deal with many of the challenges of a post-Cold War, postmodern world, such as continuing civil strife in Eastern Europe and South and South-east Asia. To the more politically progressive scholars of the 1990s, ethnomusicology seemed too encumbered by its growth and successes to engage critically and actively with the presence of music in the rising tide of racism and nationalism.

By the end of the 20th century the question remained open as to whether the new – or renewed – debates about the discipline's name were symptomatic of a change in the central core of the discipline. Whereas the debates might have been contradicted by the growth of ethnomusicology in institutions internationally, there were more fundamental historiographical questions than the challenge to the name itself. Did 'music' really remain the central object of ethnomusicological study, especially given the challenges of ethnomusicology to the limits of representation in a postmodern age? Would the institutional structures that supported the sea changes in the second half of the 20th century be those that provided the basis of ethnomusicology in the 21st? Would the cluster of scientific discourses embraced by ethnomusicologists change in fundamental ways? Would ethnomusicology really expand into new public spheres with the potential to bring about a major change in its language and political responsibilites, for instance, with the growth of the 'world music industry'?

The period in ethnomusicology's intellectual history from 1945 to the end of the 20th century began with the challenge posed by renaming the discipline so that it would best represent a group of disciplines and scientific practices in the humanities and social sciences, and it concluded with the same challenge. Among the debates that generated responses to that challenge, few were characterized by a hardened stance that ethnomusicology was a single discipline whose defenses needed to be strengthened to fend off those malcontents who would strike at its very heart, symbolized by the name ethnomusicology. The persistence and vitality of the challenge to the discipline's names, be they 'comparative musicology', 'the anthropology of music' or 'ethnomusicology', revealed that ethnomusicology did not locate a single object at its centre, nor did it rely on a core of tools that all ethnomusicologists needed to acquire in order to command a common body of knowledge.

At the end of the 20th century, ethnomusicology remained a discipline openly willing to pose new questions, to embrace different and diverse methodologies, and to break with tradition when required by the empirical evidence. The paradigm shifts and radical reformulation of ethnomusicology in the decade after World War II had become normative by the end of the century, empowering ethnomusicology as a cluster of disciplines, discourses and scholars, challenged rather than fettered by the symbolic baggage of a name, to respond to the ever-changing meaning and presence of music on the world's contested cultural landscapes at the turn of the century.

IV. Contemporary theoretical issues

1. Theory and culture. 2. Communities and their musics. 3. Ethnicity. 4. Nationalism. 5. Diasporas and globalization. 6. Race. 7. Sexuality and gender. 8. New historicism. 9. Practice theory. 10. Music theory and analysis.

1. Theory and culture. Summarizing ethnomusicological theory, following Nettl (1983), as 'the study of music in and as culture' is no longer a straightforward matter. The classical Enlightenment notion of theory, as modular, testable and preferably verbal abstraction, articulated from an all-seeing distance is itself subject to serious epistemological and methodological doubt. In an important sense, ethnomusicologists might be described as living in a post-theoretical environment, one shared by many in the social sciences and humanities. 'Post-theoreticism' is of course itself a theoretical condition. The recursive nature of this enterprise has often been noted, in music studies and elsewhere. Doubt and

scepticism as to the very possibility of theory have initiated inquiry into the historical and political conditions of ethnomusicological theory, reflexive attention to fieldwork practice, and vigorous consideration of alternative modes of ethnographic expression, written, recorded, filmed, staged or displayed (for examples of experimental ethnographic writing, see Coplan, 1994, Kisliuk, 1997; on biography, see Danielson, 1997; on film, see Baily, 1986; on recording, see Zemp, 1996; on museum ethnography, see Simpson, 1996).

One might also ask whether the culture concept still serves as a unifying rubric for ethnomusicological research. Many other scholarly traditions are now also involved in investigating music 'in and as culture'. The culture rubric also fails to define the work of many ethnomusicologists. This is particularly so in Britain and France, where culture has not been the overriding theoretical precept, and in Germany, where the culture concept has been substantially discredited by its appropriation by Nazism. The buoyant state of the US university system and university presses has done much to spread North American culturalogical models of ethnomusicological research, but this is far from being the whole story. In recent decades, the culture concept has come under sustained hitorical critique. The term culture emerged, as Elias pointed out, in a process of sociogenesis following the assembly of the German nation-state in the period following the Thirty Years War, separating the courtly, French-speaking nobility from an emerging German-speaking middle-class intelligentsia (Elias, 1982). In this context Kultur referred to a process of self-making and 'inner' achievement, as opposed to the 'outer' formalities of courtly etiquette and behavioural form. For Herder and those who followed him in 18th-century Germany and elsewhere in Europe, Civilization connected the individual to universal norms, while Culture was the incommensurable property of groups and, more specifically, nations. In this sense the history of the 'culture' concept was inextricably bound up with the history of the characteristic institutional forms of modernity itself. Critiques of modernity in recent decades have almost necessarily implied a critique of the notion of culture itself.

Ethnomusicological understandings of music culture have often been criticized in precisely these terms. Ethnomusicologists have indeed been inclined to ignore or downplay the problematic relationship of culturalism with the self-interested pronouncements of colonial and post-colonial elites. They have also often failed to understand and sufficiently distance themselves from the baggage of an Enlightenment rationalism in which European and non-European 'others' are simply there as examples or 'cases' for classification according to metropolitan criteria. Ethnography in this mode purports to provide connections and an inclusive framework for analysis, but often reifies, abstracting texts from contexts, enabling commodification and other forms of exploitation. Culturalism relies on the myth of insider knowledge as providing the only relevant terms for grasping the particularities of meaning and expression in a given community, but, ironically, fieldwork interlocutors are rarely granted the status of co-authors of ethnographic knowledge, and too often consigned to muted oblivion as exemplars, illustrations and, occasionally, statistics. Criticism of ethnomusicological theory and practice has often been expressed in these terms from outside the discipline, but similar concerns have been articulated by practicing ethnomusicologists for some time (Keil, 1991; Guilbault, 1993; Waterman, 1990).

So, it is legitimate to ask whether 'culture' continues to serve as a useful anchor for ethnomusicological theory. On the one hand, ethnomusicologists brought up in the culturalist traditions are increasingly sensitive to the limitations of the term. They are more attentive to critical voices from within cultural studies and the sociology of culture, and more aware of traditions of studying other musics in which 'culture' is not central. Hyphenated formulations such as 'socio-cultural' draw attention to the need to transcend the local in analysis, and to understand social and historical forces which may lie outside the field of vision of local actors, and the organizing, meaning-making, structuring capacities of these local actors in constant dialectical interplay. On the other hand, the notion of culture has often nurtured radical activism by and for the sake of minority, peripheral or disadvantaged groups, in ways which have become increasingly attentive to problems of interest, agency, voice and the unwitting perpetuation of metropolitan stereotypes. The very notion of African American 'culture', as articulated by Boas and Herskovits in the early and middle years of the 20th century, played a role in the civil rights movement in the USA. Today, notions of 'strategic essentialism', articulate a variety of global subaltern alliances, temporary affective bonds of shared political destiny, in culturalist terms. As Weiner puts it: 'culture is no longer a place or a group to be studied. Culture, as it is being used by many others, is about political rights and nation-building. It is also about attempts by third-world groups to fight off the domination of transnational economic policies that destroy these emergent rights as they establish their own nation-states' (Weiner, 1995). The idea of cultural critique as a form of political engagement is still very much alive in contemporary ethnomusicological writing. In this partial and strategic sense the notion of 'music in and as culture' might continue to generate productive questions.

2. Communities and their musics. From rituals involving intense face-to-face interaction to situations of electronically mediated dispersal, ethnomusicologists continue to be driven by a fascination with the socially integrative effects of music and dance. Social anthropologists have stressed the functional and structural properties of music and dance in terms which have generally owed much to Durkheim's discussion of effervescence (Durkheim, 1915). Ethnomusicological theorists of the role of music and dance in constructing imagined communities (Anderson, 1983) in situations of wide spatial dispersal have stressed the dynamics of specific media systems, from cassette to the web, with some stress on the radical possibilities for self-imagining and mobilization that these media open up. In different ways, all of these writers perceive music and dance as a kind of 'deep sociality' (Finnegan, 1992), engendering a vital sense of community, of participation and affective bond.

A distinctive ethnomusicological contribution from within this line of inquiry has been directed at the question of how music, as opposed to or in relationship with other activities, achieves this task. Music clearly plays an important role in symbolizing community, expressing and structuring the relationship of parts to wholes, male to

female, tradition to modernity, self to collectivity (e.g. Mitchell, 1956 on the Kalela dance; Mach, 1994 on national anthems; Sugarman, 1997 on gender). Communities undoubtedly recognize themselves as such in their music making, and constitute themselves through and around this recognition. But music-making and dance do more than express or symbolize processes taking place elsewhere in the social structure, as indicated by the considerable surplus of affect they generate in performance. As Blacking's ethnomusicology constantly stressed, music-making is often itself the primary context in which a community reproduces and transforms itself: the Venda Tschikona dance was, for example, the only event at which Venda came together as an entire community. Musical principles in more isolated and socially fragmented musical genres all revealed, on analysis, significant examples of primary modelling systems which organized and informed significant aspects of Venda collective life. This insight has been extensively elaborated in tribal, 'enclave' societies on the far peripheries of nation-states (Seeger, 1987, Parkes, 1994), in situations of migrancy and diaspora, whether within or outside the nation-state (Sugarman, 1997; Bohlman, 1991), and in urban subcultures (Reily, 1992; Baumann, 1990). It continues to challenge and inspire a great deal of contemporary ethnomusicological thinking. Its Durkheimian roots continue to be evident.

For Charles Keil, music brings people together through 'participatory discrepancies'. The theory of participatory discrepancy also draws on a reading of Durkheimian effervescence: participation takes place in 'collective mental states of extreme emotional intensity, in which representation is as yet undifferentiated from the movements and actions which make the communion towards which it tends a reality to the group. Their participation is so effectively lived that it is not yet properly imagined' (Durkheim, quoted in Keil, 1994). Slight deviations in timbre and pulse, such as give rise to the particular styles and sounds of jazz or polka drummers, or the overlapping and slightly discrepant textures of the trumpets and shawms used in Tibetan monastic music generate the performative ebb and flow, the groove which is central to communal musics. The task of socio-musical analysis is then one of comprehending, and finding some means of representing, just how such discrepancies operate in relation to meaning and feeling in a given musical context. Whether or not western musical transcription and analysis can adequately engage with these discrepancies, often located in minute details of rhythmic and timbral inflection, and whether or not the process simply reinscribes traditional assumptions rooted in grammar-based music theory, is open to discussion.

Bernard Lortat-Jacob discusses the centrality of music in the production of community in highland Berber festivities in the High Atlas in Morocco (see Lortat-Jacob, 1994, for a comparative analysis in relation to community festivity in Sardinia and Romania). In this situation, good music is good festivity, and vice-versa. No distinction is really possible, despite a minimal level of functional differentiation of musicians and other festival-goers. Analysis of the event, and the collective *ahwash* in particular, demonstrates not only a complex process of interaction among the participating drummers and singers, but a musical process of the progressive acceleration, expansion and displacement of internal elements within a rhythmic figure over the course of the performance. This sensuous texturing of the event achieves an effervescence which is central to the festivity, and its role in reproducing highland Berber life, not only as an image, but also as the very practice of Berber sociality. Processes of effervescence, solidarity and collective representation are thus mutually constituting and defining. Lortat-Jacob (1994) suggests a continuum between festivities (such as those of the Berber highlands) which rely on internally generated community mechanisms, and those which rely on others, both for musical services, and as a symbolic site of otherness through which community identity and a sense of self is configured. This shift, from homeostatic mechanisms for reproducing communities to the unstable and unruly dynamics of constructing selves through the medium of others, is revealing. Ethnomusicology in the last ten years of the 20th century was, indeed, absorbed by the question of difference, particularly in relation to matters of ethnicity, nation, race, gender and sexuality. It has also reflexively generated concern with the ways in which the discipline of ethnomusicology itself constructs difference, and the consequences of this process.

3. Ethnicity. Since the 1960s, anthropologists have been inclined to think of ethnicity as a process of categorization producing social and cultural difference. For many ethnomusicologists, this has shifted the emphasis from the production of homologies linking a specific social structure with a specific musical style, to thinking about musical style as a way of producing difference in a more complex and plural ensemble of social relationships. It also initiates an inquiry into the power relations that structure such relationships. The presence of powerful 'difference producers' in a given social space has fundamental implications for those whose means of representation are less powerful. The relatively powerless see themselves partially through the eyes of the relatively powerful. The extent of this 'partiality' is variable and crucial to cultural analysis; it also frames the political and cultural consequences of powerlessness in significant ways. Attention to the production of difference in cultural analysis has been accompanied by parallel attention to the question of representation. Theories of articulation and mediation (see Guilbault, 1997), drawing particularly on the work of Stuart Hall (e.g. see Hall, 1986), have problematized homology theories positing a one-on-one connection between social structure and cultural morphology. Musical performance is increasingly seen as a space in which meanings are generated, and not simply 'reflected'; 'ethnic' markers, like any other, are the negotiated products of multiple, labile, and historically constituted processes of difference making. They operate upon social space, and do not simply reflect differences already 'there' (on the performative turn in ethnicity studies, see Stokes, 1994).

A general interest in matters of ethnicity has raised questions about the relationships between academic ethnomusicology and forms of musical research, cultural activism and writing being pursued outside the academy. On the one hand, it has sharpened the focus on the disjunction between the deconstructive project, in which identities are shown to be relative, historically mobile and culturally constructed, and the demands of political struggle outside of universities, in which research and writing are geared to the strategic tasks of rendering old myths suitable and usable for contemporary political

struggle. The issue is sharply focussed in the British Isles, for example, around questions of revisionism and Celtic nationalisms (see Chapman, 1994, for an ethnomusicological angle), and more generally in post-colonial critique. It has also sharpened, and rendered substantially more complex, distinctions between ethnomusicological writing in first world capitalist democracies, and that in parts of the world, notably sout-east Europe, where academic ethnomusicological production is closely identified with nation-building processes or with related resistance struggles (Pettan, 1998). Global habits of attention to metropolitan theoretical trends have disseminated various forms of deconstructive historicism theory widely. These have been brought 'back' to the Euro-American metropolis by scholars (among whom Edward Said, Homi Bhabha and Gayatri Spivak are pre-eminent) who received their intellectual formation elsewhere, nuanced by a keen sense of colonial continuities in the post-colonial world, and the imperatives of establishing a coherent politics in the face of this. The extent to which post-colonial theory has succeeded in doing so, or has, on the contrary, weakened the basis of collective political action, and allowed Euro-America to appropriate and export yet another valuable commodity ('radical theory') to the 'third world' is sharply debated. Ethnomusicologists are of necessity increasingly sensitive to these kinds of dilemmas. They assume a sharp focus in relation to questions surrounding nationalism.

4. NATIONALISM. The history of the culture concept and that of the nation-state are entangled. The difficulty of distinguishing an object of study, 'the nation', from the very tools of analysis we might use to define and critique such an object (historicism, the culture concept, ethnography and so forth) renders critical intellectual engagement a complex and reflexive project. At the same time, 'globalization', which means in practice the hegemony of norms and values associated with some of the largest and most powerful nations across much of the world, has recast nationalism as a language of resistance on the part of those excluded from its apparent benefits. This is the case whether nationalism is harnessed by the nation-state apparatus itself or by subaltern elements within it. Critical thinking in western Europe, responding to the break-up of Yugoslavia and the re-unification of Germany in the 1990s, has addressed both the apparent 'exceptionally' of ethno-nationalist violence and the counter-intuitive possibilities of 'good nationalism'. One of the compelling difficulties in thinking about nationalism, for ethnomusicologists and others, remains one of taking a persistent and disturbing issue seriously.

Ethnomusicologists have responded in four different ways to nationalism's increased prominence as a political issue in the later 1980s and 1990s, all of which continue to bear strongly on research. Firstly, inspired by Hobsbawm and Ranger's notion of nation-states as 'invented traditions' (Hobsbawm and Ranger, 1983) and Anderson's analysis of the relationship between print-capitalism and the emergence of national 'imagined communities' (Anderson, 1983), ethnomusicologists have attended to the ways in which national musics have participated in the construction of a national imaginary, with some stress on the artificiality and alien nature of the musical elements that were assembled to constitute new national styles. Others have consistently stressed the class dynamics of the encounter between bourgeois nationalists and their working-class or regional others.

Secondly, the post-colonial dynamics of nation-state building have been the object of sustained analyses by a number of ethnomusicologists. The inheritance of colonial constructions of colonized others has been hard and in some cases impossible to shake off. As Fanon suggested, post-colonial élites have been haunted by ambivalent desires and interests which have in some senses bound them more closely to their former colonial masters than did the colonial system itself. The pervasive contours of colonial thinking have been traced in the analysis of national musics from the Eurocentric aspirations of the Cairo congress of 1932 and the paternalism of French orientalists in North Africa, to versions of French metropolitan Noirisme in the Francophone Caribbean. Colonial contours may also be perceived in reverse in post-colonial nation-states. In West Africa, British colonial élites developed cultural policies which were explicitly designed to counter creolism; on the one hand the British colonial administration worked through 'native' administrations of their own making, and on the other existing creole élites in West African cities constituted a powerful threat to colonial trading interests. 'Creolism' in this sense became as much a colonial construction, albeit a negative one, as nativism. Post-colonial West Africa's turn to creole cultural forms as the new language of national identity involved some strategic selections which demand understanding in terms of the jockeying for power on the part of certain élites at the expense of others, but which also speak powerfully of the continuity of colonial ethnic categories in the construction of new nationalisms.

Thirdly, ethnomusicologists have attended to the processes of othering involved in national culture construction. This approach has characteristically assessed the process of national music culture building in terms of the construction of difference, in which the desired ethnic constitution of the nation-state is conflated with notions of modernity. Others are 'othered' according not only to their perceived spatial distance from national centres, but to their remoteness from modern national temporality. The musical signification of communities that are held to be pleasure-loving or 'easy-going', from a metropolitan perspective, registers the characteristic ambivalences of these formulations. Indeed, ambivalence is a vital component of the pleasures and desires associated with them: they generate a certain frisson of difference, but under controlled and regulated conditions. The extent and nature of this supervision in states with strong traditions of socio-cultural engineering varies from the quiet encouragement to the partial acknowledgment of transnational and Diaspora musics produced elsewhere, outside of nation-state control. Studies of the quasi-exclusion of orientalized others in a variety of Eastern European and Middle Eastern situations (e.g. Rasmussen, 1996, Stokes, 1992, Buchanan, 1996, Rice, 1994), and of Black others in the Caribbean (e.g. Wade, 1998, Averill, 1997, Guilbault, 1993, Pacini-Hernandez, 1995, Austerlitz, 1997) characterize this approach. Such approaches have a dual focus, on both the dynamics of national-musical construction, and on the related dynamics of subaltern popular musical styles.

These forms of 'othering' implicit or explicitly connected to the development of a national-culture are closely related to population movements both within and outside of nation-state boundaries. Nationalism, understood as a temporary holding-form for capital accumulation, has

articulated forms of industrial expansion which have generated import-substituting industrial expansion, in particular the mechanization and capitalization of agriculture, which, in turn, have provoked huge movements from rural areas to cities. The ideological and 'economic' dynamics of the situation are impossible to disentangle. Migrant music making is simultaneously the product of an ideological process of self-fashioning (as modern citizen-subjects, increasingly with a global frame of reference) and the effort to organize and in some cases exploit self-sustaining bases for communal life on the part of rural-urban migrants. A substantial literature has concerned itself with rural-urban migrant musics, from questions of before-after social change and processes of cultural transformation, to investigations of the ways in which 'the rural' is fantasized and the object of ideological manipulation on the part of music industries, national élites and migrants themselves. If there has been a shift in this kind of literature in recent years, it has been from a national to an increasingly transnational frame.

5. Diasporas and globalization. The most conspicuous population movements at the end of the 20th century are transnational, and identity strategies on the part of migrants increasingly revolve around transnational parameters. While intra-national labour-migrant movements have not necessarily declined, and in fact are in some circumstances being increased by global and transnational trends, transnational movements, for ethnomusicologists, have been conspicuous, close to home, and also associated with newer and more pressing theoretical paradigms. These have been concerned particularly with race, diaspora and globalization.

The accelerated global flow of labour, capital and culture has informed related lines of inquiry into Diasporas and other varieties of 'travelling culture' (Clifford, 1992). While an earlier migration literature tended to stress before-after patterns of assimilation and acculturation in accordance with modernization theory paradigms, contemporary theories of music in diaspora elaborate the cultural ambivalences of return, subalternity in host societies, and the forging of transnational strategic alliances, as illustrated by the appropriation of black expressive culture among many North Africans in France and Turks in Germany (Gross, McMurray and Swedenburg, 1997). Travelling culture theorists conceptualize migrancy as a paradigmatic postmodern condition (see in particular Clifford, 1992) initiating a significant critique of cultural theory predicated on bounded culture areas, nationalism chief among them. In the light of such theories, ethnomusicological attention to music in conspicuous sites of movement (tourism or pilgrimage, for example), or in the lives of 'travellers' (Jews, Roma) invites consideration of the more or less violent historical processes through which travellers are marginalized and 'othered' and through which notions of bounded and authentic culture are summoned into existence, policed and maintained (Bohlman, 1993; Silverman, 1996).

Successive micro-electronics revolutions (from the transistor to the silicon chip and the web) have had an incalculable impact on mass media dissemination in the latter part of the 20th century. The movement of mass mediated musical genres across the world constitutes an inescapable fact for ethnomusicologists. It also marks a productive moment of engagement of ethnomusicological theory with mass media and, more recently, globalization theory. One product of this has been a stress on the incapacity of nation-state systems to generate coherent national musical systems in the face of musics which rely on micro-electronic systems of reproduction that lie largely outside of their control (Manuel, 1993), and on trans- or multi-national sites of production (Rice, 1994, Virolle, 1995). The idea that the nation-state is no longer capable of intervening meaningfully in the production of meaning is, however, increasingly being challenged. Indeed, in the face of global *laissez-faire* capitalism, nation-states and national media policies are increasingly seen by the European social-democratic left as offering some hope for cultural democracy and diversity.

Globalization theory has sought new terms for understanding global cultural production. Appadurai's terminology of ethnoscapes, technoscapes, finanscapes and mediascapes (Appadurai, 1996) has been particularly significant for a number of ethnomusicologists and popular music scholars. Slobin draws on Appadurai's terminology to grasp new relationships between global supercultures, subcultures and intercultures (Slobin, 1993). In a fractal landscape of potentially infinite regress, global forces produce 'micromusics', that is, endlessly varied local and localizing particularities. The term 'culture', unhitched from its national moorings, assumes different forms. Culture is, in this context, provisional, reflexive and mediated. It is no longer the semi-invisible ground of being and belonging, but a site of manipulable and malleable self-fashioning, in which the boundaries of this self are constantly open to question and negotiation. Hybridity and creolism are crucial aspects of global cultural consciousness, not in the sense that their origins are 'no longer' pure (since no culture's origins are or can be), but in the sense that they engender new forms of relativizing self-consciousness, of being neither here nor there, 'us' or 'them', but being in-between, in a 'third space' (Bhabha, 1994). The possibilities that these conceptualizations offer for a radical politics have been keenly debated in post-colonial theory; ethnomusicologists have approached hybridity and creolism in terms of the opportunities they afford for re-thinking bounded entities by stressing their relational character and their capacity to undermine essentializing cultural strategies. They join others in suggesting that music offers peculiar opportunities for re-configuring identities.

For others, globalization is understood as an advanced phase of capital accumulation in accounts which stress either continuities with the colonial past, or the radical new demands of information-based economies. Crucial to this kind of understanding is an argument rooted in Marxian dialectics and directed against modernization theory. In varieties of modernization theory, capitalism is commonly perceived to advance by encountering others as it expands across time and space, and then by subordinating them to its own disciplines and imperatives. The dialectical argument emphasizes capitalism's production of otherness from within. This propensity to produce and model otherness is a crucial aspect of capitalism's restless energy and the West's global expansion, as a large historical and anthropological literature on the mid-19th-century world fairs has emphasized. What was represented was not so important as the fact of representation; a representational system, which referred ultimately only to itself and its own representational powers, derived its formidable energy from this fact. Reality becomes an

'effect' sustained by all manner of trickery, and all representation represents is yet other domains of representation, in an endless chain of 'hyperreal' signification. This forms the background to some influential critiques of the world music industry by ethnomusicologists (e.g. see Erlmann, 1996), in which Otherness is fetishized, modelled and packaged according to the demands of the first world culture industry system. Far from marking a new hegemony of the periphery, world music, some argue, marks a more decisive phase in the hegemony of the centre. The ethnomusicological task is simply one of determining the relationships between different sites and centres of production. In both scenarios, 'culture' assumes strategic and instrumental forms; the culturalist assumption that cultural morphologies provide a relatively transparent window onto 'forms of life' is substantially problematized.

6. RACE. Race is often distinguished from ethnicity in terms of the supposedly voluntaristic qualities of the latter and the coerced and imposed qualities of the former. This perspective predominates in US based scholarship, where it marks a clear distinction between hegemonic and subaltern identities, and responds to the ongoing legacy of slavery and the civil rights movement within the USA. Theories of ethnicity in Europe are less inclined to make such distinctions. The radical political movements of the 1960s were, in Europe, more directly concerned with decolonization in Africa; the rights of minorities 'at home' were a lesser issue. All ethnicities, in most European writings on the subject, are marked by greater or lesser degrees of power on the part of the various parties involved in the production of difference. The terms 'race' and 'ethnicity' are often used interchangably.

On both sides of the Atlantic, however, critics have argued that the brutal dislocations of slavery and colonial encounter have played central, if buried, roles in the emergence of western Enlightenment reason and the paradigmatic forms of modernity associated with it. 'Reason', then, becomes a highly problematic tool in the analysis of 'race', which has generated a double discourse in response. One side of this is an appeal to Enlightenment reason: racial discourse is irrational, and has no place in a just and democratic society. Critics stress that the Enlightenment was built on the back of slavery; reason itself, conceived in Enlightenment terms, is tainted by western self-interest. On the other side lies an appeal to primordial African identities and a rejection *tout court* of western Enlightenment rationality. These however suppress the varieties of post-slavery experience, and the possibilities of framing reasonable, democratic and plural cultural futures in the diaspora. They also appeal to a language of retentions, which is either explicitly used as a means of evaluating the authenticity of a wide range of African-derived New World musics, from blues to jazz, or used more generally as a means of identifying the particularity of black American experience.

Black cultural and literary criticism has devoted considerable energy to developing forms of critique that can engage more productively with this either/or choice; writing in these theoretical traditions has had an increasing impact on ethnomusicologists and others involved in the study of black musics. Ethnomusicologists have responded to the question of African retentions with considerable caution, however. For some, Afrocentrism remains an obstacle to critical understanding, tending to reproduce the very system it sets out to subvert. A number of more empirically driven studies have focussed on the large variety of musical genres that an Afrocentric canon has excluded, for example the music of the Harlem Renaissance. For others, the notion of African 'retentions' has some strategic value, principally as a kind of deconstructive irritant to the pretensions of Enlightenment rationality.

Poststructuralist critique has addressed the problem of race primarily as 'a pernicious act of language' (Gates, 1985). Seen as language, of a particularly unstable and unexpectedly creative kind, the question of race becomes one of comprehending black cultural experience in terms of 'literary' techniques, in the widest possible sense, particularly those associated with troping and 'signifying', understood as a form of destabilizing, critical repetition and intertextuality. The theory has been applied extensively to jazz, rock and pop. A more sociological angle on this genre of theory has been provided by George Lipsitz, who sees in black expressive cultural style, and music in particular, an increasingly globalized language of resistance and subversion, connecting subaltern groups in the first world metropoles to form new majoritarian forms of radical consciousness (Lipsitz, 1994). The point amplifies and globalizes one made somewhat earlier in British subcultural theory.

Paul Gilroy's Black Atlantic thesis has been particularly influential. Gilroy situates his argument dialectically between enlightenment appeals to non-racial reason, and Afrocentrism. The former is disabled through its suppression of its racial undertow; the latter occludes the varieties of black experience, as though African styles 'survive' in the present without bearing any of the marks of their complex mediation through non-black expressive styles. Reasoned critique, which draws on and embraces its suppressed and racialized past, provides the possibility of movement away from this sterile binarism. For this purpose, Gilroy draws on Du Bois's influential formulation of 'double consciousness', '(that) sense of always looking at one's self through the eyes of others', as Du Bois wrote in 1903 to initiate this dialectical movement, concentrating principally on writers (such as Du Bois) who have dealt creatively with this 'doubleness' and, more generally, the movement of African and African expressive styles as they cross and re-cross the Atlantic. Gilroy concludes by stressing the significance of music as a space affording particular expressive possibilities.

Gilroy's Black Atlantic thesis is not ultimately incompatible with a certain form of Boasian culturalism as developed by Melville Herskovits, and later by ethnomusicologists such as Charles Keil (1991). This specifically addressed 'culture of poverty' and 'poverty of culture' arguments about African American ghetto life. For conservative theorists, African Americans were caught between cultures, but could not be described as possessing their own. Anthropologists in the USA devoted considerable energies to debunking such claims, and did so in ways which stressed forms of cultural creativity in the New World diaspora which developed African 'retentions', rather than endlessly looking back and referring to them. More specifically, Gilroy's attention to the Atlantic as a site of crossings, mediations and exchanges, draws on and stimulates a detailed and thorough consideration of the movements of African derived popular musics 'back to Africa', both in the form of autobiographies of

musicians who have risen to fame on the back of the world music industry, and in ethnomusicological writing attentive to the complex global movements of black popular musical styles in various parts of Africa (see Collins, 1992, Waterman, 1990, Erlmann, 1991). The prospects for ethnomusicological theory might usefully be considered in the light not only of productive dialogue with academic cultural theory elsewhere, but also with a significant body of non-academic writing on global popular genres for a non-academic audience.

7. Sexuality and gender. Gender has been a pressing and extremely long-standing issue in ethnomusicological research. A substantial body of writing now exists, detailing women's musical worlds (Doubleday, 1988), the musical production of gendered ideologies (Sugarman, 1997), and problems of male bias in matters of documentation and interpretation (e.g. Keeling, 1989). The radical energies which informed feminism and gender studies in the 1970s and 80s have been largely transformed into questions about sexuality in the 1990s. Though often conflated, movement from the one to the other contains both significant continuities and breaks. Both are concerned with the assumption of the universal Enlightenment subject on which significant areas of musicological history writing and analysis continue to operate. Both critique the gendered and heteronormative nature of Enlightenment modernity, and do so through simultaneously documenting areas of cultural experience hidden or 'muted' (Ardener, 1989) by these normative processes, and, reflexively, by considering the disciplinary mechanisms which constitute this muting. Both are thus concerned with the construction of alterities, a concern which connects gender and sexuality issues to the broader questions of identity discussed above, and implicates questions of gender and sexuality with questions of ethnicity and race. In both cases, gender and sexuality have characteristically been seen as cultural constructions with profound ideological ramifications; attempts to ground these differences in nature (understood biologically) are usually understood by both feminists and Queer theorists as part of a more general problem of ideological obfuscation, itself demanding critical attention.

Gender theorists have understood sexuality as constitutive of gendered norms. Anthropologists of the Mediterranean in the 1960s and 1970s were among the first to look consistently at the construction of masculinity in this light. This partially accounts for the fact that some of the first studies of musical genres to explicitly thematize the cultural construction of masculinity have been concerned with the Mediterranean area; Robert Walser's study of Heavy Metal constitutes an analogous move in relation to a popular music genre in North America (Walser, 1993). This focus on the unstable dynamics of the sexual and gendered 'centre', and the anxiety-laden work involved in making it less so, link traditional concerns of gender theory with Queer theory's more radical point of departure.

Queer theory has drawn more directly on Freudian and Lacanian psychoanalytical theory, and separates the question of gender from the question of sexuality. In this respect it has marked a break with the kind of cultural constructivism which typified an earlier moment of feminist writing in ethnomusicology (and the social sciences and humanities in general). Lacanian theory sees mechanisms of identification as a disruptive process. The linguistic signs through which identities are constructed are seen by Lacanian theorists as inherently unstable, never fully able to exclude 'always-already' present others from the self, and always prone to being undone by their own work of identity construction. It has stressed investments of pleasure and desire in the processes of identification, a move which addresses the spectre of violence which haunts the work of gendered, sexual and ethnic identification, particularly when these forms of identification bolster one another. But it also stresses the playful ambivalence of signs of identity, and reads texts against the grain to release hidden or repressed readings. Queer theory has initiated significant conversations between musicologists and ethnomusicologists who have a similar critical interest in exposing the limiting heteronormative assumptions that govern canonical activity in both areas. It has, arguably, done more than anything else in recent years to rekindle the radical and questioning spirit of reflexivity that is central to culturalist thinking in general, and ethnomusicology in particular.

8. New historicism. Ethnomusicology's turn to difference might usefully be compared and contrasted with that of the new musicology. Musicologists inspired by the new historicism have been inclined to represent the western art music canon as other to itself, establishing a mode of critical estrangement and distanciation from, for example, the musical cultures of early modern Europe. The process of 'othering' in the new musicology has a double task, one being to counteract the false sense of historical security and familiarity that canonical moments in western European music history engender, and the second being to open the way for critical readings and revisions. Hermeneutic philosophy, particularly that of Gadamer and Ricouer, has provided the dominant conceptual framework, explicitly connecting the new musicology with some influential theorizations of interpretation in ethnomusicology (see Rice, 1994). Hans-Georg Gadamer outlined a theory of historical inquiry in terms of a dialectical process in which a jolt of unfamiliarity (*Verfremdung*) in the encounter with a historical text is absorbed in a fusion of horizons (*Horizontverschmelzung*). This is achieved in a 'consummatory moment of conversation' (*Vollzugsform des Gesprächs*).

Where Hegelian epistemology stresses a teleology of assimilation (*Aneignung*), Gadamer suggests that interpretative historical inquiry is structured by a permanent and sustainable encounter with an Other. The fusion of horizons of self and other creates an enlarged self, but one whose enlargement inexorably brings that self face to face with new others, and so the process continues. Ricouer revised Gadamer's dialectic, suggesting that the alternation between 'distanciation' and 'appropriation' (to use Ricouer's terminology) be regarded not as the succession of a negative state by a positive state, but as one in which, to use later critical language, distanciation and alterity is 'always-already' present in the activity of historical interpretation. Historical knowledge positively demands the existence of Others; it does not simply overcome it in a critical moment in which the horizons of self and other are fused as Tomlinson has stressed in an influential discussion (1993). The task of a hermeneutic historical musicology of Others is thus to locate the strange in the familiar past, and to engage in dialogue with this past, reading texts against the grain, probing for their silences and aporias, particularly with regard to

matters of gender and sexuality, to locate points of unfamiliarity whose interpretation might be put to productive use in the present. Ethnomusicologists construct the same dialogue in the present. No provisional bracketing of the other as 'Other' is required, since this has been pre-configured into the encounter between ethnomusicologist and interlocutor. The issue is not confused by false familiarity. But in a similar way, dialogue generates an unravelling of self, and an expansion of the means of understanding details of musical style.

The dominant movement within ethnomusicology in the 1990s was however predominantly in the opposite direction, although motivated by a similar critical impulse. While the new historicism in western art musicology has sought to understand areas of the western canon as remote cultures, many ethnomusicologists have been concerned with showing that the very idea of 'remote cultures', amenable to mapping and comparison, is the product of characteristically modern institutions, notably the nation-state, colonial expansion and the commodity form. The two fields of enquiry new historicism and ethnomusicology, share common horizons in respect to a deeply rooted reflexive and deconstructive impulse. New historicists emphasize the cultural construction of the canon by demonstrating its repressions and aporias (in relation, for example, to magic, or to non-heteronormative sexualities). The work that has gone into constructing a transcendental and ultimately ahistorical body of exemplary composers and music works resistant to any kind of critical attention becomes itself the object of critical attention.

Notions of ethnography inform the project and provide a point of dialogue with ethnomusicologists involved in historical study. Questions of ethnography in both new historicist writing and ethnomusicology converge, for example, in discussions of historiography (Bohlman, 1997) and in emerging historical interest in space and the public sphere. Ethnography and fieldwork, however, also bear on some more conventional ethnographic projects carried out by anthropologists and ethnomusicologists, 'studying up' by focussing on western art music institutions. Ethnography in this context rhetorically creates 'others', and thus places in historical, social, cultural and political contexts musical practice which is often considered to transcend any such contextualization. Transcendental claims concerning western 'high' art culture, and indeed others, mark crucial sites in the reproduction of dominant ideologies, particularly those concerned with the pre-eminence and universality of western modernity. Critique of this sort, from both new historicists and ethnomusicologists, is directed at what Janet Wolff has called the 'ideology of autonomous art' (Wolff, 1987).

Ethnomusicologists have engaged in a similar critique of their own canonical practices. Chief among these practices is the location of 'other cultures' in ways which transcendentalize and de-historicize cultural difference. In particular, new critical ventures in ethnomusicology have focussed on genres (notably popular musics; e.g. see, Waterman, 1989; Pena, 1985; Reily, 1992; Baily, 1981; Averill and Stokes, 1992; Pacini Hernandez, 1995; Austerlitz, 1997), communities (diasporas, transients and travellers; see Silverman, 1996; Slobin, 1996; Bohlman, 1996), and issues (gender, sexuality and race; see Sugarman, 1997; Currid, 1997; Bohlman and Radano, forthcoming) whose critical investigation simultaneously reveals some of the quasi-colonial dynamics of the culture concept, and gives form and direction to contemporary critical energies in combating pernicious racial, sexual and gendered ideologies 'at home'. Discussions about identity and positionality in a variety of intellectual fields (notably post-colonial studies, black and feminist literary criticism, and globalization theory) have sharpened ethnomusicological critiques of certain aspects of culturalist thinking. These have focussed attention on the ways in which cultural understandings of others have failed to account for the ways in which western military and economic power have framed certain objects of analysis and occluded others, decisively shaping the ways in which these others have been represented and, in turn, have come to represent themselves. At the same time, the discipline of ethnomusicology has from the outset been characterized by an innate and compulsive disposition to a certain critical reflexivity. Foundational texts were concerned as much with matters of method and epistemology as they were with furnishing transparent knowledge about other musics. The reflexive turn in many other areas of the humanities and social sciences operates upon and in relation to a larger body of less methodologically self-absorbed writing. Within ethnomusicology, and to a somewhat lesser extent popular music studies, it builds on more mainstream and historically established disciplinary habits.

9. Practice theory. Accounts of culture have often endorsed crude Marxian tendency to see music as an epiphenomenon of other social and cultural facts, and construct an explanatory pyramid with a wide base of productive social relations at the bottom and an isolated artwork at the top. Poststructuralism upends this pyramid. What is significant is not so much how culture is produced as how (and what) it produces: 'cultural production' replaces the 'production of culture'. Practice theory in ethnomusicology brings the 'cultural production' and 'production of culture' approaches together. It draws on a renewed attention to matters of history in those disciplines which have invested heavily in non-historical, synchronic forms of analysis (notably social anthropology). It also engages with Marx's well-known aphorism in *The Eighteenth Brumaire of Louis Bonaparte* (1852/1978): 'Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly found, given and transmitted from the past' (1978).

Practice theory is most directly associated with the work of Bourdieu, Giddens and Sahlins. The work of each is informed by a certain 'work' model of consciousness informing Hegelian philosophy in general, and underpinning Marx's aphorism cited above. In this, consciousness of individual self as subject comes into being through the 'labour' of expressive externalization, reflection on and reappropriation of that work. That achieved 'work' confronts new circumstances, ones not 'chosen by themselves', generated by forgotten histories, the unintended consequences of past action, the emergence of new actors on the historical scene and so forth. This generates new forms of consciousness, and the development of new structures in an ongoing dialectic relationship with new circumstances. This dialectical model has displaced the term 'culture', either by juxtaposing it with

the social, or by replacing it with other terms, such as 'practice' and 'habitus'.

Practice theory has informed a relatively recent 'turn to history' on the part of a number of ethnomusicologists and others, a turn which itself demands historicization. This is partly motivated by a desire to credit other histories and historiographic traditions with some explanatory force, in relation for example to notions of tradition in a variety of south-east Asian genres (Stock, 1996; Slawek, 1993; Capwell, 1993). Other histories, in this sense, not only explain something about how other musics come to be and to mean, but also how they shape notions of action and agency and in this sense generate change. It is also partly motivated by a desire to understand how music, conceived as practice, 'produces' a sense of the past, and of temporality, more generally. Musical practice unfolds through time, and literally embodies temporal processes. It is, in this sense, a resonant medium. The temporal processes modelled through music thus engage in powerful and significant ways with experiences of change elsewhere in a given social and cultural space, which may be sharply marked in situations of de-colonization, nation-state formation and related population movements.

The ways in which music models a community's sense of its past, present and future have been the subject of studies of 'Western' art musics in the Middle East, the emergence of national popular 'traditions' in Africa, and among immigrant communities in the United States. In each case, practice theory enables a dual focus, firstly on conditions of musical production, and secondly on the ways in which musical practice itself constitutes conditions for future action and events. This has been a productive and influential move. Most significantly, it has enabled a closer attention to 'texts', which might, in the light of practice theory, be seen in ways which do not simply reify or reduce them to 'contexts'. Practice theory not only brings ethnomusicology to bear on questions of music history which have hitherto been the sole domain of musicologists, but also into a more productive engagement with music theory and analysis.

10. Music theory and analysis. Academic music theory and ethnomusicology parted company in the 1960s. Ethnomusicologists turned increasingly to Geertzian hermeneutics and ethnoaesthetics, viewing the application of western theoretical methodologies to non-western musics with concern and suspicion. Many influential forms of academic music theory and analysis became more and more invested in explaining and legitimating the post-war European and, later, American avant garde. Theory, for many ethnomusicologists, was simply a way of marking European distinction, consigning the rest, the people without music theory, to historical and political insignificance.

One particular problem of theory, for ethnomusicologists, has revolved around the problem of representing music with words, or with logocentric formal grammars. Authoritative theoretical models deriving from linguistics have always invited criticism for their logocentrism when applied to musical grammars, although the assumption of a fundamental divide has also been criticized. Poststructuralism and Piercian semiotics have, more recently, sought to provide theorizations of how music signifies in ways which avoid the pitfalls of Saussure's influential separation of the signifier and the signified, and address the peculiarities of musical signification (Turino, 1999).

Later studies looked more empirically at the relationship between verbal or written theory, and the musical practice that theory purported to describe. Echoing Bourdieu's concept of theoreticism as cultural capital, habitus and bodily hexis, John Baily (1988) drew attention to the lack of fit in urban Western Afghanistan between Hindi musical theoretical terminology and its usage by Afghan musicians in Herat. Music theory emanating from metropolitan centres often embodies cultural aspirations rather than social realities, and words used to describe musical procedures came to be seen as unreliable guides to musical experience, at best. Blacking's anthropology of the body pushed this scepticism to an extreme. A complex melodic line on the *mbira*, for example, could be understood in terms of a 'dance of the thumbs' over the keys, and not of an abstracted Cartesian reasoning that could unproblematically assume verbal form. Language could only be redeemed for theoretical purposes if it was understood as bearing the mark of musical and other forms of non-verbal communication. And these, for Blacking, were to be understood ultimately in terms of the body. Work in this period increasingly drew on the cognitive theory of the time to substantiate the links between musical style and economies of gesture and movement.

The ethnomusicological tradition of theoretical scepticism is a long one, rooted in the liberal culture of academic research in the Anglo-Saxon world. It has, at the same time, exposed ethnomusicologists to the charge that they are reluctant to engage with the fine details of musical production and interpretation. Many, and probably the majority, remain ambivalent about the application of western music-theoretical systems to non-western musics. Other writers see the division of musical systems into those in which music theory is applicable, and those in which it is not as a quasi-colonial form of ethnocentrism. Provided culturally appropriate criteria are employed in the process of segmentation (and this is a crucial condition), there is no reason why the basic principles of music semiotics should not, for example, be applied to non-western musics (Agawu, 1999; see also Arom, 1991; Rouget, 1996). Post-colonial musicologies, however, complicate the question of 'cultural appropriateness'. The instinctive turn to the *balungan* ('skeletal melody') in Javanese gamelan as the source of the most relevant information in modal analysis has been strongly contested by recent Indonesian scholars (see, for example, Sumarsan, 1992). The same is true of analytical expectations concerning octave duplicability in Middle Eastern *maqam* performance. Nonetheless, ethnomusicologists would concur that the application of western music theory to other musics can provide a common language with which music theorists and ethnomusicologists might discuss common problems in a mutually transformative way. It might also shed light on socio-historical processes which are currently obscured by interdisciplinary vagueness and a reluctance to consider musical processes in detail, such as the 'retention' and transformation of African socio-musical processes in the western hemisphere (Blum, 1999).

The task is now considerably more complex than the division, and reconciliation at some future date, of those concerned with 'texts' and those concerned with 'contexts' would suggest. The role of 'texts' in generating 'contexts' has been a persistent theme in the ethnomusicological

study of community (see §2 above); it has also been substantially retheorized by practice theory. The dangers of reifying texts and contexts (with separate methodologies for identifying and explaining 'details') have been clearly identified. Many would argue, therefore, that this is a false opposition. However, the music theoretical terrain significantly changed over the course of the 1990s. Even if there was a distinction to be made between contextual and textual inquiry, the question would now be 'with what kind of textual inquiry should ethnomusicologists engage?'. There have been three seismic shifts during the 1990s in the ways music analysts and theorists consider musical texts. One of these might be characterized as the gradual loosening of the hegemony of Schenkerian depth theory. The main shift within this tradition is associated with Cohn and Dempster's work in the early 1990s, arguing that musical surfaces might in fact be understood in terms of the working out of a variety of processes of transformation, and not just one from a single Urlinie. This relocates the theoretical task to the 'surface' and disrupts the hierarchical and reductionist assumptions of traditional Schenkerian practice. It also inverts an entire representational paradigm, in which theory reflects processes of composition, and performance, in turn, reflects the insights of theory. The implications for an ethnomusicology based on fieldwork and ethnography are direct: music theory no longer demands an abstracted art work as a starting point for comprehending music, and places performers and the performance situation at the centre of an analysis.

Lacanian psychoanalysis provided an influential method of close textual reading over the last decade. Its impact on music analysis is more inchoate, but of significance. Lacanian theory stresses the production of subjectivity through discourse, which is to say, through our everyday involvement in acts of seeing, hearing and speaking. Discourse, bearing the marks of traumas associated with early infant development, is both marked and disrupted by the always-already present Other it overtly seeks to exclude. Subjectivity is consequently an unstable and fragmented process, organized around complex anxieties, fears and pleasures. Seeing, hearing and speaking are thus not, as in Enlightenment rationalist thinking, the means by which stable, pre-formed selves gain stable and reliable knowledge about an external world, and texts are not transparent windows onto this knowledge. Analysis of texts identifies these marks of disruption and distortion, and uses them to account for some of the ways in which texts are both historically produced and historically productive. Psychoanalytic music theory has grappled with the peculiarities of musical signification; it has had a major impact on recent feminist music analysis influenced in more diffuse ways by post-structuralism, and also on some recent accounts of the history of Western music analysis. Its applicability to ethnomusicological practice, and, indeed, to non-western musics has yet to be explored in full. It offers distinct possibilities for organizing a social and cultural analysis of texts, though ethnomusicologists have perhaps been cautious of its tendency to an assumed and somewhat ahistorical universalism.

Finally, cognitive psychology, energized by major advances in neuroscience particularly in regard to modularity and neural mapping, has also transformed the close reading of musical texts. These developments have perhaps had the most obvious impact on ethnomusicological writing in the late 1980s and 1990s. Since the mid-19th century, psychologists of perception have turned to the study of music to provide demonstrable and measurable data concerning what was, and remains, the purest evidence of the human mind's structuring capacities. The quest for cognitive universals using evidence derived from a wide range of music cultures marked this research then as now. A number of music psychologists have turned unselfconsciously to non-Western data, while a number of ethnomusicologists have turned, with perhaps a greater degree of methodological introspection, to cognitivist issues. Studies of music cognition have aimed to provide an account of the competencies and knowledges that 'a player needs to know in order to generate acceptable music in his society' (Kippen, 1987).

Ethnomusicologists have stressed the importance of non-Western music in raising questions of competence that Western art musics do not foreground, particularly in regard to improvisation (jazz has provided a particularly significant area of research; note Berliner, 1997), and pitch and rhythmic perception in cultures with, for example, variable interval sizes and non-metrical concepts of pulse. Cognitive approaches based on Western art music practices have also characteristically assessed musical cognition in relation to the decisions made by individuals, either as sound producers or listeners. More recent cognitivist approaches in ethnomusicology have stressed the necessity of grasping musical competence in music cultures in which interactive group processes predominate. Javanese gamelan has provided a valuable point of comparative reference (Brinner, 1995). They have also stressed the need for framing experimental questions in culturally appropriate, contextually sensitive ways, and, more radically perhaps, they have argued for the crucial importance of dialogue between musician and researcher. Kippen's 'dialectical ethnomusicology' (1987) pursues the question of tabla rhythmic pattern generation in Lucknow with the aid of a computer program to generate rhythmic patterns, and to assess the compatibility of given rhythmic patterns to given generative grammars. The simultaneous process of analysis and pattern generation is conducted *in situ* with a tabla *ustad* who evaluates the patterns generated, identifies faults and revises the grammar with the ethnomusicologist. Small, portable and unobtrusive technology now permits this to take place in a culturally appropriate context. The construction of metagrammars for understanding, for example, the choice of one grammar over another, or the innovative application of rules from one grammatical system to the material more commonly associated with another at a given moment in improvisation or composition remains an ongoing project.

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A Introduction. B History. C Post-1945 developments. D Contemporary theoretical issues.

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CAROLE PEGG (I), HELEN MYERS (II), PHILIP V. BOHLMAN (III), MARTIN STOKES (IV)

Ethos. An ancient Greek musical term, describing a concept important in the relationship between ancient Greek music and education.

1. Meaning of the term. 2. Ethos in lyric poetry. 3. Theoretical descriptions of the 5th century BCE. 4. Plato. 5. The Hibeh papyrus. 6. Aristotle. 7. Hellenistic theorists. 8. Ethos and the genera. 9. Ethos and rhythm. 10. Other factors. 11. Late antiquity and the early Middle Ages. 12. Conclusion.

1. MEANING OF THE TERM. The term occurs as a noun, *ēthos*, from Homer onwards. Its original meaning was 'accustomed place'; Hesiod first used it as 'custom'. With Heraclitus it acquired the added sense of 'character', more precisely 'moral character', often regarded as the result of habituation. When the term is used in English transliteration, 'ethos', with reference to ancient Greek music, the last-named meaning should be understood. Ethos should be taken as an attribute not merely of persons but also of musical phenomena, which are then considered as vehicles for conveying ethical attitudes, not as having any kind of moral nature in themselves.

Greek ethos theory brings together many aspects of a belief held by various Hellenic authors and by some later figures. These men, among them poets and philosophers of the greatest eminence, expressed in differing ways their belief that music can convey, foster and even generate ethical states. It must be emphasized that to a Hellene the notion of a 'theory of ethos' would have had no meaning. The notion of 'die Lehre vom Ethos' or 'die Ethoslehre' was developed primarily by German scholarship and creates the illusion of a single, continuing pattern of belief. Since the close of the 19th century the erroneousness of a unitary approach has been partly recognized; yet there is still need for an awareness that many differing views, sometimes sharply opposed, made up the shifting pattern of beliefs concerning musical ethos. An examination of some of these views will be undertaken here. The factors that must be considered include ethnic or literary associations, religious considerations and the physical qualities of modes or instruments.

2. ETHOS IN LYRIC POETRY. When indications of ethos occur in poetry, they almost always concern mood rather than morality. Writing early in the 7th century BCE the lyric poet TERPANDER described Sparta as the home of 'the clear-voiced Muse and Justice' but made no close connection between the two factors. Several decades later another poet of Sparta, ALCMAN, made the claim that Apollo played the aulos. This suggests strongly that at the time it was possible for Spartans to credit the instrument with a tranquil mood. Here the contrast with later Athenian opinion is extreme. At the beginning of the 6th century BCE STESICHORUS wrote of 'delicately finding out a Phrygian melody' to sing of the Graces in springtime. Phrygian modality was closely associated with the aulos throughout the classical period; the fact that Stesichorus presented it as gentle and joyous may support Alcman's statement. Again there is a strong contrast with what was to become the majority opinion, although PLATO was willing to ignore the majority. Evidently a given mode or instrument might be credited at different times and places with distinctly different characteristics.

Pitch, resonance and timbre constitute the physical nature of a mode or instrument, considered in terms of experienced sound. Resonance was far more a property of the kithara than of the lyra; the penetrating quality of the aulos was well known. Variation in timbre was so narrowly limited by factors of construction as to be unimportant. Absolute pitch had no place in Greek music; relative pitch and tessitura, however, figured prominently. They are reflected in terms such as 'intense' (*suntonos*), 'relaxed' (*aneimenos*) and 'slack' (*chalaros*). Originally tuning descriptions, these came to be used to differentiate modes. Occasionally they were made to serve the additional (and wholly improper) purpose of conveying an ethical judgment; for writers of comedy, the temptation to make them do this was especially great. When the late 6th-century poet LASUS OF HERMIONE called Aeolian a 'deep-sounding' (*barubromos*) mode he may merely have been seeking to describe its relative pitch, perhaps with a suggestion of timbre as well; or the description may actually apply to the deep tones of the long-stringed barbitos used by Aeolic poets. In either case, the dimension of ethos has not yet been added.

To an imperfect but recognizable degree, this addition was made at the beginning of the 5th century BCE by an outspokenly conservative poet, PRATINAS OF PHLIUS. He counselled using Aeolian as a mean between the modal extremes of 'tense' and 'relaxed', and called it 'well suited to all braggarts in song'. Since this mode was never a mean in any technical sense known to us, the reference would appear to concern the MIMESIS of character traits. Neither anguished nor serene, it was thought to express the blithe and forthright manner of the Aeolian peoples. They could indeed be 'braggarts in song'; the great ALCAEUS is an example. Pratinas's remarks illustrate the ethnic type of ethos belief; although it reappeared periodically in Greek literature, it was hardly ever put forward seriously by a creative or analytical writer of the first rank. The value of what Pratinas said lies elsewhere. Like Terpander, he made no causal connection between modality and morality. He did, however, see appropriateness in the relationship between a musical mode and a

mode of social deportment, which a Greek of the central classical period judged by moral standards.

Somewhat similar conclusions may be suggested concerning a fragmentary statement from the lost *Paeans* of PINDAR, dating probably from the earlier decades of the 5th century BCE; the 'Dorian melody [*melos*] is [?the] most dignified'. The scholiast, or late commentator, who quoted the fragment asserted that Pindar was referring to the Dorian mode. The propriety of equating melody with mode gains support from a definition given by Winnington-Ingram (1936, p.3): 'Mode may be defined as the epitome of stylised song, of song stylised in a particular district or people or occupation'. This was especially true in the 7th and 6th centuries BCE. When Lasus, for example, referred to the Aeolian *harmonia*, he was probably thinking less of a scale pattern than of a melodic style that had become localized among Greeks who spoke the Aeolic dialect. It is undeniable that, in the present fragment, Pindar described Dorian melody with a term that seems entirely at home in the vocabulary of the later, fully developed doctrines of ethos. Nevertheless, a distinctively ethical valuation of music had not yet appeared. Pindar was concerned here with stateliness, not with the excellence of the soul. Although in the first Pythian ode he praised the power of music with singular exaltation, and although he gave cosmic meaning to the symbolism of lyre and *harmonia*, his fiercely aristocratic standards of honour and reverence are set far deeper than the level of any conscious principle of modal ethos.

3. THEORETICAL DESCRIPTIONS OF THE 5TH CENTURY BCE. The earlier decades of the 5th century, which produced Pindar's finest efforts as a poet-composer, also brought the first surviving theoretical statements concerning the ethical power of music. Much speculation has been devoted to the question of the ultimate origins of such views. Among the Greeks themselves there was a tendency to look to Egypt; Plato was one who did so, wrongly supposing that in matters of music Egyptian conservatism had never been shaken. It now appears likely that belief in ethos originated in a view of music as magically potent that was widely held throughout the Near and Middle East. The liberating force was Pythagorean theory, whereby musical phenomena were brought under the control of number and of proportionate relationship (one of the main senses of *harmonia*). This liberation held within itself the danger that a new kind of imprisonment might emerge from it, through a devotion to abstract harmonic relationships and cosmic values. The second escape, to a psychology and an aesthetic of musical expression, can be seen in the doctrines of DAMON, a contemporary and friend of Pericles, as they compare with those of the Pythagorean philosopher PHILOLAUS of Tarentum.

According to Philolaus, the nature of number and relationship does not admit of falsehood. Number and truth, he asserted, are in close natural union; and it is in the cosmic force of *harmonia* that the disparate elements of the cosmos are interrelated and men are enabled to grasp reality. Although the authenticity of the fragments attributed to Philolaus remains under dispute, no one doubts that they represent Pythagorean doctrine. This is true also of the statement by Damon that musical activity arises out of the activity of the soul and affects its nature favourably or unfavourably. It is in his example of 'liberal and beautiful' songs and dances as beneficial that the departure from tradition begins to be evident. The first of these terms, which means 'befitting a freeborn man', shows a combination of social and ethical presuppositions, and the second seems prophetic of the view of the beautiful that was to take shape in 4th-century philosophy. The Damonian school is also credited with the doctrine that even in a continuous melody the notes create or bring out character through similarity. The reference may be to a simple stepwise melody.

Damon was the first musical theoretician who is supposed to have applied moral valuation to the metrical complexes known as rhythms. With this tradition, doctrines of rhythmic ethos made their earliest appearance. Plato ascribed to him the claim that changes in musical styles (*tropoi*) are always accompanied by radical changes in the laws of the state. This statement, in which the use of *tropos* may show the influence of Pythagorean terminology, has fundamental importance both for ethos and for education. Although he has been credited on too little evidence with too much influence, Damon is undoubtedly a major figure in the history of musical ethos. Through his direct agency or mediation, doctrinal foundations were strongly established. The system gives the impression of having appeared suddenly, almost as if without antecedents; yet this cannot have been the case. It is difficult to add anything to the hypothesis of a distant origin in magical beliefs of the Near and Middle East; but the currents of musical influence during the formative period were apparently running westward from Asia rather than northward from Egypt.

The later decades of the 5th century offer little evidence bearing upon ethos. When the Socrates of Aristophanes' *Clouds* (649–51) speaks of familiarity with the rhythms as a social accomplishment, very possibly he was reflecting the playwright's own low opinion of Damon's concern with metre. In any case, the vital ethical factor is not considered. As the century came to its end TIMOTHEUS of Miletus violently altered the time-honoured choral hymn to Dionysus, the dithyramb, making the text an elaborate libretto and filling the musical accompaniment with frequent modulations. He thereby did away with the possibility of any single and stable ethos, to the extent that modality could contribute to this.

4. PLATO. In the early 4th century Plato condemned such practice. In all musical matters he commended singleness, simplicity and universality. Technical matters seldom came under discussion, for his interests lay elsewhere. Thus in the *Symposium* certain aulos melodies attributed to MARSYAS are credited by Alcibiades with a unique power to grip the soul, whatever the performer's degree of skill may be; the ethos is wholly melodic and rhythmic. While Alcibiades could only comment on the power of music, Socrates as Plato's spokesman sought to account for it. In doing so he used Pythagorean estimates of the importance of number, the formal component that mode and rhythm hold in common. The dynamic process of ethos, he explained, consists in these two aspects of musical experience lodging fast in the soul's deepest recesses. A more abstract explanation is given by the real or fictitious Pythagorean scholar Timaeus in the dialogue that bears his name. Harmony has motions akin to those of the soul, which it can help to restore to an inner concord; in like manner, rhythm is an aid to inner gracefulness.

According to the *Laws*, pleasure does not constitute a valid part of ethos, being merely the result of habituation; but the kind of music to which one becomes accustomed makes a great deal of difference to the moral result. Accordingly, the place of music in education received close attention from Plato. Habituation also involves a belief in mimesis, and Plato fully recognized the role which this element plays in the forming of habits. He repeatedly failed, however, to reconcile the component of musical ethos which is mimetic of human attitudes with the rhythmic and melodic component of ethos. Thus it was impossible for him to maintain any coherent theory, although many of his individual insights are brilliant. Especially admirable is the realism so often evident in his discussions of the place of modality and rhythm in man's life, even when the lack of a central position produces uncertain or contradictory responses. He saw music as a vehicle of ethos through mimesis; and he held to this practical view even if it had to be at the expense of Pythagorean theories of number and cosmic harmony.

5. THE HIBEH PAPYRUS. A papyrus of the 3rd century BCE, the so-called Hibeh discourse, contains a sharp attack upon believers in musical ethos. There is some reason to believe that its contents were originally written not much later than 390 BCE; they may thus be slightly earlier than Plato's *Republic*. Their unknown author (?Alcidamus) chose a variety of targets: fanatical harmonicists, the Damonian school and probably, on the subject of mimetic excellence, Plato himself. Trivial in tone and argument, the Hibeh discourse may gain its greatest distinction from the fact that it contains the earliest certain reference to ethical qualities associated with the genera. The author denied, for example, 'that the chromatic makes men cowardly or that the enharmonic makes them brave'. Throughout much of the discourse the author attacked a general type of harmonicist for absurd extremes of behaviour, and was not so much concerned with such serious theorists of music as Damon or Plato.

6. ARISTOTLE. Certain views maintained by Plato were taken up by his great pupil: belief in habituation as the source of character; recognition of music's influence on education for better or worse. It is the differences, however, that predominate. Aristotle avoided applying ethical terms to the actual experience of music. According to his theories of psychology and perception this experience was not an attitude of the soul but merely a *pathos*, something that happens to one. Moreover, he regarded music as a skill rather than a virtue; and in making this statement he substituted *ta mousika*, which approaches the meaning of the modern term 'music', for *mousikē*, the time-honoured concept in which music as such was fused with a literary text to form an unquestioned unity.

Aristotle's treatment of rhythm has not survived; when he dealt with mode, he was usually matter-of-fact. For the symbolic treatment of the *harmonia* by Pythagorean theorists, and for their use or abuse of number theory generally, he showed polite contempt. His flat pronouncement that the *harmonia* consists of notes and nothing else is typical. In one passage only did he devote some attention to practical problems of ethos: the long examination of music, considered as a part of education, with which the extant text of the *Politics* comes to a close. Here his disagreement with Plato becomes particularly evident. He declared repeatedly that education in music looks towards the later enjoyment of cultured diversion, not towards noble living. PAIDEIA itself now has its restricted sense of elementary schooling rather than that of the lifelong culture experienced through music and poetry. Instrumental music is regarded as capable in itself of expressing ethos. The classification of the modes – evaluated according to the findings of unidentified experts – no longer has an ethical basis, and all of the modes are approved for discriminating use. Such discrimination is to be shown partly by providing vulgar audiences with a corresponding kind of music.

These practical recommendations are believed to have their theoretical basis in two propositions: that modes and rhythms contain 'likenesses' (*homoiōmata*) of every emotion and ethical state, and that we have a natural affinity for them. The theory of likenesses, which may owe something to Damon, was probably meant to be conformable to Aristotle's belief that in perception we receive the impression of the 'form' of an object. The claim of natural affinity for modality and rhythm, twice asserted, calls to mind Pythagorean beliefs relating to the soul's motion, although such a source seems unlikely. Probably the most provocative element in all the comments on music in the *Politics* involves the concept of *katharsis*, or purgation. Here the background is an old and primitive way of looking at ethos. The Pythagoreans had employed the allopathic variety of purgative therapy, whereas the Aristotelian method is homeopathic: a state of passion is relieved by rousing the same sort of feeling rather than the opposite sort. In the end there is no adequate explanation of *katharsis*, since it appears only for a moment in the *Poetics*. What might have been Aristotle's greatest contribution to ethos theory was never realized.

7. HELLENISTIC THEORISTS. With Aristotle's pupil, ARISTOXENUS of Tarentum, begins the Hellenistic and Greco-Roman approach to music which resulted in a long series of handbooks on theory. Aristoxenus himself maintained a high ethical view of his subject; he lamented the passing of the old standards of performance. His concern, however, was practical (like Aristotle, he accepted all the modes as useful) and markedly empirical, and his interest lay in aesthetic theory rather than in doctrines of ethos. Much later, in the time of MARCUS TULLIUS CICERO, the Epicurean philosopher PHILODEMUS of Gadara repeatedly attacked the presentation of such doctrines by a minor Stoic, Diogenes of Babylon. One example of these seems to have been the claim that music, when correctly used, creates a highly rhythmic and harmonious nature – this doctrine represents familiar orthodoxy since Damon's time. Diogenes was concerned mainly to present musical-ethical experience as rational, while Philodemus, as a follower of Epicurus, considered the whole of music irrational. Apart from the arguments of individual proponents, the distinctive feature of Stoic thought that has a bearing upon ethos is its treatment of the passions as disturbances within the soul. This view accords well with the remarks in the *Timaeus* on the power of rhythm and harmony to regulate the soul's motion. To insist upon music as rational, on the other hand, introduces a quite different element.

8. ETHOS AND THE GENERA. The technical handbooks of the late classical and early Christian centuries repeatedly

offer ethical descriptions not only of modes but of genera, rhythms and even individual poetic feet. The abstractness of such system-making is far more evident than its usefulness. To consider what ethos meant to late theoreticians leads in most instances to a dead end, and for actual musical practice the safest conclusions to be drawn are probably the most general ones. Distinctions according to genus concern the varying position of the two inner notes of the tetrachord, giving the three main genera together with many *chroai*, or 'shadings'. The ethos of the diatonic genus was thought to be virile, strong and austere. Eventually this strength was looked down upon as lacking in urbanity, but such a judgment signifies little more than a shift of popularity that had given one of the other genera a favoured position. The chromatic genus was usually associated with lamentation and womanish softness; the descriptions vary somewhat.

The case of the enharmonic genus is a special one. According to tradition, it first appeared in a form that did not have the semitone evenly divided into two *dieses*. This simpler version, attributed to the Asiatic aulete OLYMPUS THE MYSIAN, had strongly sacral associations from the beginning; it was used in some measure throughout the Hellenic period. The later enharmonic, with a divided semitone in the tetrachord, was described by the Greeks (not necessarily correctly) as the most recently introduced of the three genera. The fact that they honoured it so highly has been thought puzzling, and their ascription of ethos to it may have been founded upon a response to the earlier form. In the Hibeh discourse, the author's denial shows that some thought the enharmonic genus capable of making men brave – a belief that was at least well suited to the special connection (real or supposed) between this genus and Dorian modality. The fact that the Hibeh writer also denied that the use of the chromatic genus could cause cowardice shows a pattern of beliefs regarding generic ethos already formed, or taking shape, in the period when Plato wrote his *Republic*. Later in the 4th century Aristotle spoke admiringly of the melodies of Olympus, which probably retained the 'primitive' enharmonic. As the bitter comments of his pupil Aristoxenus make clear, the newer form of the genus had been almost forgotten by the time the century ended. It was replaced by the chromatic, which eventually gave way to a re-establishment of the diatonic. The latter development may, as Winnington-Ingram has suggested, be connected with a reappearance of modality from folk sources. If so, the areas of speculation concerning ethos widen appreciably.

9. ETHOS AND RHYTHM. According to Socrates in the *Republic*, Damon applied ethical descriptions to rhythms and also to poetic feet. The Aristophanic evidence noted earlier seems to support this statement. Socrates said little about the rhythms, preferring that questions of detail be addressed to Damon. He did state that they were mimetic, like the modes, and that they derived their proper pattern from the natural rhythm of a good life. In a description that recalls this principle, Aristotle spoke of the dactylic hexameter as the most sedate and stately of all metres; much later, the writers on rhythmic ethos called dactylic metres solemn. In the late handbooks, most of which are collected in Jan's *Musici scriptores graeci*, rhythms are categorized ethically according to a great variety of criteria. Long syllables were thought to convey exaltation and serenity, whereas short ones roused the hearer to wildness. The same criterion of syllable length was applied to individual feet, especially to the dactyl, and to the sequences beginning or ending a line of verse. Frequent pauses were considered agitating, and individual feet were classified further according to the even or uneven pattern of metrical units they embodied. Tempo (*agōgē*) had unusual importance: its variations could give different kinds of ethos to the same rhythm. Plato mentioned it as one of Damon's concerns.

To find further examples of fact or convincing conjecture that will support the theorizing of the handbooks is not always easy. It seems likely, as one possibility, that in his dealings with rhythmic ethos Damon used the comparative method associated with him, the *sunkrisis* of the Hibeh discourse. More important, in lyric and tragedy, from the 7th century BCE onwards, metrical effects in both rhythms and feet were carefully chosen with reference to the emotional content of the text or the dramatic action or both. The handbooks offer elaboration and conjecture based upon the evident fact of this practice; the truly valuable source is the literature itself.

10. OTHER FACTORS. Late theorists mentioned additional ethical categorizations, but these can be noted here only in passing. The high, middle and low regions of the vocal or instrumental gamut were described as enervating, quieting and rousing, respectively. The terms probably derive ultimately from the triple classification of melodies mentioned by Aristotle in the *Politics*. Modulation (*metabolē*) might involve shifts among these regions, as well as between one scale or genus and another; a mysterious further type, used in melopeia, supposedly involved tetrachordal ethos in a special way that is not clear.

Granting that many other factors had a measure of importance, it is nevertheless impossible to escape the fact that Greek views on ethos were concerned primarily with modality. Several bases were proposed, some clearly stronger than others. A particularly weak choice was that of interpretation in terms of ethnic character. The 4th-century Academician known as Heraclides Ponticus attempted such an analysis. Religious considerations, another possible basis, were seldom mentioned prominently. The contrast between Apollo and Dionysus, between native Hellenic elements and alien oriental ones, has been given a disproportionate prominence by modern scholarship. A further possibility is that of characterizing a mode ethically through its technical properties. There are some instances of this in the treatise of ARISTIDES QUINTILIANUS and other Neoplatonic sources.

Finally there is the ethical description of a mode or rhythm through association with a form of literary composition, serious or popular. The fact that this offers no consistent basis of theory was made clear several times in the case of Phrygian. Nevertheless, association of ethos with literary forms in fact occurred much more frequently than any other association throughout the Hellenic period. The extremely wide range of this approach, from choral odes to drinking-songs, makes it the most nearly adequate single explanation of beliefs concerning ethos.

There is no one explanation, however, even as there is no one theory. The so-called 'theory of ethos' was made up of many views that differed widely at times and possessed as a common basis simply the conviction that music exerts a moral influence upon men. During the chief periods of creative and critical Greek thought, these

views had importance for writers of the highest eminence; throughout succeeding centuries they established attitudes towards musical ethos that seriously influenced the thinking of the Romans and of their Christian successors.

11. LATE ANTIQUITY AND THE EARLY MIDDLE AGES. In Roman culture, the process of transmission began during the 1st century BCE, when the polymath MARCUS TERENTIUS VARRO made ethical value his criterion in assessing the role of music. Writing around the beginning of the Christian era, the geographer Strabo referred to the ancient view of poetry as teaching virtue. He noted, moreover, that even in his own day music teachers claimed to impart culture and to improve moral character (*ēthē*, plural of *ēthos*). QUINTILIAN, that most eminent of all Roman educators, associated music with rhetoric as Cicero had done. Evidently he believed in its ethical powers, and he spoke of the 'silent power' of rhythm and melody present even when instruments alone are employed. When he dealt with ethical problems themselves, however, what concerned him was the spoken word; and what he valued about music was its contribution to the training of the 'good man skilled in speaking', the orator.

Musical ethos was more characteristically associated with philosophy as a propaideutic. The connection was made by Philo Judaeus in the beginning decades of the 1st century CE, by certain of the 3rd-century Neoplatonic philosophers and eventually, in the early 6th century, by BOETHIUS. During the patristic period, between the last two of these stages, attitudes varied according to locality. Basil the Great was typical of the Greek Fathers in taking his cue from Plato's discussions of the importance of music for education. Among the Western Fathers, AUGUSTINE OF HIPPO defined music as 'knowing how to sing and play well'. This concept had already been put forward by Aristides Quintilianus, who had gone back to Damon and Plato and also to Aristoxenus. Its significance lies in its combination of an aesthetic dimension with an ethical one. Boethius ignored the first of these; and although he discussed the second at some length, he defined the true *musicus* strictly in terms of a rational and speculative command of the subject. For him, the propaedeutic virtue of music was that, like mathematics, it strengthened the rational powers and drew the soul into the realm of true being through the force of number, that is, Pythagorean number.

12. CONCLUSION. During the Renaissance and modern periods, the question of ethical power in music has not ceased to exercise the minds of theorists. It must nevertheless be acknowledged that the particular constellation of beliefs that constituted Hellenic ethos doctrine had no continuing existence. Individual elements reappeared at times, most vividly perhaps in the 16th century, when the comments of Plato and Aristotle were echoed by many and diverse admirers ranging from the Italian composer-theorists to John Calvin. But the glory had departed: the old Hellenic beliefs had been adapted to new ends, not only in the West but in India and the Islamic countries; and during this process of adaptation they were refashioned with increasing freedom. The history of their new forms is proper subject matter for a separate study.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Etienne of Liège. *See* STEPHEN OF LIÈGE.

Etkin, Mariano (*b* Buenos Aires, 5 Nov 1943). Argentine composer. He studied privately with Graetzer and Ernesto Epstein in Buenos Aires. He held a fellowship at the Di Tella Institute (1965–6), studying with Ginastera, Xenakis, Earle Brown and Gandini. From 1968–70 he studied conducting with Hupperts in Utrecht and Boulez in Basle, and composing with Berio at the Juilliard School of Music in New York. He has taught composition and electronic music at McGill University in Montreal and (1982–5) Wilfrid Laurier University in Ontario, Canada, and composition and analysis at the Faculty of Fine Arts of the National University of La Plata, Argentina, from 1986 onwards.

Etkin has declared (1991) that 'to compose is similar to making a trip or following an itinerary. You never know if the materials approach you or if you are approaching

them. The same landscape may seem to repeat itself. Very different perceptual scales seem to co-exist'. This statement illustrates his penchant for opposites, for intermediary stages (like dream and wakefulness) and for dichotomies. The titles of many of his works reflect this: for example *Distancias* refers to the geographical displacement of the composer, who was living in a foreign country while composing the work, as well as to the 'distances' between registers and between different attacks.

WORKS
(*selective list*)

Orch: Otros tiempos, str, 1978–81; Música ritual, 1971–4

Chbr: Estáticamovil, vn, va, vc, 1966; IRT BMT, fl, db, 1970; Locus solus, 2 perc, 1989; Taltal, 4 perc, 1993; La sangre del cuerpo, a trbn, t/b trbn, vc, db, pf, perc, 1996; De la indiferencia, b cl, trbn, perc, vn, vc, 1998; Sotobosque, s flugelhorn, db trbn, tuba, perc, 1999

Solo inst: Distancias, pf, 1968; Lo uno y lo otro, pf, 1977; Arenas (A la memoria de Morton Feldman), pf, 1988; Lo que nos va dejando, perc, 1998; Cifuncho, vn, 1992

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ALCIDES LANZA

Etler, Alvin (Derald) (*b* Battle Creek, IA, 19 Feb 1913; *d* Northampton, MA, 13 June 1973). American composer, oboist and educationist. After early success as a composer, he entered the University of Illinois and continued studying composition with Arthur Shepherd at Case Western Reserve University in Cleveland (1931–6). In 1938 he joined the Indianapolis SO as an oboist. Two seasons later he travelled extensively in Latin America as an oboist and composer with the North American Wind Quintet. During this period he also received two Guggenheim Fellowships (1940 and 1941) and at the request of Fritz Reiner composed two symphoniettas (now withdrawn) for performance with the Pittsburgh SO. These successes led him to abandon a career as an oboist in favour of composing and teaching. He went to Yale University (1942–6) as instructor of wind instruments and conductor of the University Band, and studied composition with Hindemith (1942–4). He then taught at Cornell University (1946–7) and at the University of Illinois (1947–9) before being appointed professor at Smith College, Northampton, in 1949. In 1968 he was named Henry Dike Sleeper Professor of Music, and in 1972 Andrew Mellon Professor of Humanities. He is the author of *Making Music: an Introduction to Theory* (New York, 1974).

Etler's earlier compositions exhibit a harmonic vocabulary and instrumental treatment resembling that of Bartók and Copland, with occasional flights into jazz. After his remarkable Quintet for Brass Instruments (1963) he abandoned his earlier style, experimented with serial procedures, and began to give greater prominence to timbral and textural elements. He used free rhythms, frequently interspersed with sharp, often jazzy accents, and strong dissonance, combined with sophisticated, multimetric background textures. In spite of these doubtless self-conscious explorations, Etler's music never became academic, and never lost its stubborn aggressiveness and sensuous vitality.

WORKS

Orch: Passacaglia and Fugue, 1947; Conc., str qt, str orch, 1948; Sym., 1951; Dramatic Ov., 1956; Conc. in 1 movt, 1957; Elegy, 1959; Conc., wind qnt, orch, 1960; Triptych, 1961; Conc., brass qnt, str orch, perc, 1967; Convivialities, 1967; Conc., str qt, orch, 1968

Chbr and solo inst: Sonata, ob, cl, va, 1945; Qt, ob, cl, va, bn, 1949; Prelude and Toccata, org, 1950; Bn Sonata, 1951; Cl Sonata no.1, 1952; Introduction and Allegro, ob, pf, 1952; Duo, ob, va, 1954; Sonatina, pf, 1955; 2 wind qnts, 1955, 1957; Conc., vn, wind qnt, 1958; Sonata, va, hpd, 1959; Sextet, ob, cl, bn, vn, va, vc, 1959; Suite, fl, ob, cl, 1960; Conc., cl, chbr ens, 1962; Str Qt no.1, 1963; Brass Qnt, 1963; Str Qt no.2, 1965; Sonic Sequence, brass qnt, 1967; Cl Sonata no.2, 1969; XL plus 1, solo perc, ?1970; Conc., vc, 7 insts, 1970; 7 other works

Choral: Peace be unto You (St Augustine, Bible: *Matthew*), SATB, 1958; Under the Cottonwood Tree (Etler), SA, 1960; Under Stars (Etler), SSAA, 1960; Ode to Pothos (Etler), SSAATTBB, 1960; Onomatopoesis (Etler), male vv, 2 cl, b cl, bn, 2 tpt, hn, trbn, perc, 1965; 4 other works, 1956–61

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KURT STONE/MICHAEL MECKNA

Eto, Toshiya (*b* Tokyo, 9 Nov 1927). Japanese violinist. He was one of Suzuki's first child pupils before the latter's development of group violin teaching for children (a method with which Eto strongly disagrees). When he was 12, Eto won a national competition that brought him attention in Japan, but the war precluded his international development until, in 1947, he went to the Curtis Institute, Philadelphia, as a pupil of Zimbalist, having spent four years at the Tokyo Academy of Music. In 1952 he made his New York début at Carnegie Hall; he taught at the Curtis Institute from 1953 to 1961, when he returned to Japan to teach between his frequent concert tours. His British début was at the Queen Elizabeth Hall in 1968. His expressive approach to the Romantic repertory is balanced by wit and agility in 20th-century music. He owns and plays violins by Stradivari (the 'Sandars' of 1695) and Guarneri 'del Gesù' (1736).

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Etruria. The region of western Italy occupied by the ancient Etruscans; the name is a Roman one.

1. General history. 2. Sources. 3. Instruments. 4. Music in religious and social life.

1. GENERAL HISTORY. The Etruscans (Lat. *Tusci, Etrusci*; Gk. *Turrhēnoi, Tursēnoi*) were probably of east Mediterranean origin, migrating to north-west Italy in the 9th to 8th centuries BCE. Modern research (Pallottino, Pfiffig etc.) suggests that they did not migrate as an ethnic unity but grew together gradually (from about the 10th century

BCE onwards) in central Italy from different indigenous and non-indigenous ethnic, linguistic and cultural elements as the 'populi Etruriae'.

From the late 8th century until the 1st century BCE they inhabited the fertile region of west-central Italy between the Arno and the Tiber bounded by the Tyrrhenian Sea and the Appennines, approximating to modern Tuscany. Their economy and culture were based on agriculture, fishing, hunting, metal-working in bronze, gold and iron, and trading by sea as far away as the coast of Asia Minor. They achieved their greatest territorial expansion in the 6th and 5th centuries BCE, with loosely federated autonomous cities from Mantua to Capua. The focal point of their civilization was the temple of Voltumna, an Etruscan deity, situated in the region of Volsinii (Orvieto) on Lake Bolsena.

Economic crises, social struggles and repeated invasions by the Gauls in the north and the Romans in the south led to the decline of the Etruscan cities from the 4th century BCE. In 396 Veii fell to the Romans, and in 264 Volsinii. By the early 1st century BCE other Etruscan cities had been granted Roman civic rights; in 27 BCE the whole of Etruria was finally subordinated to the administration of Caesar Augustus.

2. SOURCES. Knowledge of Etruscan musical culture derives from two principal sources, in the absence of surviving music of Etruscan origin. The first is the literary evidence of Greek and Roman authors; the second, and more important, is Etruscan painting and relief work. The subject matter of Etruscan art derives from the pictorial arts of the Greeks, but Etruscan music-making is sometimes shown; and certain features of the costumes of Etruscan musicians and dancers distinguish them from their Greek or Ionian predecessors. The details of these scenes often recur, and sometimes they agree with the evidence of Greek and Latin authors; thus general conclusions about Etruscan musical culture are possible.

The archaeological evidence, varying in date between the 6th and 1st centuries BCE, is found in vase and wall paintings, reliefs on urns and sarcophagi, bronze statuettes etc. Most of it comes from Etruscan tombs and was part of the funerary cult of the nobility; nevertheless its evidence is valid. The Etruscans, like the Egyptians, long believed in a life after death, and wished to be entertained by musicians and dancers in death as they had been during their lives.

3. INSTRUMENTS. The archaeological and literary evidence indicates that the Etruscans' musical instruments (and consequently also their musical system of modes – *harmoniai, modi* – and melodic structures) were the same as those of the Greeks in the Archaic period (6th and 5th centuries BCE); the Etruscans traded with the Greeks, in south Italy (Magna Graecia) and overseas.

Of the Greek chordophones, the Etruscans adopted the archaic phorminx (fig.1), the forerunner of the kithara, with a rounded resonator and in-curving yoke arms (Stauder, 1973), the lyre (*lyra*) and barbitos. The Greeks used the last two instruments primarily to accompany singing, but the Etruscans evidently preferred instrumental music alone. Wind and string players are frequently depicted accompanying male and female dancers; ensembles of trumpeters and horn players are often shown accompanying public processions (Zebinger, 1982).



1. Phorminx player: detail of the relief on an ash urn, terracotta, late 6th or early 5th century BCE (Museo Nazionale Etrusco, Chiusi)

Unlike the Greeks, the Etruscans particularly cultivated wind instruments. Greek authors described them as the 'inventors' of trumpets (Aeschylus, *Eumenides*, 567–8; Sophocles, *Ajax*, 17; scholium to Euripides, *Phoenissae*, 1377; Diodorus Siculus, v.40.1; Athenaeus, iv.184a; Pollux, iv.85). The trumpet used in the Mediterranean area, a short tube of bronze or iron with a small bell (salpinx, tuba), was developed by the Etruscans both as the long lituus with a hooked bell bent backwards and a removable mouthpiece (Behn, 1954), and as the hoop-shaped cornu with a transverse bar for greater ease and security in performance (fig.2; see also Wegner, *MGG1*). A bronze lituus, 1·6 metres long, from Caere (Cerveteri),



2. Cornu and lituus players: detail of a fresco from the tomb of the Hescanas, Porano, near Orvieto, end of the 4th century BCE (copy by G. Gatti in the Museo Archeologico, Florence)



3. Musicians playing tibia and lyre: detail of a fresco in the Tomba dei Leopardi, near Tarquinia, c480–470 BCE

survives (Rome, Museo Gregoriano Etrusco, room III), and a bronze cornu of Etruscan origin (Rome, Villa Giulia Museum, no.51216 in the inventory). Other Etruscan wind instruments include the panpipes (syrinx), which were widespread; the double pipes (auloi, tibiae; *see* AULOS and TIBIA), which unlike their Greek prototypes mostly appear with conical bell-extensions on the pipes to reinforce the volume (Jannot, 1974); and, later, transverse flutes, as represented for example on an urn relief (*see* FLUTE, fig.4) of the late 2nd or early 1st century BCE in the tomb of the Volumni near Perugia (Hickmann, 1952).

Percussion instruments are depicted less frequently. However, vase paintings, bronze mirrors and statuettes show that men and women often danced, singly, in pairs or in circles, to the rhythmic accompaniment of clappers (crotala) (Hill, 1940). Large decorated bronze bells were frequently used in burial rites.

4. MUSIC IN RELIGIOUS AND SOCIAL LIFE. Music must have occupied an important position in both public and private Etruscan life, primarily because of the funerary cult mentioned above (§2). Professional tibia players performed during the lying-in-state, sacrificial rites and magic lamentations for the dead, and string instruments were played for the processions and dances of the burial ceremonial; this is shown by a number of reliefs on urns from Chiusi dating from the Archaic period (late 6th or early 5th century BCE) (Paribeni, 1938). Games and banquets were held to commemorate deceased notables, and instrumentalists and dancers performed in addition to the competing athletes (Thuillier, 1985).

Brightly coloured wall paintings from underground burial chambers near Tarquinia and Chiusi show the Etruscans' predilection for music joined with dancing, banqueting and other social occasions: these pictures were to provide the dead with the entertainment they had enjoyed while they were alive (Banti, 1960). Such banqueting scenes, with musicians and dancers of both sexes, are depicted in the Tomba delle Leonesse (*c*530–520 BCE), the Tomba del Citaredo (*c*490–480 BCE), and the Tomba dei Leopardi (*c*480–470 BCE; fig.3), all near Tarquinia. Of the well-known frescoes from Tarquinia, those of the Tomba del Triclinio (*c*470 BCE) are outstanding: six young dancing girls and two youths are shown entertaining the guests at a banquet; they are guided by a tibia player and a performer on the barbitos (possibly the dance leaders, for they participate in the dance steps). The graceful and expressive positions of legs and arms suggest that the dance was markedly rhythmical and animated. Similar emphatic gestures linked with music and dancing occurred later in some Etruscan stage performances by actor-dancers (*histriones*, *ludiones*).

Etruscan tibia players performed at armed dances and boxing matches (Athenaeus, iv.154a): the literary evidence is confirmed by a black-figure amphora of the late 6th century BCE from Vulci, now in the British Museum (fig.4). They were popular as hunt-followers (Aelian, *De natura animalium*, xii.46), and were employed to encourage kitchen slaves in their work (Pollux, iv.56). The Etruscans' general preference for the tibia rather than string instruments contrasts them with the Greeks and reveals a taste for colourful, orgiastic music (Pallottino, 1984). Even the scourging of slaves was carried out to the sound of the tibia (Plutarch, *De cohibenda ira*, 11c; Athenaeus, xii.518b).

Instrumental ensembles were popular in Etruria. Marriage ceremonies, depicted in carvings on stone sarcophagi from Caere (mid-5th century BCE; fig.5) and Vulci (late 4th century BCE), show performers on double pipes, string instruments, a horn and a lituus, all wearing a professional uniform of long robes. Similar musical ensembles at funeral processions recur on alabaster urns from Volterra (2nd to 1st century BCE). Musicians with horn and lituus are also shown mingling with the crowds at funeral processions in wall paintings in the Tomba Bruschi (3rd or 2nd century BCE) and the Tomba del Tifone (mid-2nd century BCE) near Tarquinia.



4. *Tibia player accompanying a boxing match: detail from a black-figure amphora from Vulci, late 6th century* BCE *(British Museum, London)*

Musical life in Etruria embraced every section of society (Jannot, 1988). Professional musicians, professional female dancers and actor-dancers were recruited from the slaves, and the fame of the Etruscan musicians and dancers persisted even under the Roman Empire (Wille, 1967). During an epidemic at Rome in 364 BCE, Etruscan dancers were brought to Rome for propitiatory ceremonies, and they performed to their customary tibia accompaniment (Livy, vii.2.4: 'The *ludiones* summoned from Etruria, dancing to the melodies of the tibia player without any singing [sine carmine ullo ... ad tibicinis modos saltantes] ... performed movements which were in no way unseemly, in the Etruscan manner'). The Romans used tibia players in various ways in their centuries-old cult music; these can be traced to Etruscan origins (Virgil, *Georgics*, ii.192–3; Ovid, *Fasti*, vi.653; Strabo, v.2.2). The Roman use of the tuba, lituus and cornu, mainly as military signalling instruments, was also derived from the Etruscans.

See also GREECE, §I, and ROME, §I.

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GÜNTER FLEISCHHAUER

Ett, Caspar (*b* Eresing, 5 Jan 1788; *d* Munich, 16 May 1847). German composer and editor. His musical education began at the Benedictine monastery at Andechs, where he was introduced to the musical style of Palestrina through the *Gradus ad Parnassum* of Fux. Ett continued his training at the Gregorianum in Munich, where his instructors included Joseph Schlett (organ), Joseph Graetz (composition) and his eventual mentor, Johann Baptist Schmid (singing). Upon graduating from the Gregorianum, Ett worked independently in Munich as a teacher and participated in the publication of two collections of sacred songs for use in Bavarian schools. In 1816 Ett became organist at St Michael, a position he held for the rest of his life.

A prolific composer, Ett wrote nearly 300 works for use at St Michael. These ranged from collections of simplified Gregorian chant for voice and organ, such as *Cantica Sacra* (1827), to larger *a cappella* choral works, such as the nine-part motet *Die neun Chöre der seligen Geister* (1836) and large-scale requiems, such as the Requiem in E♭ (1842) for orchestra, chorus and soloists. As an active reformer of church music in the post-Enlightenment period, Ett sought to improve the quality of both *a cappella* and instrumentally accompanied music. He never endeavoured to displace instrumental music from the church service, only to improve that which was used.

Undeniably Ett's greatest contribution lay in his editions of music by Renaissance and Baroque composers, of which there are more than 100. These were the first modern editions of sacred music, and initiated the revival of Renaissance polyphony in 19th-century Germany. Represented among Ett's editions are diverse composers including Ockeghem, Palestrina, Lassus, Lotti, Leo, Durante, Baj, Allegri and Handel. The most renowned of Ett's editions, prepared with J.B. Schmid, was of Allegri's *Miserere*, and served as the basis for the first performance of that work in Munich on Good Friday 1816. It should be noted, however, that Ett made no attempt to present these works in authentic form. Rather, works were

radically altered: *a cappella* works had instrumental parts appended, voice parts were occasionally deleted or added, movements by different composers were blended into a single mass, works were retexted, and nearly all works were abbreviated, with as little as a few bars to as much as over half of the original musical material cut. Ett typically prepared several different editions of individual works; for example, he created three different editions of Palestrina's *Missa Papae Marcelli*, and four editions of the *Missa Aeterna Christe Munera*.

In addition to his musical pursuits Ett studied languages, mastering as many as 14 in his lifetime. This led to his writing compositions for both the Greek Orthodox church and the Synagogue in Munich. Later in life he developed a special fascination with Sanskrit, and wrote the first study of the language to appear in German (the manuscript was destroyed by fire during World War II).

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all MSS in the Archiv Kirchenmusik, St Michael, Munich

18 masses, 2–8vv, incl. Laetare Jerusalem, Ad Dominica palmarum, In Nocte Nativitatis Domini; 6 requiems; 10 litanies; many collections of chant settings, incl. 12 sets of responsories and 4 sets of graduals; other liturgical works incl. 3 Miserere, 3 Salve regina, 2 Stabat mater, 2 Alma Redemptoris, 6 Deutsche Messen, 5 vespers

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PAUL MORRISON

Ettinger, Max [Wolf, Markus] (*b* Lemberg [now L'viv], 27 Dec 1874; *d* Basle, 19 July 1951). German composer and conductor. He studied the piano with Herzogenberg in Berlin, and harmony and composition with Rheinberger and Thuille in Munich. After brief engagements as Kapellmeister in Saarbrücken (1906–7) and Lübeck (1910–11), productions of his ballet *Rialon* (Munich, 1911) and his opera *Judith* (Nuremberg, 1921) gained him recognition as a composer. He resumed his conducting career in Leipzig in 1920 and later conducted in Berlin (1929–33). In these years Ettinger showed a particular fondness for the *Literaturoper*, writing operas based on texts by Boccaccio, Friedrich Hebbel, Georg Kaiser, Goethe, Frank Wedekind and Emile Zola.

In 1933 the political situation in Germany forced Ettinger, a descendant of Eastern European Jews, to emigrate to Switzerland. There he began to compose *Bekenntnis* music in opposition to the Third Reich. Among these works are oratorios and cantatas on Jewish themes and texts, such as *Das Lied von Moses* (1934–5), *Jiddisch Leb'n* (1942) and a Yiddish Requiem (1947), compositions employing Hebraic folk and cantorial music, and works that explore compositional techniques denounced by the Third Reich. Noteworthy among the later chamber music is the Second String Quartet (1945), a work influenced by Hassidic melodies.

WORKS

(selective list)

STAGE

Rialon (ballet), Munich, 1911; Judith (op, 3, Ettinger, after F. Hebbel), op.28, 1920, Nuremberg, 1921; Der eifersüchtige Trinker (op, 1, F. Freksa, after Boccaccio: *Decameron*), op.14, Nuremberg, 1925; Juana (op, 1, G. Kaiser), op.33, Nuremberg, 1925; Clavigo (op, 2, Ettinger, after J.W. von Goethe), op.34, Leipzig, 1926; Frühlings Erwachen (op, 3, Ettinger, after F. Wedekind), op.36, 1928, Leipzig, 1928; Dolores (op, 3, Ettinger, after E. Zola), op.40, 1930–31, Vienna, 1936; Der Dybbuk (ballet), 1946–7

VOCAL

Choral: Weisheit des Orients (O. Khayyám), op.24, 4 solo vv, chorus, orch, 1921; Das Lied von Moses (Bible), 4 solo vv, chorus, orch, 1934–5; Königin Esther, 1940–41; Jiddisch Leb'n, 1942; Jiddisch Requiem, 1947; small-scale choral works on texts by J.W. von Goethe, G. Falke, F. Schiller

Solo: Bertram de Born (melodrama, L. Uhland), spkr, orch, c1910; Wovon Menschen leben (melodrama, L. Tolstoy), sprechstimme, high v, pf, 1944; Aus Goethes Westöstlichem Divan, S, Bar, chbr orch; 170 lieder on Ger. Swiss, Jewish and Palestinian texts

INSTRUMENTAL

Orch: Ov. 'Was Ihr wollt', op.4, 1906; 3 Traumbilder, op.31, *c*1924; Altenglische Suite, op.30, 1932 [from Fitzwilliam Virginal Book]; Alte Tanzsuite nach Tremais, op.42, 1933; Conc., hn, str, timp, 1936; An den Wassern Babylons (Gesänge der babylonischen Juden), small orch, *c*1940; Cantus Hebraicus, variations on a Hebraic melody, 1943

Chbr: Sonata, vn, pf, op.10; Sonatine, 2 vn; 2 Sonatas, fl, ob, cl, bn, pf, op.20, 1916; Phantasie on 2 Yiddish Folksongs, vn, pf, *c*1945; 2 Str Qts, op.32/2, 1945; editions: sonatas by P.A. Locatelli, G. Pugnani; Mozart Serenade K250

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ANDREW D. McCREDIE

Ettore [d'Ettore], **Guglielmo** (*b* Sicily, *c*1740; *d* Ludwigsburg, wint. 1771–2). Italian tenor. He sang in Naples in Jomelli's *Temistocle* in 1757 and Hasse's *Achille in Sciro* in 1759. He later moved to Bologna where Padre Martini heard him and recommended him to Andrea Bernasconi in Munich. In 1761 he was engaged there, remaining in service until 1771. He appeared in several Italian centres in the 1760s, among them Venice and Verona in 1765, in operas by Sarti, and Turin, where in 1767 he sang in Bertoni's *Tancredi* and Quirino Gasparini's *Mitridate, rè di Ponto*. By then he was a Cavaliere ('d'Ettore'). He sang the title role in Bernasconi's *La clemenza di Tito* at Munich in 1768 and Admetus in Guglielmi's *Alceste* the next year in Milan. Burney reported that he was the most applauded of the singers in Sacchini's *Scipio in Cartagena* in Padua in 1770; elsewhere he referred to him as reckoned 'the best singer of his kind on the serious opera stage'. Schubart wrote that he had 'never heard anyone sing with the feeling of a d'Ettore' (*Schubart's Leben und Gesinnungen*, Stuttgart, 1791–3, i, p.94). Ettore's range extended from *A* to *d'''* and his vocal abilities included a capacity

for wide leaps. In 1770–71 he sang the title role in Mozart's *Mitridate* in Milan; the young composer had to write five versions of his entrance aria and Ettore ultimately included an aria by Gasparini in place of another of Mozart's. Relations were so strained that eight years later the mention of Ettore's name evoked unpleasant memories for Mozart. Ettore was engaged at the Württemberg court on 28 January 1771 but died the next winter. His compositions, which are unpublished, include arias and many 'Duetti Notturni' written in a fluent melodic style (*D-Mbs*, *I-Mc* and *Pca*)

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HARRISON JAMES WIGNALL

Etude (Fr.). The French equivalent of 'STUDY', widely adopted for fairly short pieces whose principal aim is the development or exploitation of a particular aspect of performing technique, such as Chopin's Etudes op.25. The term étude was also used as a title by some 20th-century composers, usually to indicate a piece exploring a specific aspect of the composer's craft (e.g. Stravinsky's Four Etudes for Orchestra, 1928–9).

□

Euba, Akin (*b* Lagos, 28 April 1935). Nigerian composer. His early musical career was nurtured by his father and influenced by W. Echezona and T.K. Ekundayo Phillips. A government scholarship allowed Euba to study with teachers including Arnold Cooke and Eric Taylor at Trinity College, London (1952–7), where he gained diplomas in teaching and piano performance and earned two fellowships in piano and composition. In 1962 a Rockefeller Foundation grant enabled Euba to study ethnomusicology at UCLA (BA 1964, MA 1966), where resources in world music prompted a diversification of his compositional materials and techniques. He completed the PhD in ethnomusicology at the University of Ghana in 1974. Euba held lecturing and professorial posts at the universities of Lagos (1966–8, 1977–81) and Ife (1968–77). He was a research scholar at Iwalewa-Haus at the University of Bayreuth (1986–91). In 1988 he founded and became the director of the Centre for Intercultural Music Arts in London; he is the Andrew W. Mellon Professor of Music at the University of Pittsburgh.

His exposure to Nigeria's diverse indigenous musical traditions as senior programme assistant (1957–60) then head of music (1960–65) at the Nigerian Broadcasting Corporation informed his subsequent compositions, for instance such works as *Six Yoruba Folksongs* (1959) and *The Wanderer* (1969). Examples of his ingenious combination of indigenous timbres and Western and African instruments are found in *Abiku I* (1965) and *Four Pieces* (1966). The possibilities for creating art music in an authentic African idiom that he expounds are put into practice in his concept of 'African pianism', which explores through piano music the percussive, shifting tonal and rhythmic contrasts commonly found in indigenous musical traditions. While specific influences from indigenous practices include call-and-response, repetition, use of a 'time-line', polyrhythms, constrasting timbres and percussive attacks, his compositional vocabulary also includes serialism and dodecaphony, as in *Scenes from Traditional Life* (1970).

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(*selective list*)

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Other inst: Str Qt, 1957; Introduction and Allegro, orch, 1960; Dance to the Rising Sun, wind orch, 1963; 5 Pieces, eng hn, pf, 1963; Legend, vn, hn, pf, perc, 1966; 4 Pieces, African orch, 1966; The Wanderer, vc, pf, 1969; Ice Cubes, str, 1970

Stage: Abiku I (choreog. S. Olusola), Nigerian insts, 1965; Abiku II (J.P. Clark), chorus, 5 Nigerian insts, 1968; Chaka (op, L.S. Senghor), solo v, chorus, Yoruba chanter, African and Western insts, 1970; Dirges, spkrs, singers, Yoruba drums, tape, dancers, 1972; West African Universities Games Anthem (W. Soyinka; choreog. S. Ajasin), vv, rock ens, athletes, 1981; Bethlehem, solo v, chorus, rock ens, African insts, dancers, 1984

Vocal: Igi Nla So, 1v, pf, 4 Yoruba drums, 1953; 6 Yoruba folksongs, 1v, pf, 1959; 3 Yoruba songs, Bar, pf, Yoruba drum, 1963; The Fall of the Scales, 1v, Nigerian insts, 1970; Festac '77 Anthem (M. Walker), chorus, jazz ens, 1977; Time Passes By, 1v, pf, 1985

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DANIEL AVORGBEDOR

Eucheria. *See* EGERIA.

Euclid (*fl* Alexandria, *c*300 BCE). Mathematician and theorist. His *Elements of Geometry* has from the earliest times been the basis for the study of geometry in the West. The definitions in book 5 of ratios and proportions, perhaps attributable to Eudoxus, are of great mathematical importance because they accommodate incommensurable magnitudes. Numerous other mathematical works, some no longer extant, have been ascribed to Euclid, and writings on music have also been attributed to him in several ancient and medieval Arabic, Greek and Latin sources (Proclus even claimed that he wrote an *Elements of Music*). Of the two treatises on music that have come down to us bearing Euclid's name, the *Harmonic Introduction* (*Eisagōgē harmonikē*), containing Aristoxenian music theory, is now ascribed to CLEONIDES; the other, *Division of the Canon* (*Katatomē kanonos*; *Sectio canonis*), survives in more than 200 manuscripts in which three distinct traditions are discernible – a Greek version, a shorter Greek version, and a shorter Latin version in Boethius's *De institutione musica*.

The *Division of the Canon* contains a discussion, based on Pythagorean principles, of the relationship between mathematical and acoustical truths. In the philosophical introduction, which possibly quotes Pythagoras, the author draws a parallel between sound and motion, specifically in terms of vibration; he treats musical acoustics as a branch of arithmetic and proposes a definition of consonance limited to intervals built on multiple or superparticular ratios. Other sections of the treatise include arithmetical and acoustical propositions, a passage devoted to the enharmonic genus and another in which the two-octave canon is divided according to the diatonic genus. Like the *Elements of Geometry*, the *Division* is largely compiled from a number of different sources, and its varied and sectional nature would suggest that it is not the work of a single author. The *Division*'s underlying assumptions appear to derive from the *Elements*, but the acoustical propositions, though similar in style to the latter work, especially to books 7–9, are less rigorous in their logic, even to the extent of displaying false reasoning. By virtue of its brevity and its focus on fundamental issues, the *Division* has been a source of interest to music theorists since antiquity, and in one form or another the work has been edited, translated and commented upon many times since the 15th century.

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ANDRÉ BARBERA

Euing Lutebook (*GB-Ge* Euing 25 (olim R.d.43)). *See* SOURCES OF LUTE MUSIC, §7.

Eule, Carl Diedrich (*b* 1776; *d* Hamburg, 30 Aug 1827). German conductor and composer. He was the son of Gottlieb Eule, an actor and *buffo* singer (who was from 1798 for some years one of the directors of the Hamburg theatre), and succeeded J.F. Hönicke as musical director there in 1809. Eule wrote for Hamburg a number of German comic operas, including *Der verliebte Werber* (1799), *Oberstleutnant Taps* (1803), *Fernando* (1807), *Der Unsichtbare* (1809), *Der tote Onkel* (1810) and *Der Antiquitätensammler* (1812), of which *Der Unsichtbare* was the most successful, making the round of the German stages until about 1870. Scores of two other operas, *Das Amts- und Wirtshaus* and *Giaffar und Zaide*, are preserved at *B-Bc* and the Munich Opera archives respectively. Besides his works for the stage, Eule wrote a number of concert arias, a string quartet and piano music (opp.7–10 reviewed in *AMZ*, December 1821).

ALFRED LOEWENBERG/DAVID J. BUCH

Eulenburg, Ernst (Emil Alexander) (*b* Berlin, 30 Nov 1847; *d* Leipzig, 11 Sept 1926). German music publisher. He studied at the Leipzig Conservatory and founded his publishing firm in Leipzig in 1874. He published chiefly educational and choral material (*Deutsche Eiche*). In 1891 he obtained the miniature score series published by Albert Payne in Leipzig, and in 1894 took over the London firm Donajowski's edition of scores, combining the two series. More than 1000 works have appeared in the *Eulenburgs kleine Partitur-Ausgabe* (Eulenburg Miniature Scores). The firm also publishes symphonic orchestral music, including works by Atterberg, Graener, S.W. Müller and Trapp. In 1911 Kurt Eulenburg (*b* Leipzig, 22 Feb 1879; *d* Wembley, 10 April 1982), son of the founder, became partner and in 1926 sole proprietor; he moved the firm to London in 1939. After World War II branches were established in Zürich (1947) and Stuttgart (1950); the original Leipzig firm ceased to exist. The London operation was taken over by Schott in 1957 with Kurt Eulenburg remaining in charge of production. Since 1980 the firm (Ernst Eulenburg und Co. GmbH, Mainz, and Ernst Eulenburg Ltd, London) has been under the control of Schott in London, as a wholly-owned subsidiary.

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HANS-MARTIN PLESSKE/CLIFFORD CAESAR

Eulenstein, Charles (*b* Heilbronn, 1802; *d* Styria, 1890). German jew's harp and guitar player. After an initial lack of success in his native country, he travelled through Switzerland in 1825–6, eventually arriving in Paris where he worked as a guitar virtuoso. In 1827 his op.1 (a set of 12 airs for solo guitar) was published by Richault in Paris, and in the same year he appeared in London as a guitarist and jew's harpist. He produced extremely beautiful effects by performing on 16 jew's harps, having for many years cultivated this instrument in an extraordinary manner. The patronage of the Duke of Gordon induced him to return to London in 1828; but he soon found that the iron jew's harp had so injured his teeth that he could not play without pain, and he therefore spent more time playing the guitar. At length a dentist devised a glutinous covering for his teeth, which enabled him to play his jew's harp again. He was very successful in Scotland and thence went to Bath (1834–45), to establish himself as teacher of the guitar, concertina and the German language. He published more than a dozen works for the guitar between the late 1820s and early 1840s (mostly intended for amateurs), including *A New Practical Method for the Guitar* (1840), several albums of popular songs with guitar accompaniment, duos for piano and guitar, and a set of variations (op.16) for solo guitar in an E major tuning. He eventually returned to Germany and lived at Günzburg, near Ulm.

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VICTOR DE PONTIGNY/PAUL SPARKS

Euler, Leonhard (*b* Basle, 4 April 1707; *d* St Petersburg, 18 Sept 1783). Swiss mathematician, scientist and philosopher. He studied at Basle University under Johann Bernoulli. When he was 20, he took (at Daniel Bernoulli's suggestion) a post at the Academy of Sciences in St Petersburg; he held a post in Berlin (1741–66), then returned to St Petersburg. He won the Grand Prix of the Paris Académie des Sciences 12 times. The most prolific of scientists, he published some 800 memoirs and 50 books or pamphlets on various branches of mathematical science and some domains of engineering, music, philosophy and religion.

Euler contributed more to theoretical acoustics as the subject is now known than has any other man. At the age of 19 he wrote *Dissertatio physica de sono*, in which he divided sounds into three kinds (the tremblings of solid bodies; the sudden release of compressed or rarefied air; and oscillations of air, either freely or confined). Acoustics was one of his favourite subjects. His notebooks show that as a boy of 19 he planned to write a treatise on all aspects of music, including form and composition as well as acoustics and harmony. The only part of this project to come to fruition was his *Tentamen novae theoriae musicae, ex certissimis harmoniae principiis dilucidae expositae*, written about 1731 (St Petersburg, 1739); in this he presented a theory of consonance based upon mathematical laws and derived from ideas of the ancients. He also included the most complete system of scales or modes yet published, as well as a theory of modulation. To him acoustics owes the statement of many classes of fundamental problem through partial differential equations (or 'wave equations'), in terms of which the subject is taught today. An international edition of Euler's collected works, published by the Swiss Society of Natural Sciences, was begun in 1910. For a fuller account of his place in the history of acoustical studies, *see* PHYSICS OF MUSIC, §3.

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CLIVE GREATED

Eunuch-flute (Fr. *flûte eunuque*). Vessel MIRLITON of the 17th and 18th centuries. It consists of a cylindrical tube of wood or metal widening into a bell at one end; the other end is closed by a membrane of thin parchment or onion-skin protected by a hollow, perforated sphere. The tube may have false finger-holes. The instrument is held like a transverse flute and the performer sings into a hole in the side of the tube, causing the membrane to vibrate; the resulting sound has a nasal buzzing quality, which is reinforced by the body of the instrument acting as a resonator.

The eunuch-flute is first mentioned in 1633, when C. de Villiers, a doctor from Sens, gave Mersenne information about such instruments, made of metal and in various sizes, brought from Flanders by a Jesuit. In his *Harmonie universelle*, Mersenne called the instrument a 'chalumeau ou fluste eunuques', the latter referring either to its phallic form or to its timbre, reminiscent of the castrato voices then becoming fashionable. It is possible that Shakespeare had already alluded to the name in *Coriolanus* (1608).

According to Mersenne, four or five eunuch-flutes were superior to any flute ensemble, and the instrument could imitate a 'concert of voices ... for it lacks only the pronunciation, to which a near approach is made in these flutes'. Francis Bacon had previously suggested that a 'Melioration of Sounds' might be obtained by singing vocal music in several parts into drums: 'And for handsomnesse and strangenesse sake, it would not be amisse to haue a Curtaine betweene the Place where The Drums are, and the Hearers'.

In 18th-century France the eunuch-flute was called a *flûte d'oignon* after the characteristic shape of its protec-



Eunuch-flute, German or Swiss, 18th century (Historisches Museum, Basle)

tive cap, as well as a *jombarde* and a *flûte à trois trous*. However, the *flûte brehaigne* in Machaut's *Remede de Fortune*, sometimes mentioned in this context, was probably a flute from Bohemia. The term *Narrenflöte*, frequently found in museum catalogues, arose in the 19th century from a misinterpretation of JESTER'S FLUTE, a name circulated with some copies of original eunuch-flutes. The BIGOPHONE and CANTOPHONE, also made in a whole series of ranges, are merely late descendants of the eunuch-flute. The significance of the eunuch-flute in the aesthetics of music of the 17th and 18th centuries has yet to be discovered.

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MARTIN KIRNBAUER

Euouae. *See* EVOVAE.

Euphone. *See under* ORGAN STOP.

Euphonicon. A HARP-PIANO invented by John Steward.

Euphonium [euphonion, tenor tuba in B♭] (Fr. *basse, saxhorn basse, tuba bassse*; Ger. *Baryton, Tenorbass, Tenorbasshorn*; It. *baritono, bombardino, eufonio, flicorno basso*). (1) A valved brass instrument of widely conical profile, essentially a tenor tuba in 9′ B♭. The mouthpiece is cup-shaped and generally somewhat deeper than that preferred by trombonists playing instruments of similar pitch. The instrument was invented by Sommer of Weimar about 1843 as the 'euphonion'. Its name is derived from the Greek *euphonos* ('sweet-voiced'), appearing in Italian and Spanish as *eufonio*. The prototype of the euphonium was the *Tenorbasshorn* in B♭, known in Germany in the late 1820s. In 1838 Carl Wilhelm Moritz of Berlin built a tenor tuba of *Tenorbasshorn* pitch but wider bore, its four valves giving a larger range. This was superseded by Sommer's invention, initially called the *Sommerophone*, which received honourable mention at the 1851 London Great Exhibition. The *Hellhorn*, a similar instrument patented by Ferdinand Hell of Brno, was also exhibited.

The euphonium soon became the most important deep brass instrument in bands. In 1848 V.F. Červený of Hradec Králové introduced a model called the *Baroxyton* which became the first bass in Russian infantry bands. The same maker's *Phonikon* was a euphonium with a bulbous bell, like an english horn. During the 1880s Červený pioneered a 'Kaiser' range of instruments with particularly large bore which included a euphonium member called *Kaiserbariton*. These were later made also by German manufacturers.

Conventional shapes of euphonium follow tuba practice (*see* TUBA (i)). The right-facing instrument with top valves is most common and is the only type currently manufactured in Britain and France. The fourth valve may be in line or, more normally, positioned for left-hand operation in this shape of instrument. The left-facing oval-shape model with rotary valves is common in Germany, Austria and central Europe, while in the USA a version with side-valves and front bell is also made. The only known helicon-shape euphonium was a version of the *Baroxyton* mentioned above.

The twin-belled euphonium has been the most successful and enduring of the DUPLEX type of instrument (a single instrument that embodies the characteristics of two different instruments). Combining the characteristics of euphonium and valve trombone, it was offered in manufacturers' catalogues as late as the 1960s, although it was little used outside the USA. In 1996, following an investigation of extant instruments, Edmund K. Mallett produced an improved design in conjunction with Musical Instrument Services of Monroe, Michigan. In marching bands (*see* BAND (i), §III,4) a trumpet-shaped euphonium is found.

The euphonium usually has four valves (occasionally three or five). These give a potential range from *F*′ to above *b*′♭, depending on the player. High-quality right-facing euphoniums with top-valves use the 1874 Blaikley



Euphonium in B♭ with four valves, by Boosey & Hawkes (Besson model), London

compensating system (*see* TUBA (i), ex.1). It is possible on left- and forward-facing instruments to correct intonation by manipulation of the valve slides during performance. The instrument is distinctive in its strong, warm tone and fulfils a valuable role as both bass and tenor instrument, covering approximately the same range as the cello and ophicleide.

The German name *Tenorbasshorn* has been applied to the euphonium as to its predecessor with a keen awareness of the instrument's qualities. In English (and increasingly American) usage the term 'baritone' (*see* BARITONE (ii)) is correctly applied to the saxhorn of euphonium pitch with a less widely conical profile and only three valves. British brass band scoring calls for two baritones which contribute the lower notes in a fairly rich but not intrusive medium-register quintet which also includes three E♭ horns. The English term for the E♭ alto saxhorn is 'tenor horn'. In Italy the three-valved euphonium, and occasionally the four-valved, is termed *baritono* or *bombardino*; the baritone is termed *tenore*. The German *Tenorhorn* (as in, for example, Mahler's Seventh Symphony) is the baritone. The common German name for the euphonium is *Baryton*. It is possible that the adoption in the USA of the term 'baritone' for euphonium was the result of the immigration of large numbers of German musicians during the 19th century. Until recently the terms were interchangeable in the USA, manufacturers in some cases offering euphoniums and baritones of identical bore. In fact euphonium bore (through the valves) ranges between models from 14.3 to 16·6 mm (baritone bores are from 12·7 to 14·3 mm); bell diameters are 250·6 to 304·8 mm (219·1 to 279·4 mm for the baritone). A distinction between the two instruments is now more frequently drawn.

The instrument appears in a number of orchestral works, often as 'tenor tuba'. In the band, as the euphonium, it is sometimes played with vibrato; in the orchestra, as tenor tuba, it is played without, in the style of the other orchestral brass. English 19th-century light orchestral music frequently included a part for euphonium. Euphoniums have occasionally been used in jazz, especially by Rich Matteson (1929–93) and the trumpeter Maynard Ferguson.

The euphonium entered the symphony orchestra almost by accident. Richard Strauss had included a tenor WAGNER TUBA in *Don Quixote* (1896–7) and *Ein Heldenleben* (1897–8). While preparing the first performance of the latter, Ernst von Schuch substituted a *Baryton* with greatly improved effect. One of the consequences was the need for euphonium players to cope with a Wagner tuba notation. A euphonium usually plays the 'Bydlo' solo in the Musorgsky-Ravel *Pictures at an Exhibition*, and is sometimes used for Berlioz's high ophicleide parts. When scored orchestrally, as for instance in some of Havergal Brian's symphonies, the euphonium is normally treated as a higher tuba. Brian included two euphoniums and two tubas in his Symphony no.1, and, regularly, one of each instrument in later works. The role of the orchestral euphonium player is often filled by the fourth trombonist or a tuba player specializing in the higher register. Shostakovich includes an extremely demanding solo for *baritono* (euphonium) in his music for the ballet *The Golden Age* (1927–30).

There are innumerable solos for euphonium with band. Among these the Concerto for euphonium and brass band by Horovitz (1972) is outstanding. Hovhaness's *Diran* op.94 (1951) is a euphonium solo with string orchestra accompaniment. Amilcare Ponchielli's *Concerto per flicorno basso* (1872) was written while the composer was director of the municipal band of Cremona.

One of the most eminent euphonium players was Simone Mantia (1873–1951), who specialized in playing cornet solos on a twin-belled instrument. He was taught by Joseph Raffayola, a soloist in the bands of Patrick Gilmore and J.P. Sousa. Joseph DeLuca, also a member of Sousa's band, and Harry Whittier of the Gilmore band, both composed solos which are often performed. Alfred Phasey (1834–88), a prominent London freelance, began his career on ophicleide, later taking up euphonium. He appeared on both instruments (and bass trombone) until at least 1880 and was succeeded by his son, Handel (1862–1913), who also played euphonium and bass trombone.

(2) H.J. Haseneier's bass-euphonium, invented about 1850, is a late development of the upright SERPENT.

(3) The name 'euphonium' also refers to a type of tuning-fork instrument patented in 1885 by G.A.I. Appunn of Hanau. *See* TUNING-FORK INSTRUMENTS.

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CLIFFORD BEVAN

Euresicchio [Eurisechio], **Antonio.** *See* AURISICCHIO, ANTONIO.

Eurhythmics. The art of rhythmic movement expounded by EMILE JAQUES-DALCROZE.

Euripides (*b* ?Athens, *c*485 BCE; *d* ?Aegae [now Vodena], Macedonia, *c*406 BCE). Greek tragic poet and major exponent of the 'new music' of the 5th century BCE. He first entered the dramatic competitions at Athens in 455 BCE (*Vita Euripidis*, 32). Of his tragedies, approximately 80 titles are known; 18 have survived together with extensive portions of a satyr-play, the *Cyclops*.

1. Euripides and music. 2. Later treatments.

1. EURIPIDES AND MUSIC. In the earliest extant play (if genuine), the *Rhesus* (?445–441 BCE), Euripides introduced or used in a new way a number of musical terms (393, *melōdos*; 550, *melopoios*; 651, *humnopoios*; 923, *melōdia*). In the *Alcestis* (438 BCE) praises of the heroine (424, *paian* may be a remarkably early use to denote the encomium of a mortal – *see* PAEAN) are to sound on the lyre and also 'in lyreless [*alyrois*] hymns' (the antithesis remains obscure; see Dale on 445–7). APOLLO is described charming wild animals with his lyre and piping 'shepherds' wedding hymns' (for the flocks) on his syrinx (570–87).

The nurse in the *Medea* (431 BCE) dismisses as pointless the singing of traditional poetry at social gatherings (190–203); the playwright knew that such texts were no longer thought an essential part of *paideia* ('culture').

The *Andromache* (?426 BCE) contains the first reference to collaboration between two poet-composers (476–8), as sure to produce discord; Aristophanes alleged that Euripides' slave Cephisophon helped him to write his monodies (*Frogs*, 944, 1048, 1408, 1452–3). The *Cyclops* (?425 BCE) contains predictable references to instruments associated with satyrs and Dionysiac worship – BARBITOS, tympanum (*see* TYMPANUM), CROTALA (40, 66, 205; also 443–4, the 'Asiatic kithara'). Manuscripts of this play have a stage direction, *ōdē endothen* ('singing within', 487), comparable with the AULOS interlude required after 1263 of Aristophanes' *Frogs*.

According to Adrastus in *The Suppliant Women* (?423 BCE), creating songs should give pleasure to the *humnopoios*, otherwise there will be no pleasure for the hearer (180–83). This new approach to the creative mood constitutes one of the very few references to music to occur in dialogue rather than in monody or choral lyric. The *Heracles* (?420 BCE) contains an extended choral passage (673–95) praising music and worship, and a description of Apollo as kitharode in which the LINUS song is represented as being of good omen (348–51) (contrast Aeschylus, *Agamemnon*, 121, 159).

In *The Trojan Women* (415 BCE) musical imagery intensifies the mood of mourning throughout. The *Iphigenia in Tauris* (?414 BCE) contains one striking image among many that are conventional: the chorus tells Iphigenia that she will go home on an Argive ship with Pan as boatswain accompanying the rowers on his syrinx (1125–7). In the *Electra* (?*c*417–413 BCE) 'the aulos-loving dolphin' is described leaping round the Greek ships (435–7); ARISTOPHANES used these lines for his mocking cento of choral lyric tags from Euripides mixed with nonsense phrases (*Frogs*, 1317–18).

In *Helen* (412 BCE) the title character imagines the Sirens as 'winged maidens, holding a Libyan aulos [*lōton*,

made of lotus-wood] or panpipes [*suringas*] or lyres [*phormingas*]' and joining their tears to her cries of lamentation (*ailinois*; 167–73); such early evidence for Greek conceptions of the Sirens is rare. An entire choric sequence (1301–68) is devoted to an account of the rites of Dionysus and the Mother of the Gods: the crotala sound, the bullroarer (*rhombos*) whirls in circles, and Aphrodite plays the cymbals and tympana and takes up the aulos.

In the *Ion* (*c*412 BCE) Creusa, whom Apollo ravished, speaks of the god with his 'seven-voiced kithara' who plays on, disregarding her grief (881–4, 905–6). The play contains a remarkable description of sky and moon joining in the dance during the all-night festival of Dionysus (1077–80), which must not be mistaken for a cosmic philosophy of music. A chance remark in the dialogue (1177–8) shows that at banquets the aulos players did not perform until after the meal. A minor tragedy, *The Phoenician Women* (?410 BCE), contains fine lines describing the walls of Thebes raised by the power of Amphion's lyre (822–4); and the *Orestes* (408 BCE) refers again to the Linus song, explaining its Asiatic origins in lines (1395–9) that read almost like a scholarly footnote.

Two posthumously produced plays, probably written in 407 BCE, yield some details about instruments. The *Iphigenia in Aulis* contains the claim that Paris imitated 'the Phrygian auloi of Olympus' on the panpipe (576–8) – a highly unlikely sequence of development. The *Bacchae* gives two varying accounts of the origin and history of the tympanum (58–61, 124–34; see Dodds). In this play there are many references to the tympanum, like the aulos a characteristic instrument of the Bacchanalian revel, and also to song: tranquil maenads are described as 'singing a Bacchic song against [*anti-*] one another' (1057), in other words antiphonally.

Among the fragments of Euripides' lost tragedies are references in the *Hypsipyle* to kithara music with vocal accompaniment and to elegies accompanied by the lyra (Bond, frags.I.iv.6–8 and I.iii.9). In better-known fragments from the *Antiope* Euripides made Amphion a symbol of culture, aptly represented by music (*see* AMPHION (i)).

The many musical references in the extant plays are not haphazard. Euripides, like Sophocles, used them to define a mood and to heighten the emotional tension by intensification or, often, by a contrast between the music of past joy and that of present sorrow (see Haldane, 1965). He showed far more concern than Sophocles for immediate effect. In the tragedies of Sophocles, the chorus plays a central role, but Euripides in his tragedies reduced the importance of the chorus, as Aristotle noted (*Poetics*, 1456a25–32).

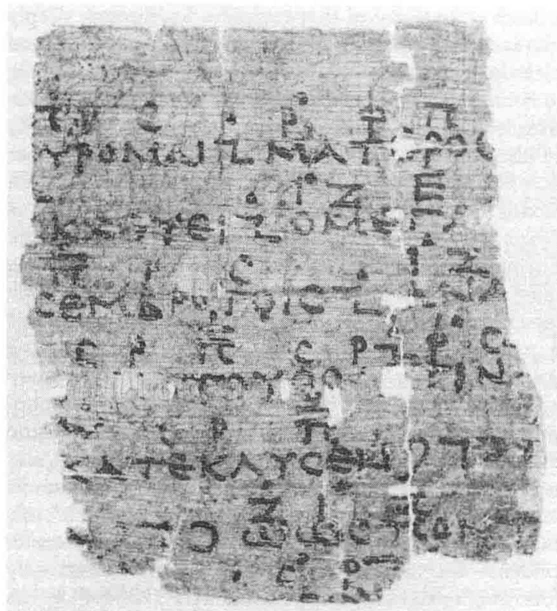
Aristophanes parodied Euripides' lyrics in the *Frogs*, where he seized on certain features of Euripides' compositions – his repetition of words and his habit of setting a syllable to a melisma rather than a single note (see *Frogs*, 1314; and Euripides, *Electra*, 437, where *heilissomenos* must be lengthened to match *numphaias skopias* in the antistrophe, 447; for examples of repeated words, see *Frogs*, 1338, 1354–5, and *Orestes*, 140, 149, 163, 174). Generally he criticized bizarre and even indecent sources from which Euripides allegedly drew his monodies and choral lyrics (see *Frogs*, 1297–1307).

Such charges reveal that Euripides had become deeply involved in the late 5th-century reforms of rhythmic and melodic conventions known to modern scholars as the 'new music' (*see* TIMOTHEUS, with whom Euripides was friendly). While Euripides' many references to a variety of instruments do not prove that his plays had any other accompaniment than the customary single aulete, both Sextus Empiricus (*Against the Musicians*, 13) and the Byzantine treatise *On Tragedy* (see Browning) associate Euripides with the use of the kithara in tragedy. Tympana must have been used by the chorus of the *Bacchae*; moreover, the lost *Antiope* (Nauck, frag.182) contained a passage of hexameters sung to the lyre. Since the *Antiope* had as its central character the legendary kitharode Amphion, a lyre must have been used (Sophocles' *Thamyras* provides a close parallel), although little more may have been involved than the pretence of regular performance on the lyre. In any case, the famous 'tophlattothrattophlattothrat' refrain of the Aristophanic Euripides (*Frogs*, 1286–95) does not alone constitute evidence for its normal use, nor do the immediately following references to 'lyrion' and 'lyra' (1304–5) by the Aristophanic Aeschylus.

Various *tonoi* and genera were used for tragic composition (*see* GREECE, §I, 4). According to Pseudo-Plutarch (*On Music*, 1136a–37a), tragic authors used the Dorian, Lydian, Mixolydian and Ionian (Iastian). The Pseudo-Aristotelian *Problems* (xix.48) notes that the Hypodorian and Hypophrygian were reserved for the arias of solo actors; and the Byzantine treatise *On Tragedy* (Browning, 76) states that they were introduced by Agathon, a playwright contemporary with Euripides.

According to the Byzantine treatise (p.69), the older tragic poets had used either the pure enharmonic genus or a mixture of enharmonic and diatonic genera (see below, on the *Orestes* fragment), and none before Euripides had used the chromatic, specifically the soft chromatic genus. Both Euripides and Agathon (to whom the introduction of the chromatic was ascribed) may have contributed to the acceptance of this genus, which was suspect at that time and later (*see* HIBEH MUSICAL PAPYRUS). The introduction of the Hypodorian and Hypophrygian may also have been due largely to Euripides' advocacy.

Two fragments of papyrus, dating from the 3rd century BCE, preserve passages of text from two of Euripides' tragedies with accompanying musical notation: *PLeid Inv.510* records text from *Iphigenia in Aulis*, including a section in which Iphigenia and the chorus alternate every few lines (1500–09) and a choral section (783–94); and *PWien G2315* exhibits a few choral lines from *Orestes* (338–44; see illustration). Both fragments reveal rhythmic and metric anomalies, reduplicated vowels and short melismas on single syllables. A modulation from one *tonos* to another occurs in the *Iphigenia* papyrus, while the notation in the *Orestes* papyrus clearly indicates the chromatic or enharmonic Lydian *tonos*. In the absence of additional evidence, it is impossible to be certain whether the papyri preserve the music of Euripides, but they do accord with features of his style, as later parodied by Aristophanes and described by Dionysius of Halicarnassus



Papyrus fragment containing choral lines from Euripides' 'Orestes', c250 BCE *(A-Wn)*

in chapter xi of *On Literary Composition*. Quoting a passage from an earlier section of *Orestes* (140–42), Dionysius observes that Euripides regularly ignored the natural pitch accentuation and rhythm of the Greek text, characteristics markedly apparent in both of these musical fragments (see Pöhlmann; Richter, 1971; and Mathiesen, 1981).

Without doubt, Euripides was in the forefront of the 'new music', and this is substantiated by the identity of his associates, the comments and parodies of contemporaries and, above all, the libretto-like nature of many of his sung texts. His monodies demanded soloists with coloratura skills; his choral lyrics, too, would seem to have been musically demanding, and their vividness and range of emotion suggest a powerful use of rhythm and melody. In Euripides' tragedies, as in the kitharoedic *nomoi* of his friend Timotheus, 5th-century Greek music reached the climax of its development.

2. LATER TREATMENTS. 11 plays, including the doubtful *Rhesus*, have provided opera material from the 17th century to the present day. The stories of Alcestis, Hippolytus, Iphigenia (in Aulis and Tauris) and Medea have proved particularly fruitful, and the terrors of *The Bacchae* have appealed to a number of modern composers. For many librettists, Euripides has been filtered through the art of such French dramatists as Corneille (*Médée*, 1634), Racine (*Andromaque*, 1667; *Iphigénie en Aulide*, 1674; *Phèdre*, based on the *Hippolytus*, 1677) and Voltaire (*Oreste*, 1750).

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(selective list)

unless otherwise stated, dates are those of first performance

OPERAS

Alcestis: P.A. Ziani, 1660, as Antigona delusa da Alceste; Lully, 1674; Handel, 1727, as Admeto; Gluck, 1767 and 1776; P.A. Guglielmi, 1768; Anton Schweitzer, 1773; Boughton, 1922; Wellesz, 1924

Andromache: Francesco Feo, 1730

The Bacchae: Wellesz, 1931; Ghedini, 1948; Partch, 1961, as Revelation in the Courthouse Park; Henze, 1966, as The Bassarids; Buller, 1992

Electra: J.-B. Lemoyne, 1782

Hecuba: Martinon, 1956

Helen: Richard Strauss, 1928, as Die ägyptische Helena

Hippolytus: Rameau, 1733, as Hippolyte et Aricie; Gluck, 1745; Traetta, 1759, as Ippolito ed Aricia; Paisiello, 1788, as Fedra; Drysdale, 1905; W.H. Bell, composed 1910–14; Pizzetti, 1915, as Fedra; Bussotti, 1988, as Fedra

Iphigenia in Aulis: Domenico Scarlatti, 1 aria, 1713; Caldara, 1718; Orlandini, 1732; Porpora, 1735; Giovanni Porta, 1738; Gluck, 1774; Salari, 1776; Martín y Soler, 1779; Prati, 1784; Tarchi, 1785; Zingarelli, 1787; Cherubini, 1788; Franz Danzi, 1807; Pizzetti (radio op), 1950

Iphigenia in Tauris: Desmarets, completed by Campra, 1704; Domenico Scarlatti, 3 arias, 1713; Handel, 1734, as Oreste; José Nebra, 1747, as Para obsequio a la deidad; Traetta, 1763; Gian Francesco de Majo, 1764; Galuppi, 1768; Jommelli, 1771; Gluck, 1779 and 1781; Niccolò Piccinni, 1781; Carlo Monza, 1784; Tarchi, 1786

Medea: M.-A. Charpentier, 1693; Georg Benda (melodrama, 1), 1775; Cherubini, 1797; Simon Mayr, 1813; Giovanni Pacini, 1843; Lehman Engel, 1935; Milhaud, 1939

Rhesus, Gundry (school op), composed 1950–53, as The Horses of the Dawn

The Trojan Horse (Cecil Gray).

INCIDENTAL MUSIC, SOLO, CHORAL, ORCHESTRAL

Alcestis: C.H. Lloyd, 1887; C.F.A. Williams, *c*1900; Gustav Holst, 7 choruses, 1920; Koechlin, unison chorus, 1938

Andromache: George Kazasoglou, *c*1900

The Bacchae: Bruneau, ballet, 1888; Ernest Walker, Hymn to Dionysus, 1906; Holst, Hymn to Dionysus, 1913; Mulè, 1922; Pijper, 1924; Bantock, 1945

Cyclops: Pijper, 1925; Mulè, 1927

Electra: Mitropoulos, 1936

Hecuba: Evanghelatos; Milhaud, 1937

Hippolytus: Bantock, 1908; Mulè, 1936; Mitropoulos, 1937

Ion: Charles Wood, 1890; Karyotakis, 1937

Iphigenia in Aulis: Walter Damrosch, 1915; Mulè, 1930; Jolivet, 1949

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Medea: Wilhelm Taubert, 1843; Kazasoglou, *c*1900; Damrosch, 1915; Mulè, 3 choral pieces, 1927; Toch, radio music, 1930; Veress, 1938; Varvoglis, 1942; Krenek, dramatic monologue, 1951

Orestes: Kazasoglou, *c*1900

The Phoenician Women: Gnesin, Finikyankam, 1916

Rhesus: Ernest Walker, 1922

The Trojan Women: Holst, Hecuba's Lament, 1911; Coerne, 1917; Virgil Thomson, 1940

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

Europa, Madama. Italian singer, sister of SALAMONE ROSSI.

Europe, James Reese (*b* Mobile, AL, 22 Feb 1880; *d* Boston, 9 May 1919). American bandleader and composer. A champion of black American music and musicians, he played a significant role in the transformation of orchestral ragtime into jazz. As a teenager in Washington, DC, Europe studied the violin, the piano and composition. After moving to New York in 1903, he continued his studies informally with organist Meville Charlton and singer/composer Henry T. Burleigh. By 1909 he had achieved considerable success as a composer of popular songs and as music director for several important theatrical productions, including *Red Moon* (1908–9) and *Mr Lode of Koal* (1909). The following year he organized and was elected president of the Clef Club, the first effective union for black musicians in the city's history. He also conducted the club's symphony orchestra. On 2 May 1912 Europe led his 125-member orchestra and chorus in a historic 'Symphony of Negro Music' at Carnegie Hall, the first appearance on that stage by a black orchestra. They returned to give concerts in 1913 and 1914. During this same period Europe became the musical director for society dancers Vernon and Irene Castle. Over the next three years the Castle-Europe partnership revolutionized American attitudes towards social dancing. Together they are credited with developing the most famous of the Castle dances, the fox-trot. Victor Records, offered Europe and his Society Orchestra a recording contract in 1913, the first ever given by a major label to a black orchestra.

In 1918, as bandmaster of the 369th US Infantry Regiment Band, Europe was sent to France where he introduced live ragtime, blues and jazz to European audiences for the first time. After returning from the war, he completed a series of recordings and had nearly completed a successful concert tour when he was fatally stabbed by an emotionally disturbed bandmember.

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REID BADGER

Europe, pre- and proto-historic.

1. Chronology. 2. Problems in research: (i) Early evidence (ii) Structural questions (iii) Sources. 3. Archaeological finds: (i) Idiophones (ii) Membranophones (iii) Aerophones (iv) Chordophones.

1. CHRONOLOGY. The following chronology is on a very approximate scale, intended merely to provide points of reference; only cultures cited in the ensuing text are mentioned. Prehistorians have discovered the existence of numerous 'local cultures' whose independent development entails considerable shifts in chronological sequence. The following subdivision of the eras known as the Stone, Bronze and Iron Ages is, therefore, only approximate.

The Stone Age comprises the Upper Palaeolithic (600,000–150,000 BCE), the Middle Palaeolithic (150,000–40,000) and the Lower Palaeolithic (40,000–8000, from which the earliest extant archaeomusicological evidence probably dates, with the Aurignacian, Solutrean, Magdalenian and Perigordian cultures); the Mesolithic or Middle Stone Age (8000–5000); and the Neolithic or Late Stone Age (beginning *c*6000 in southern, *c*5500 in central and *c*4300 in northern Europe, with the Tripol'e culture in southern Russia and the northern part of south-east Europe – late Neolithic to early Metal Age). The Eneolithic (Copper Age) denotes the transitional period between the Late Stone Age and the Bronze Age and is particularly well marked in the Near East and southern Europe.

The Bronze Age comprises the Early Bronze Age (2300–1600, north of the Alps; 1800–1000, in the north), the Middle Bronze Age (up to 1400, in the Danube region and more farflung areas north of the Alps), and the Late Bronze Age (1400–1200; in central Europe 1200–800, including the tumulus grave culture between the Rhineland and the Carpathians, the urn grave culture of central Europe and the Lausitz culture of eastern central Europe; 1000–500, in the north).

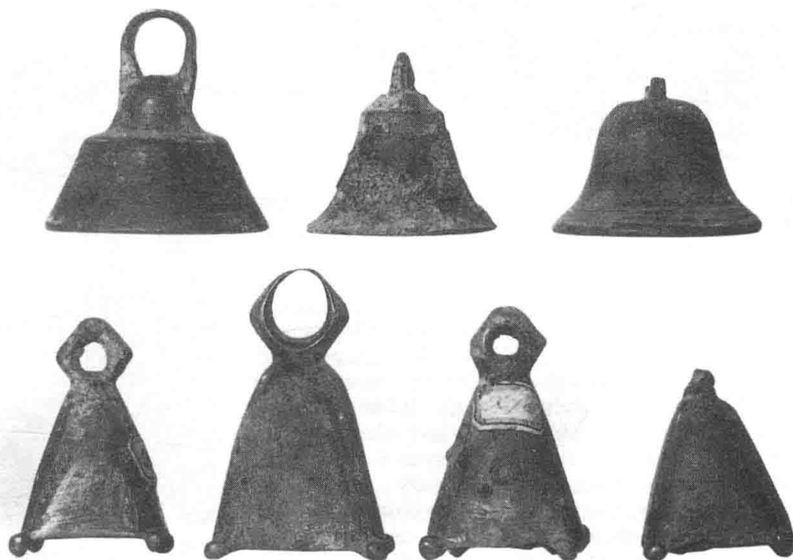
The Iron Age in central Europe began in about 800 BCE, with the pre-Roman Hallstatt culture, the Vysock culture in former East Galicia and the Villanova culture of Italy. The Celtic La Tène period (500–100 BCE) is contemporaneous with the Roman Republic and with nomadic peoples such as the Scythians and Sarmatians of eastern Europe, and is followed by the period of the Roman Empire and Roman expansion into the provinces (100 BCE – 400–500 CE) and then by the migration of peoples and the Merovingian period (500–800). Thereafter tribes and peoples (including the Germanic tribes, the Slavs, Avars, Alemanni, Franks, Vikings, Khazars, Ugro-Finns etc.) dispersed regionally. By this time music and musical practice are mentioned in writing, and this marks the end of the prehistory of European music.

2. Problems in research.

(i) Early evidence. The researcher is confronted with unusual problems in describing musical evidence from pre- and protohistoric Europe. He or she must examine not only actual finds relating to music but in particular their context, the circumstances in which they were made and the way in which they were used; and in this respect Europe does not present a unified picture. The literate Mediterranean cultures of classical antiquity (in the Aegean, Greece, Etruria and Rome) arose in the south-east of the continent and in many ways were derived from or stimulated by the highly developed ancient cultures of



1. Upper Palaeolithic painting in the cave of Les Trois Frères, Ariège, France, showing a figure (right) interpreted as holding either an end-blown flute or a musical bow



2. Bells of different shapes: provincial Roman, height 3–5cm, excavated in the Netherlands, c2nd century CE *(Utrecht, University Museum)*

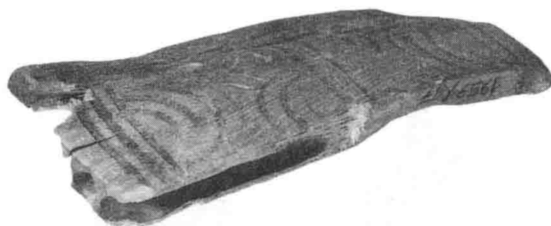
Mesopotamia, the Near East and Pharaonic Egypt. The cultural influence of these civilizations, which extended far into southern and eastern Europe and to some degree, through trade relations, into central Europe, are mentioned here only in passing.

In central, western and northern Europe, and in large parts of eastern Europe unaffected by classical antiquity, written traditions came considerably later, mainly with the activities of Christian missionaries. Accordingly, the prehistory of music ended at different times in different places, making way for protohistory and with it another group of sources deriving from the written tradition, seldom corresponding to the material remains of former musical cultures. Christianity did not permit the burial of grave goods with the dead, and it is as grave goods that archaeomusicological objects have often been found; that source is from this time often replaced by musical iconography.

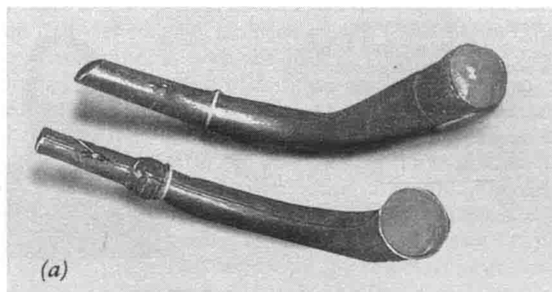
(ii) Structural questions. It is possible to see that European musical life was always marked by great diversity. The famous Lower Palaeolithic caves of southern France and northern Spain, with their animal paintings and drawings, may have been used for dance; footprints supporting such a theory have been found. It remains a matter for speculation whether places with good acoustics were specifically chosen for paintings (Waller, 1993; Allman, 1994) and whether stalagmites were used in the manner of gongs to produce sound (Dauvois, 1990). Pictorial representations of instrumentalists (Stockmann, 1984, et al.) in scenes of rock art cast little light on matters, and there are few such instances in cave painting (one, in the cave of Les Trois Frères at Ariège, France, is the masked animal dancer holding a flute or a musical bow, of the Magdalenian culture; fig.1). The so-called Neolithic Revolution of the Late Stone Age, with its obvious change in living and economic conditions as people became sedentary, involved the use of new tools and the development of different artistic forms of expression (Torbrügge, 1969; Müller-Karpe, 1968); it must also have induced a new attitude to the significance

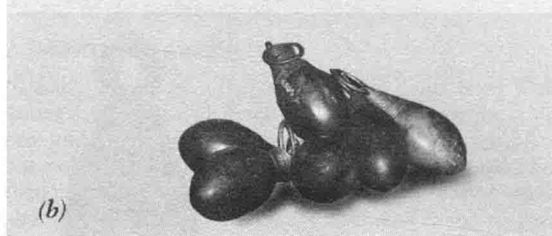


3. Clay rattle in the form of an owl, the rattling devices being small clay balls, height 10 cm, Cyprus, c1800–1600 BCE *(Middle Bronze Age). (Prähistorische Staatssammlung, Munich)*



4. *Wooden panpipes, Roman (or Celtic?), from Regensburg, c2nd century* CE *(Stadtmuseum, Regensburg)*





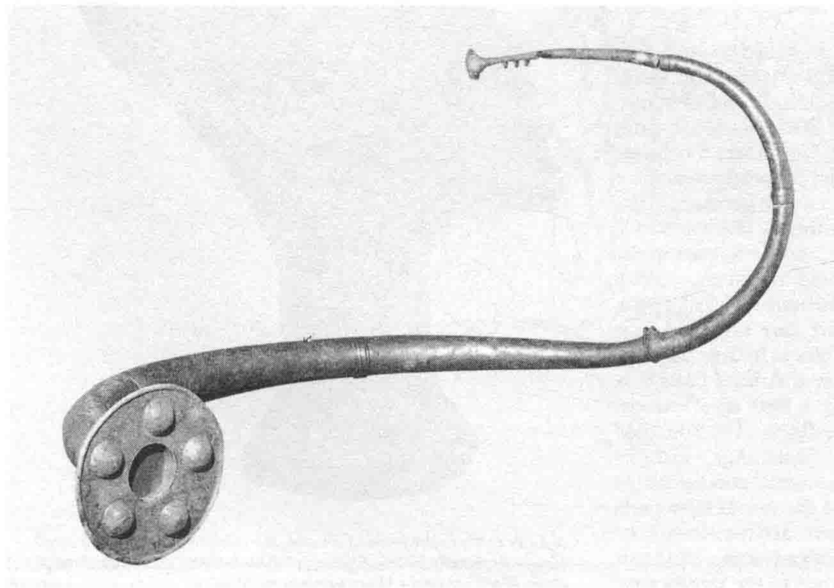
5. *Irish Bronze Age horns, side-blown and end-blown, and egg-shaped rattles, Ireland, length c60–100cm, c600–500* BCE *(late northern Bronze Age) (National Museum of Ireland, Dublin)*

of music in daily life and to means of producing sound. Regrettably, nothing concrete is known about the process. More is much understood about the nature of musical life in the Metal Ages that followed the Stone Age (see *International Study Group ... I: Blankenburg, Harz, 1998*), with the obvious exception of musical practice in Mediterranean antiquity, characteristically organized in a hierarchic structure involving the division of labour. Written sources make it clear that music was played on many different kinds of occasion. Pictorial evidence also shows that musical instruments were reserved for certain groups of people or, in the ancient polytheistic religions, for certain gods. However, no written sources and little iconographic evidence of musical culture are found in central and northern Europe, and until the approach of the Middle Ages the interpretation of musical life and culture must depend on archaeological finds discovered more or less by chance.

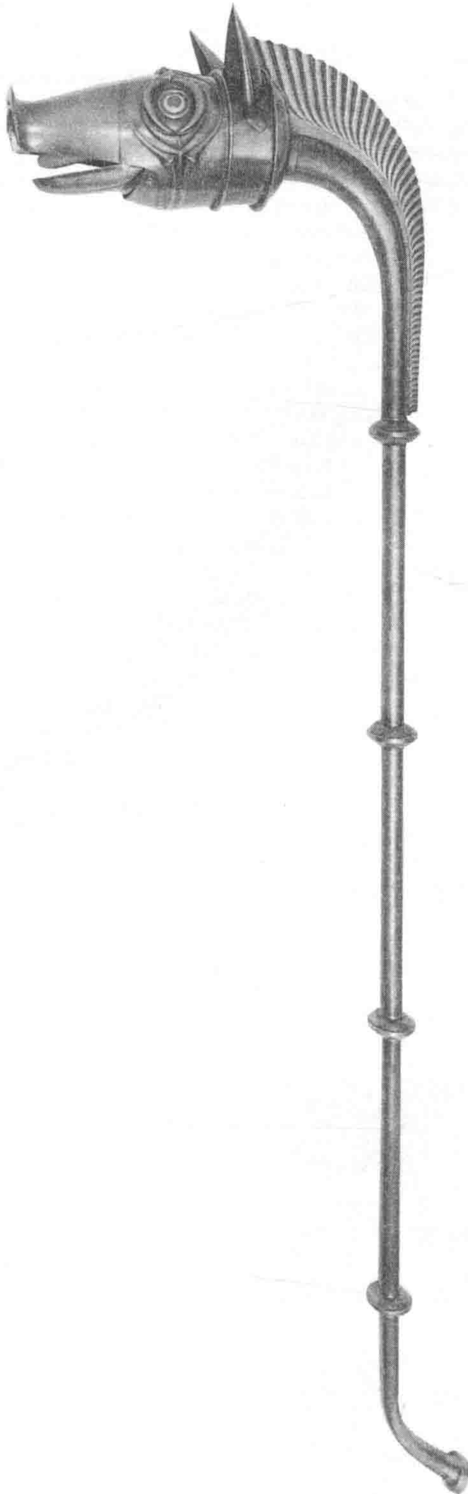
(iii) Sources. The musical inheritance of the distant past therefore consists exclusively of archaeological artefacts, widely distributed across Europe and from different phases between the Stone Age and protohistoric periods. Detailed excavations have not been made all over Europe, and musical instruments have been found on a few sites only. Most of the instruments, as everywhere else in the world, will have been made of organic materials; because of the nature of the ground, they have either perished or are only fragmentarily preserved. Many extant items were not recognized by archaeologists as musical instruments and are not so classified. Moreover, many cannot be defined solely as musical instruments and may have had several functions (for instance, as decorative objects, utensils, cult implements etc.; see Koch, 1992; Hickmann, 'Anthropomorphe Pfeifen', 1997). Items that are undoubtedly musical instruments can be classified according to the accepted system (Hornbostel and Sachs, 1914), but a question mark must hang over many.

3. Archaeological finds.

(i) Idiophones. There is evidence from ancient Greece, Etruria and Rome, most of it iconographic, for the use of clappers and castanets that can be classified as idiophones



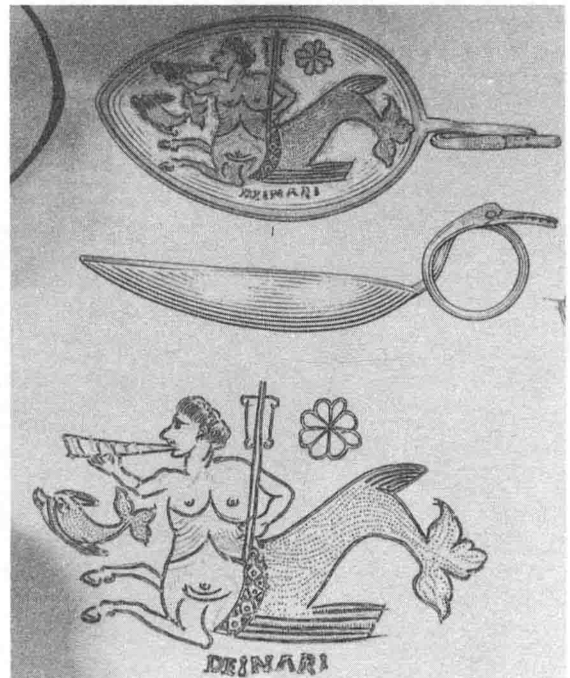
6. *Lur from Ulvkaer, Denmark, length c210 cm, c1000–800* BCE *(middle northern Bronze Age) (Nationalmuseum, Copenhagen)*



7. *Deskford carnyx: reconstruction from fragments excavated in Deskford, Grampian, bronze, length c200 cm, 2nd century* BCE *(Royal Museum of Scotland, Edinburgh)*

directly intended to produce sound, and for clappers worn on the feet, small bowls and handled bowls (Wegner, 1963; Fleischhauer, 1964). Such idiophones do not seem to have been part of the original range of musical instruments in central, western or northern Europe (see Lund, 1984), and neither were the small metal bells found in the west exclusively in former Roman provinces, where they occur in great numbers and in many varieties (fig.2). They are more common in the east, for instance, in the Iron Age cultures of the Scythians and Sarmatians, and perhaps as imports of the imperial Roman period in Poland. Small bells and jingles have been found among the Slavs, Khazars and Ugro-Finns, both sedentary and nomads, and were extremely common from the 1st century CE to the 14th century (Häusler and Hickmann, *MGG2*); they are also found in Bohemia and Poland in protohistoric times (Staššiková-Štukovská, 1984; Malinowski, 1984). Large angular handbells were used by Irish monks in post-Christian times (Bourke, 1980, 1983; Purser, 1992, and in *International Study Group ... I: Blankenburg, Harz, 1998*; Homo-Lechner, 1996; Hickmann, 1997). Bones with serrated rings round them or lower jawbones (for instance, of reindeer) containing teeth, and occasionally a horn with visible grooves (the Venus of Laussel in France, of the Perigordian period) have been interpreted as Lower Palaeolithic scrapers.

The largest group of pre- and protohistoric idiophones consists of rattles in many shapes, directly designed to generate sound. Perforated shells have been interpreted as Stone Age rattling jewellery (Lund, *Fornnordiska klanger*, 1984, on rows of rattling items). Many kinds of multifunctional metal objects of this nature are typical of the Villanova culture of Italy, the Hallstatt period of central Europe (Häusler and Hickmann, *MGG2*) and cultures of central and eastern Russia. Frame rattles appear in Greek

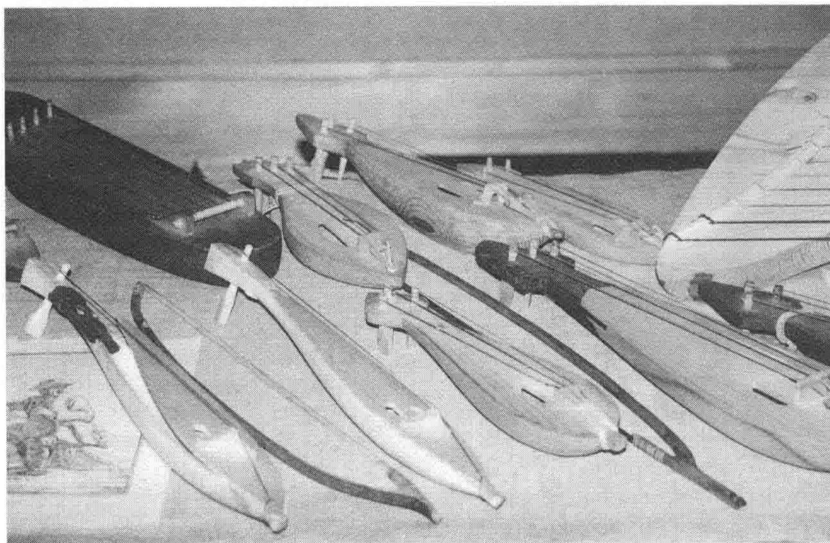


8. *Sea centaur with a triton: drawings of a late Roman duck-handled spoon, silver, length 10·2 cm, from the Thetford Treasure, c390–400* CE *(British Museum, London)*

and Roman music, comparable in shape to the sistrum, which originated in ancient Egypt (E. and H. Hickmann, *MGG2*). Scythian frame rattles were carried on the tops of poles; the rattling devices might be globular, drop-shaped or disc-shaped and could also have the form of small bells and jingles (Häusler and Hickmann, *MGG2*). From the Neolithic period onwards, pottery rattles in the form of vessels shaped like animals, globes, eggs, cubes etc. were common as grave goods in central and western, and occasionally in northern, Europe. In eastern Europe such instruments can be traced back to the 4th or 3rd millennium BCE as grave goods (in the Tripol′e culture). Many pottery rattles from the Lausitz culture of Poland have been found; analogous pottery rattles are known from several cultures of western Ukraine and Moldavia closely related to the Lausitz culture, particularly from the Vysock culture (Häusler and Hickmann, *MGG2*), and similar sound-producing items in various shapes date from the Iron Age cultures of central Russia and middle and south Europe, some of which, shaped like birds, still in use in the Old Slav period. Such objects were particularly common among the Celts as grave goods buried with women and children (*see* ARCHAEOMUSICOLOGY). Egg-shaped metal rattles of bronze, made in Ireland and thought to be connected with the native cult of the bull, date from the Late Bronze Age (Purser, 1992).

(ii) Membranophones. In Mediterranean classical antiquity, the frame drum was played by dancers, particularly women. It had a prominent role in the orgiastic cult of Dionysus, as depicted in much iconographic material. In the Neolithic Age pottery goblet drums or hourglass drums open at both ends occur as grave goods in an area covering Poland, eastern Germany and Hesse and the Lüneburg region, and were usually buried with men; the rim of the upper opening is surrounded with protuberances, sometimes bored with holes, to help fasten the drumhead. No drumheads are preserved, however, and it cannot be absolutely certain that these objects were in fact drums; the same can be said of some cylindrical wooden items from Scandinavia (Lund, *Fornnordiska klanger*, 1984).

(iii) Aerophones. Apart from the occasional Stone Age bone bullroarer, pipes, flutes and horns of various types make up the extant pre- and protohistoric aerophones. It is uncertain whether any double-reed instruments were among them, with the exception of Greek and Roman auloi and tibiae which are shown on vase paintings, reliefs, sarcophages and so on. Any single or double blowing attachments would have been made of blades of grass or of reeds and would obviously have perished. Among the extant pipes are pottery vessel flutes, found from the Neolithic period onwards. Panpipes, which are particularly early, have been found in southern Russia (4th century BCE), south-eastern Europe, the Volga and Ukraine and the Lausitz culture of Poland. From the wide distribution of such pipes made of individual bones, it has been argued that panpipes were common over a large area (Häusler and Hickmann, *MGG2*). In the west, depictions on situlas of the Hallstatt period show quite large panpipes (Eibner, 1987). A few panpipes of the Gallo-Roman period have been preserved (Alesia in Burgundy; Regensburg (fig.4); Holland and Belgium) and consist of a piece of wood with individual holes bored for the reeds (Homo-Lechner and Vendries, 1993–4; Häusler and Hickmann; Tamboer, 1999, *MGG2*). Viking panpipes were similarly made (Lund, *Fornnordiska klanger*, 1984). The ancient Greeks regarded the syrinx as the instrument of the god Pan (Haas, 1985; Jurriaans-Helle and others, 1999); the Romans adopted the instrument, changed its shape, made it larger and gave it a number of new functions, as iconographic and literary evidence shows. Bone pipes had a wide distribution as signal and decoy instruments (Lund, 1986), and pipes made of phalanges dating back to the Palaeolithic era, especially the Late Stone Age, have been found on various sites (Käfer, 1998). At an early date bones of animals and particularly birds were provided with finger-holes so that sequences of notes could be played (the so-called 'Neanderthal-flute' is doubtful and controversially discussed: see d'Errico and others; 1998; Holdermann and Serangeli, 1999). The two oldest known examples were discovered at Geissenklösterle and have been dated to 36,800 BCE (Hahn and Münzel, 1995); after sporadic finds from the Lower Palaeolithic era, there is no break in the occurrence of pipes in Europe up to the Middle Ages. However, many bone flutes seem to have been incorrectly dated too early



9. String instruments, including fiddles and rottas, 10th–14th centuries, the earliest being the fiddles in the foreground, from excavations at Novgorod: replicas by V.J. Povetkin

(Brade, 1975). The register of notes produced by the finger-holes, even if it can be ascertained, does not provide a point of departure for constructing a chronology.

Spectacular Metal Age horns have been found in Ireland, dating from the Middle and Late Bronze Age; they are conical, with curved segments and ending in a straight tube, 50 to 200 cm in length and made of an alloy of copper and tin. The longer horns were blown at the narrower end and could be extended by the insertion of a straight metal tube. There was also a mouthpiece, as the preservation of the necessary attachments for fitting one shows, but none has survived. The smaller instruments were blown laterally through a broad oval hole in the side; the upper end was closed off by a knob. The horns were made by casting metal in either one or two parts (Coles, 1963; Holmes and Coles, 1981; O'Dwyer and Purser in *International Study Group ... I: Blankenburg, Harz, 1998*).

The horns known as lurs and found in Scandinavia and northern Germany mostly date from the same period as these Irish horns; some are older. Of the 60 that have been found, 16 are well preserved, although these had been reconstructed several times (Broholm, Larsen and Skjerne, 1949; Lund, 1984; Schween in *International Study Group ... I: Blankenburg, Harz, 1998*). Lurs, so called from the much later sagas mentioning war-horns, consist of two winding curves fitted together. The instruments were made in several sections by the *cire perdu* metal-casting method and assembled later. A funnel-shaped mouthpiece is fitted to the narrower end of the conical tube, and the broader speaking end terminates in a large, flat disc (fig.6). These discs are said to have no acoustic function, though recent research has cast doubts on this (see Schween in *International Study Group ... I: Blankenburg, Harz, 1998*); it has often been suggested that they are sun symbols. Lurs were frequently buried in pairs or in larger numbers, and occasionally with other objects. It is difficult to derive any detailed information from the only pictorial records of the instrument, in contemporary (or rather later) Scandinavian rock carvings or drawings. They are often shown on board ship. It is also not clear how lurs were played: as solo instruments, in pairs, or in ensembles with other instruments. The many attempts at musical reconstruction have not led to any definite conclusions since no written records mention the instruments. Horns of the earlier Bronze Age found in northern Germany (in Bodin, Teterow and Wismar) have been described as precursors of the lur, but that theory is untenable.

Metal horns were typical of the Celtic La Tène culture. The carnyx is famous: it was a long instrument with a thin tube and a speaking end in the shape of an animal head. A carnyx has been reconstructed in Edinburgh from an animal-head bell of the 2nd century BCE discovered in Deskford (Hunter, 1994 and in *International Study Group ... I: Blankenburg, Harz, 1998*); the movable lower jawbone acts as a clapper (fig.7). Pictorial depictions of the carnyx date from the 3rd century BCE, for instance, on coins. Probably the best-known scene, showing three instruments, is on the Gundestrup silver cauldron of the 2nd to 1st century BCE, found in a Danish bog (Häusler and Hickmann, *MGG2*; Purser in *International Study Group ... I: Blankenburg, Harz, 1998*. Celtic Iberian pottery horns have been found in considerable numbers in Numantia in Spain. Few examples of the Greek and Roman horns known as salpinx, tuba, buccina, cornu,



10. Harp player on the Monifieth stone, (Royal Museum of Scotland, Edinburgh)

lituus and the triton of a large snail have been preserved; they are known principally from depictions on ancient Greek and Roman tombstones and other stelae, or from triumphal arches and other reliefs, but there is much written evidence for their function and use (Fleischhauer, 1964; Wille, 1967).

Wind instruments also include the organ. The earliest known instrument of this kind was the hydraulis, with a blowing mechanism operated by water pressure. Partly preserved archaeological examples from the Hellenistic period have been found in Aquincum (Hungary, CE228) and Switzerland (3rd century CE). Long, well-preserved pipes and fragments of the body of an instrument were excavated by Dimitrios Pandermalis in Dion at the foot of Mount Olympus in 1992 (for details of this sensational

find, which has been dated to the 1st century BCE, see Jakob, *MGG2*). There are pottery models of the water organ in the Musée Lavigerie, Carthage, and in the Nationalmuseum, Copenhagen. Depictions of the instrument appear in Roman mosaics, and references to and descriptions of the hydraulis occur from the 3rd century BCE into the Christian period (see Jakob, *MGG2*).

Little is known about the later history of the water organ in the West. In Europe, a pneumatic organ clearly existed side by side with the water organ for a while and then made its way into church music between 900 and 1200. No archaeological remains have been found either of these instruments or of the automatic water organs built by Arab and Byzantine makers (see H.G. Farmer: *The Organ of the Ancients*, London, 1931; Hickmann, 1936/*R*; on the early development of the instruments *see also* ARCHAEOMUSICOLOGY; ORGAN, §IV; WATER ORGAN).

(iv) Chordophones. String instruments do not make their appearance in Europe until the Christian era, apart from the lyres, harps and lutes of Mediterranean antiquity and their derivatives in southern Europe. A Scythian-Sarmatin harp from the 1st–3rd century CE was found in a Russian tomb (Bachmann, 1992). The Romans adopted the ancient Greek instruments, which also made their way into parts of eastern Europe (Häusler and Hickmann, *MGG2*); extant pieces are rare. It is not certain whether the lyres depicted on situlas of the East Hallstatt culture are from the same source (Eibner, 1987, 1990). There is sporadic evidence of the existence of lyres in Europe in the 6th century, a fragment from the 2nd century was recently discovered near Bremen. Instruments have been found in the burial places of high-ranking individuals (at Oberflacht, St Severin and Sutton Hoo). Such instruments occurred rather later in England, particularly the east of England, and about 1000 and later they were made and played by the Vikings (in Haithabu: see Lawson, in Lund, *Fornnordiska klanger*, 1984; and in Novgorod: see Povetkin, 1992; fig.9). No archaeological remains have been found corresponding to the harps depicted on 8th- and 9th-century stone reliefs and stone crosses in Scotland and Ireland (fig.10), which clearly refer to scenes from the life of David (Porter, 1983; Buckley, 1992; Purser, 1992).

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ELLEN HICKMANN

Europe, traditional music of. For more detailed discussion of traditional music, see under separate country headings. *See also* EUROPE, PRE- AND PROTO-HISTORIC.

1. Introduction. 2. Research. 3. Historical contexts and forms. 4. Music and culture. 5. Style. 6. Texture. 7. Content. 8. Structure.

1. INTRODUCTION. Compared with the polyvocal rhythms of sub-Saharan Africa and the heterophony found in most of Asia, Europeans have evolved a rich density of harmonic and melodic structures in their traditional music, some of these derived from culture contact with Africa, the Americas or Asia but most nurtured within Europe itself. Some structures are almost pan-European in regional modifications (e.g. the ballad, calendrical songs, *moresca* dances), others unique to a region (e.g. Icelandic *rímur*, Andalusian flamenco, Romanian *doină*). Furthermore, the growth of art music and urban popular music over ten centuries reflects a dynamically changing set of social structures, each with its special view of music's purpose, from Plato's sanctions on certain modes in ancient Greek society, to the patronage systems of feudalism and capitalism celebrating heroic or bourgeois virtues, and to 20th-century Marxist concepts that contrasted traditional folksongs with songs of a 'progressive' character within a strictly controlled polity.

Ethnologists usually divide Europe into Mediterranean, Western and Eastern zones on the basis of language, religion and social structure. One factor in the east-west division has been an unstable zone of political change stretching from Finland to the Balkans, a zone that also marks a transition in the rate of historical change between east and west. But an equally important lateral division cross-cutting the Alps can be posited as a result of settlement by Ionians, Carthaginians, Moors and Ottoman Turks in the Mediterranean littoral, Iberia and the Balkans, and because of a shift north and west in centres of commerce, wealth and political power during the period of world exploration after 1500. Furthermore, one could argue for a 'central Europe' that includes the Czech Republic, Slovakia, Hungary and Poland on the basis of these countries' lengthy contact with western Europe and their mainly Catholic rather than Orthodox affiliation. The pattern of religion in eastern Europe proper is complicated, in any case, by historical ties to Rome or Vienna, notably in Croatia, Slovenia, Lithuania, Transylvanian Romania, Ruthenia and Ukraine. Islamic groups are also part of this complexity, in Bosnia, for instance, or Chechenia. Peoples who have been conventionally excluded from historical views of European culture (e.g. Armenians, Kazakhs, Sami) are likewise important for tracking stylistic influence from Asia.

Cultural analysts could reasonably propose, again, a horizontal segmentation of Europe into north, central and south in terms of climate, topography and vegetation, factors that affect not only animal husbandry, food production and occupation but also activities such as the making of musical instruments: the willow flute of the Norwegian shepherd (*seljefløyte*), for example, can be cut from the tree only at a certain time in spring, while the special type of cane needed to make the Sardinian triple clarinet (*launeddas*), for example, grows only in certain parts of Sardinia itself and nowhere else in the Mediterranean region. A lateral division of Europe is in many ways more helpful than a vertical one for understanding sonorities: the dominance of string textures (bowed or plucked) in northern Europe from the Baltic to Iceland; the rich harmonies of strings and winds in the central, circumalpine belt and Danube basin (where the symphony orchestra developed); the clashing vocal polyphonies and gritty or gleaming idiophones of the Balkans and Mediterranean. This picture is complicated, however, by such pan-European instruments as the bagpipe, fiddle, six-hole flute or accordion in their local and supraregional forms.

Similarly, vocal idioms cannot always be easily fitted into a lateral division since styles are spread across climatic regions. The Baltic countries and the Balkans, for instance, may share analogous polyphonic styles because of ancient trade routes. A freely melismatic line, idiomatic to the westernmost Hebrides and south-west Ireland, may stem from pre-18th century bardic practice or quite possibly from contact with the Mediterranean over long stretches of time. 'Fringe' areas such as the Baltic, Balkans or Britain and Ireland, as well as evolving distinctive styles of their own, have conserved or transformed musical ideas imported from elsewhere, although as a principle this could also be extended to Europe as a whole in its historical debt to west Asia and Saharan Africa. But styles are also shaped by tonal structures: wide-ranging, modally inclined melodies predominate in northern Europe; in central Europe, the sharpened leading note and a harmonic underpinning systematize tonal schemes; while in eastern Europe and the Mediterranean a darker, drone-based tonality of narrow range, with links to ancient Byzantine or Islamic practice, has evolved alongside pentatonic tunes.

The diffusion of singing styles, song genres, dance types and instruments has been in progress, of course, since before the Roman Empire. Early modern imperial powers

such as Austria-Hungary, Russia or the Ottomans, by facilitating contact among their peoples until World War I, perpetuated a mosaic of popular urban and rural styles that continued to interact into the 20th century. Radical political change, however, such as the Bolshevik Revolution of 1917 seriously damaged the traditional culture of Russia and especially the Ukraine under Stalin in the 1930s. But the interest, beginning around the ferment of the Napoleonic period, in traditional and national forms of expression in Europe, especially music, dance and song, is still evident. This interest was extended by the invention of the phonograph in 1877 and by a burst of collecting activity just before World War I and again shortly after World War II. The revitalization of traditional materials, resulting from ideological goals, scholarly curiosity, or reassertion of cultural identity emerges most obviously today in the folk festivals that proliferate in towns and villages from Ireland to Finland and from Iceland to the Black Sea.

Europe, bounded geographically by the Atlantic, Mediterranean, the Caucasus and the Urals, in commonly thought of as a unified culture area. But it is also an agglomeration of regions and nation states that are linked, often loosely, by history, politics and culture. These regions, with their border areas in which culture contact is most pronounced, can be subdivided as follows: 1. Britain and Ireland (Northern Ireland); 2. Scandinavia (Arctic, Baltic); 3. Germany and the Low Countries; 4. France and francophone areas (Belgium, Switzerland); 5. Iberia and the Atlantic islands (Azores, Madeira); 6. Italy and the Central Mediterranean islands (Malta, Sardinia, Sicily); 7. East-central Europe; 8. The Balkans and Greek islands (Cyprus); 9. Baltic countries and Finland; 10. Russia, Belarus and Ukraine (Caucasus). These divisions overlap at obvious points and some contain diverse languages. Using the analogy of a 'Balkan' region, again, one could argue for a musically-distinct 'Alpine' or 'Caucasus' region in which peoples share a lifestyle less wholly dependent on language or ethnicity. On the other hand, forced migrations and shifting populations have affected musical life, and supranational groups such as Gypsies (*see* 'GYPSY MUSIC' for information on Gypsies, Roma, Gitan and related terms), Jews and Travellers have played significant roles as performers and disseminators. Europe's regions, in any case, contain within them conflicts of class, ethnicity and gender that are mirrored in musical expression, as in the case of minorities (children, criminals, deviants, the urban poor), whose musical life 'national' collections have often neglected. An analysis, therefore, that accounts for differences as well as similarities within regional divisions allows for a more balanced, ethnographic view of Europe's musical traditions as a whole.

2. RESEARCH. In the late Renaissance a new consciousness of history spurred interest in traditional music. Given the central position of the Alps, it is not surprising that the cowherd's song known as *ranz des vaches* or *Kühreihen* figures early in the literature (RISM 1545[6]). A song collection in which many items are traditional folksongs is Georg Forster's *Frische teutsche Liedlein* (1539–56). Energetic publishing of European songs and dance tunes continued in Britain and Ireland with such compilations as Playford's *English Dancing Master* (1651–1728), D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy* (1719–20), John and William Neale's *A Collection of the Most Celebrated Irish Tunes* (1724), and William Thomson's *Orpheus Caledonius, a Collection of the Best Scotch Songs* (1725, rev. 2/1733). In France, songs of urban entertainment began to be gathered in compilations such as J.-B.-C. Ballard's *La clef des chansonniers, ou Receuil des vaudevilles depuis cent ans et plus*, which appeared in 1717. Allan Ramsay's Scottish pastoral, *The Gentle Shepherd* (1725), included songs and became a ballad opera following the huge success of John Gay's *The Beggar's Opera* (1728). This vogue for ballad opera and for 'Scotch' tunes in Britain marked a reaction to the dominant Italian style of urban classical music and stimulated the discovery of older song materials: the impact of James MacPherson's Ossianic *Fragments of Ancient Poetry* (1760) and Thomas Percy's *Reliques of Ancient English Poetry* (1765) was felt in European literature, art and music throughout the 19th century.

A pivotal figure at this point in the study of musical traditions was J.G. Herder (1744–1803), who early in his career as critic, philosopher, theologian and leading figure in the *Sturm und Drang* literary movement became acquainted with Latvian folksongs in Riga. Herder felt that the soul of a people (*Volk*) was most readily perceived in its songs. He coined the word *Volkslied* in the early 1770s, and his best-known compilation, *Volkslieder* (1778–9), influenced collections such as Arnim and Brentano's *Des Knaben Wunderhorn* (1806–8). By this time, interest in native song had accelerated across Europe: James Johnson, aided by Burns, published *The Scots Musical Museum* (1787–1803); L'vov and Pratsch brought out their compilation of Russian folksongs (1790, 5/1955); and the material for Kirsha Danilov's collection of Russian epic songs was being gathered in the 1780s, mostly in south-west Siberia (1804, 2/1818 with melodies). 'National' compilations began to proliferate: in Sweden (e.g. Geijer and Afzelius, C1814–18), Austria (Tschischka and Schottky, F1819), Germany (Erk and Irmer, D1838–45), Bohemia (Erben, F1842, 2/1862–4, enlarged 3/1886–8) and elsewhere. Meanwhile, Herder's interest in language had launched the field of comparative philology, which established affinities among European languages derived from the parent language, Sanskrit. At this time, comparative folklore studies noted similarities in European tales and songs, and later students of myth and religion identified common patterns of social organization in early European communities.

Field collecting of songs and music grew proportionately with this disciplinary expansion. As the 19th century progressed, scholars of musical traditions began to withdraw from idealism and to replace armchair compiling with field research. Massive ethnographic collections that included songs or music were undertaken by scholars such as Oskar Kolberg in Poland (*Pieśni ludu polskiego* ('Songs of the Polish people'), 1857/*R*), Evald Tang Kristensen in Denmark (*Jyske folkeminder* ('Folklore from Jutland'), 1871–97), or the Czech painter and writer Ludvík Kuba, who assembled a vast collection of Slavonic music he had begun to publish privately (*Slovanstvo ve svych zpevech* ('The Slav world in its song'), 1884–1929). Compilations of this sort naturally had political aspects to them: Kolberg's work, for example, was undertaken while Poland was still partitioned (in the period 1795–1914); Kuba's folksong collecting was encouraged by President Masaryk after Czechoslovakia became a republic in 1918.

The major impact on scholarship during the later 19th century, however, was the invention of the phonograph (1877), which not only expanded the possibilities of field research but allowed greater accuracy in transcribing music. Capitalizing on the phonograph's ability to play back music as well as speech, pioneers in the recording of traditional music and song at the turn of the 20th century were Béla Vikár (Hungary), Yevgeniya Linyova (Russia), Humbert Pernot (Greece), Hjalmar Thuren (the Faeroes), Karol Medvecky (Slovakia), Kodály and Bartók (Hungary), Grainger (England), Otakar Zich (Bohemia) and Matija Murko in Bosnia-Hercegovina. At this time, the phonogram archives in Vienna (1899) and Berlin (1900) were founded, the latter becoming especially important for the study of traditional music worldwide. Later national archives were the Discoteca di Stato, Rome (1928), the BBC Gramophone Library (1931), the Phonothèque Nationale, Paris (1938), International Archives of Folk Music, Geneva (1944) and the British Institute of Recorded Sound (1948).

With his editions and studies of folk music from Hungary, Romania, Slovakia and Yugoslavia, Bartók's centrality to comparative musical folklore (as it was then known) is not in dispute. No other scholar accomplished as much in field research and analysis, which is astonishing when his brilliance as a composer is also considered. Yet the influence of Bartók's methods, developing from a context of late 19th-century evolutionism in which natural science was the model, has not always been positive, especially in eastern Europe. Academies of science emphasized structural analysis and classification to a degree that resulted in abstraction from the texture of real music-making. An argument could be made that Bartók's best analyses are often to be found, as a synthesis of musical elements, in his arrangements of folk music. The Romanian scholar Constantin Brăiloiu (1893–1958) extended Bartók's methods to specific genres (G1951, Eng. trans., 1984). Meantime, Stalinist policies in the Soviet Union had created difficult conditions for the study of traditional music in its context, though the field research of Klyment Kvitka (1880–1953), on instruments, performers and the distribution of Slavonic songs, is significant. Of the same generation, Vasil Stoin (1880–1938) solidified a research tradition in Bulgaria, collecting over 9000 melodies, and Adolf Chybiński (1880–1952), a noted historian of Polish music, carried out ethnomusicological studies of the Tatra mountain people.

In Austria, Josef Pommer (1845–1918) founded the influential journal *Das deutsche Volkslied* (1899), through which his work on the yodel became widely known; Robert Lach (1874–1958) also studied the genre in 1928. The German scholar John Meier (1864–1953) initiated the German Folksong Archive at Freiburg in 1914 in order to study German folk music, especially ballads. But the theory that led Meier to posit the idea of *Kunstlieder im Volksmund* ('art songs in the mouth of the people') followed that of the folklorist Hans Naumann (1922), who offered the notion of 'sunken culture' (*gesunkenes Kulturgut*) to explain the origins of folk culture in the culture of the upper classes. This concept, which naturally tended to underestimate the extent of folk creativity, was known as *Rezeptionstheorie*, a doctrine also adopted in France by Patrice Coirault (1875–1959) in contradistinction to the ideas of Julien Tiersot (1857–1936) and others who followed, in the main, Herder's original idea of collective creation by 'the people'.

The English scholar Cecil J. Sharp (1859–1924) was something of a rival to Bartók, at least in terms of initial influence. While Bartók later in life took a more positive stance about urban music and music of Roma groups in Hungary, Sharp's conception of folk music as essentially rural remained constant. Carried into a larger arena by his disciple, Maud Karpeles (1885–1976), Sharp's definition was officially adopted by the International Folk Music Council in 1954 (though quietly abandoned by 1980). The tripartite process delineated by Sharp consisted in continuity (of melodies over time), variation (by individual singers) and selection (of aesthetically pleasing songs by the community), a Darwinian view of folksong that idealized the rural context from which it was supposed to spring but ignored the influence of popular street literature. Sharp's concept was allied to his desire to educate children in musical taste and to stimulate a school of English composition. The latter goal bore fruit in Holst, Vaughan Williams and others. But Sharp was less meticulous than Bartók (or Grainger) in transcribing and publishing texts and tunes. His idealism, though it energized the Folk-Song Society (*see* ENGLISH FOLK DANCE AND SONG SOCIETY) and influenced concepts of folk music far beyond England, finally gave way after the death of Maud Karpeles to more perceptive studies of traditional and popular music-making.

The founding of the International Folk Music Council (IFMC) in London in 1947 was an attempt to coordinate the interests of researchers, most of them working in Europe. In this development Maud Karpeles was central as honorary secretary from 1947 to 1965. The Council's first president, Vaughan Williams, was later succeeded by Jaap Kunst and Zoltán Kodály, all figures involved with regional musical traditions in Europe. The body was renamed the INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM) in 1980 as the term 'folk' was considered inappropriate for many societies outside Europe, as well as for its overtones of romanticism. This followed a general trend in west and central Europe to purge the terms 'folklore', 'folksong' and 'folk music' and to substitute 'traditional', 'popular' and 'vernacular' or, for the study of the subject matter, 'music ethnology' or, more prominently, 'ethnomusicology'.

The methods for studying the totality of music in Europe are rapidly developing, even for prehistory. Curt Sachs (A1939) adumbrated the problems of European musical prehistory which from the 1980s were taken up by the ICTM Study Group on Music Archaeology. Werner Danckert (F1939, 2/1970) had categorized European musical idioms on the basis of language groups, using the rather static, historically derived *Kulturkreis* (culture circle). In a similar vein, though without the *Kulturkreis* perspective, Walter Wiora postulated unity in melodies he believed to be genetically related over time (A1952), also pointing to the fertile use of folk melody by composers (A1957). Scholars in Hungary, stimulated by their unique Finno-Ugric language island, eagerly pursued comparative studies: Bartók's essay on the music of Hungary and its neighbours (F1934) led the way, while Bence Szabolcsi (F1950) attempted a history of melody, like Marius Schneider (D1934–5) reaching beyond Europe to Asia to explain the presence in Europe of *maqām*-like structures or pentatonicism. Influenced by the Marxist philosopher

Gyorgy Lukács, János Maróthy (F1966) used social rather than historical or geographical determinants to analyse the history of European song. Alan Lomax (A1968) tried a novel approach to global musical idioms based on behavioural anthropology, employing factors of singing style rather than structure to identify an 'old European' (central, eastern), a 'north-western' and an 'old high culture' (Mediterranean) singing style (A1974), though his hypotheses are often based on uneven samples from each country or region.

The work of the ICTM Study Groups has improved both ethnographic and comparative methods in studying the traditional music of Europe. The group on folk music instruments (founded 1962) has, from 1969, produced volumes of proceedings of its annual meetings. The group has also sponsored a handbook series of regional instruments (*Studia instrumentorum musicae popularis*). The study group's aims were to build a typology of European folk instruments and to solve problems of documentation. These aims were taken up by other groups, the first by the Study Group on Analysis and Systematization of Folksong Melodies (Elschek, A1991) and the second by the Study Group on Historical Sources of Folk Music (Suppan, A1991). The impetus to classify melodies originally came from Bartók and Kodály and was implemented by Hungarian scholars (e.g. Járdányi and others, F1961) within the framework of a national collection that grouped music into genres (*Corpus musicae popularis hungaricae*, 1951–). Another early ICTM Study Group with a partial focus on Europe was that an ethnochoreology; members set forth a 'European' approach to the holistic analysis of traditional dance (Giurghescu and Torp, A1991). The first groups of the 1960s were joined in the 80s and 90s by others on a range of subjects.

In these developments, which under the influence of anthropology tended to assign less prominence than before to the technical analysis of musical structure, central and eastern Europe remained somewhat apart. Here analytical methods reflect a diversified perception of elements and their relative importance. Classification, for example, has depended on conflicting systems developed in the various regions: the use of melodic structure as a basis in Hungary, for example, or that of metro-rhythmic features in Moravia, Poland and Slovakia. The Ukrainian scholar V.L. Hoshovsky evolved a system to compare regional styles that would lead, in his view, to an international catalogue of melodic types (H1975). In cross-cultural research, Nikolai Kaufman has sought common Slavic elements in Bulgarian and east Slavic folk music (G1968), and Anna Czekanowska (G1972) has analysed narrow-range melodies in the Slavic countries using a taxonomic system (*dendrite*) developed in Wrocław. Scholars in the Soviet orbit have also researched important single genres such as calendar songs (Zemtsovsky, H1975; Mozheiko, H1985).

Current research, which is pursued by North American scholars as well as Europeans, is balanced between quantitative and qualitative patterns. Quantitative research, now often computer-driven, tends to engage entire musical genres, though computers have also been used to analyse vocal timbre. A 'systematic' orientation links this field to comparative study and the sociology of music on the one hand and to biological, perceptual and acoustical investigation on the other. Large-scale comparative studies are offset by field research in villages; such studies complement a parallel focus on families or individual musicians, latterly locating performers within a process of 'endofolklorization' that is a response to tourism or a crisis in personal or regional identity (Lortat-Jacob, E1982). As a consequence, facets of gender, power, ideology and metaphoric explanation have marked a new phase in uncovering conceptions of music and how these might be considered 'personal', 'regional', 'national' or even 'European'. The shift of focus is significant for methodology: a result has been to narrow the social and communicative gap between scholar and performer that had, in any case, been lessening since World War II. Until more information is available, cross-cultural method is limited to broad features such as history, content and style, structure and texture. Mediation of various sorts must also be taken into account: who provided the evidence, and why, are important clues to its nature.

3. Historical contexts and forms. Although 'traditional' musical forms, styles and behaviour in Europe largely crystallized in the 17th century with the growth of cities, trade and exploration, some older historical traits are worth noting. Classical writers such as Tacitus, Strabo and Diodorus Siculus cite music in connection with warfare, the latter two mentioning the function of the bard among the Celtic peoples encountered by the legions of an expanding Roman Empire. Later, Hilary of Poitiers (*c*315–67) and Augustine of Hippo (354–430) mention the melismatic *jubilus*, the wordless song of peasant labourers that could have a numinous significance, as in accompanying ritual punishment. A Tyrolean martyrology of 397 cites the *tuba* (possibly some kind of alphorn) exorcising evil, summoning the people to worship and sounding the alarm for battle. Bells of various kinds had similar functions. Somewhat later, chordophones were used for eulogistic purposes: the Roman lyre, 'barbarian' harp and British rotte (the last of these cognate in name at least with the early medieval Irish 'cruit', Welsh 'crwth' and English 'crowd') and other northern types of plucked or bowed instrument. The bow was used in west Asia in the 9th century and seems to have reached Europe fairly quickly. The Muslim invasion of Iberia (711) created an important watershed for the introduction of Arab musical concepts.

Another stream of influence came about through the Celtic-inspired sequence (*c*850–*c*1150), a sacred chant set syllabically with a Latin text that was often tied to a saint's feast day. The assimilation of pre-Christian practices by the Church, however, was not entirely successful. Dance and drama continued to reflect central moments in the seasonal and life cycles with music playing a part. Pre-Lenten carnivals had their popular, often ribald songs, as did the Feast of Fools, a 15th-century record of which accuses the lower Paris clergy of singing bawdy songs in church. Under the banner of religion pilgrims, Crusaders and flagellants sang or danced to music on their way to Rome, Santiago de Compostela or Canterbury, picking up songs and tunes or diffusing them as they passed through towns and villages. Itinerant minstrels and *jongleurs* also carried secular songs and dance to much of Europe: German minstrels were playing in Estonia and Lithuania in the 14th century and could also be found, with Croatian, Serbian and Greek colleagues, in the cities of the Adriatic in the 14th and 15th centuries. Venetian influence allowed French and Italian musicians to visit the Greek islands, where they introduced

Ex.1 Harvest-home song from Zobor, Hungary, and Passiontide alleluia from which it derives (Kodály, 1971)

Alleluia

Ben po de San - ta Ma - ri-a Guar-ir de to - da po - çon Pois mad - re do que tril - lou O ba-si-lis-que o dra-gon.

Harvest-home song

Ne a-lugy el két szë - mëm-nek vë-lá - ga, Majd fël-kél már pi - ros haj - nal csil-lag - ja.

ballads which are still sung. Church music could also find its way into secular life: a ceremonial harvest-home song from Zobor, Hungary (now western Slovakia), derives from a Passiontide alleluia that belongs originally to the repertory of Gregorian chant (ex.1).

A borrowing process among church, popular and learned forms is evident in monody (*caroles*, *estampies*, *pastourelles*) and in the melodies of penitential *laudi* or *Geisslerlieder*. Later *contrafacta* and parodies show the same tendency. Oddly, the French musical theorist Johannes de Grocheio (*fl c*1300) does not mention *laudi* or *Geisslerlieder* in his concept of *musica vulgaris* (vernacular music), possibly because of a papal edict against popular motets. His term covered, rather, orally transmitted vocal genres (rural and urban), professional genres influenced by folk practice and the growth of towns, didactic or school songs and artistic genres for the wealthy and privileged. Polyphony or multi-voiced singing may well have existed in some kind of developed form before the notation of organum in the 9th-century *Musica enchiriadis*, but whether this resembled the parallel organum-like Icelandic *tvisöngur* (twin-song) practised into the 20th century, or the apparent heterophony in Welsh and northern English singing described by Gerald of Wales in the 12th century, is uncertain. It is possible that examples of partsong such as the 12th-century *Hymn to St Magnus* in the Orkney Islands or the 13th-century English round *Sumer is icumen in* reflect practice at a popular as well as a cultivated level.

Traditional instruments in the Middle Ages are documented by such scholars as Odo of Cluny (*d* 942), who describes the *organistrum*, a predecessor of the hurdy-gurdy, while John Cotton (*c*1100) and the Anglo-Norman poet Wace both mention the bagpipe. The bagpipe also appears in the *pastourelle* drama *Jeu de Robin et de Marion* (1283) by Adam de la Halle, the French trouvère poet and composer. The instrument of the *jongleurs*, the itinerant entertainers, was the *vièle* (fiddle) and wandering musicians created a vogue for pipe and tabor, a solo combination still found in scattered patches of Europe (Basque region, Provence and a revived form in England). *Skomorokhi* (buffoons) were noted in Russia for their humorous or comic songs. The guitar, which accompanied lyric song in the Mediterranean region, appears pictorially for the first time in the glorious *Cantigas de Santa Maria*, commissioned by King Alfonso el Sabio (1221–84), along with some contemporary instruments. Somewhat earlier, the short-necked lute had already been introduced by the Moors, who in other respects were spreading urban music of Arab-Persian origin over much of southern Europe.

The transition from feudalism to capitalism in the West in the later Middle Ages saw the decline of epic songs such as the older *Hildebrandslied* or *Beowulf* and the rise of compact, rounded forms such as the ballad (from about 1200), which suited a newly confident bourgeois class more interested in trade than in heroism, wars and territorial gain. Towns began to hire musicians in official capacities, and the secular theatre, firmly established in France, Spain and Italy during the 15th and 16th centuries, included songs as part of the action. In Germany, musically educated classes affected music-making through the use of printed materials, while artisan guilds (e.g. Meistersinger) practised individualistic composition rather than folksongs of the older, anonymous style. With the ascendancy of the Franco-Flemish school in learned music, the significance of the Low Countries as the matrix for musical activity of all kinds became apparent, and the Netherlands, not surprisingly, also became a cultural mediator between north and south.

Upheavals between the 14th and 16th centuries were mirrored in topical and satirical songs. A growing cultural bias toward the values of the bourgeoisie can be found in songbooks such as the Lochamer Liederbuch (1455–60) and the *souterliedekens* (1540), the latter a compilation of Dutch Reformation tunes in everyday use. In Spain, the Cancionero Musical de Palacio (*c*1500), besides containing common European elements, includes songs of the ordinary people alongside those of the aristocracy. The exchange and transformation of musical material among different social strata that this implies continued on two levels: in the widespread use of popular tunes by church and court composers, and in the formation and diffusion of popular melodic models. Kodály notes how a song from the Zobor region (now in Slovakia), for example, used for keeping spinners awake at night, borrows a 13th-century tune from a Spanish manuscript that probably came to Hungary through the medium of a Czech hymnbook of 1576 (1971, p.107).

The evolution of a widespread melodic model is exemplified by the tune first printed around 1470 as the *basse danse* melody *Le petit roysin*, later transformations of which have been noted as far apart as England and Romania (ex.2). The Spanish *vihuelistas* (lutenists) drew

Ex.2 *Le petit roysin*, basse danse *c*1470 (Wiora, 1952)

on folktunes and English virginal composers borrowed melodies such as the Irish *Callino custurame* (*Cailín ó chois tSiúire mé*: 'I am a girl from the Siur-side'), although the garbled title indicates that they probably had no idea what it meant. Roma and Jewish migrations also prompted melodic and harmonic fertilization as well as the diffusion of popular tunes. By the 16th century, supranational features co-existed with regional ones, and extensive cultural contact gave rise to melodic formulas modified by local performing styles. The impact of Islam reinforced the division of Mediterranean Europe into a northern and a southern zone and solidified elements in Balkan song that were already present as a result of the region's crossroads position. The Ottoman conquest of

the Balkans and Hungary (14th–16th centuries), however, had a decisive effect on peasant genres in those areas by suspending their natural development.

From 1500 to 1800 the most striking cultural and musical differences were religious ones. The Jews of Spain had their own minstrels and folksongs, taking their ballads from the host culture but adapting the content to free them of Christian references. Iberian Muslims also retained their cultural identity after forcible conversion, continuing to practise their religion in secret. In spite of the edicts of their own clergy, Moriscos danced the *zambra* and sang their ballads in which the Muslim hero always won. Jews and Moriscos were ethnic as well as religious minorities, as were the Roma groups who flooded into Europe from the 14th century onwards. The importance of Roma as performers, with their essentially oral culture, make them central figures not only in the diffusion of musical materials but also in the adaptation and transformation of popular musical forms among those peoples from whom they found acceptance or at least a temporary home. Balkan Roma also acted as a bridge between Turkish and native forms. Having formerly played for Turkish occupiers, they took their repertory to the villages when they changed patrons (Balkan music had in any case displayed eastern influence long before the Turks arrived in the 14th century).

An important mechanism for the diffusion of popular culture and music during these centuries, both in northern and southern Europe, was the broadside sheet containing folk and popular song texts, often sung by balladmongers or bench-singers (German: *Bänkelsanger*; Italian: *cantimbanchi*) who might accompany themselves on the hurdy-gurdy (French *vielle*; German: *Drehleier*), show off illustrations of their ballads and sell them afterwards. In Italy, the *cantastorie* (singers of tales) wandered from one piazza to another, earning a living by relating heroic songs and accompanying themselves with a one-string fiddle rather like the Yugoslav *guslar*. Street cries, too, became popular in 16th- and 17th-century German and Italian quodlibets. Singers and entertainers sought out places of congress, such as squares and bridges, and the Pont-Neuf in Paris became such a cultural crossroads after 1600, to the extent that *pont-neuf* came to mean no more than 'song'.

Social strife gave rise to song: political songs developed in Russia and Germany before the Peasant Wars of 1524–5. While feudalism lasted in some parts of eastern Europe until the 20th century, colonialism, despite its negative political basis, did not always impede musical interaction. Yet world exploration in the 16th century coincided with continuing political conflict: the Jacobite period (1688–*c*1750) gave rise to partisan songs in Britain while the Duke of Marlborough's victories in the War of the Spanish Succession (1701–14) spread songs about him as far as Canada. Meanwhile, the eradication of the Celtic clan system in Wales, Ireland and Scotland (16th–18th centuries) made the itinerant harper a familiar if down-at-heel figure, one who had become a relic of the past, in Ireland at least, by the time of the notable Belfast Harp Festival of 1792. By the time of the French Revolution, Europe was a musical complex in which traditional songs and instrumental styles had both expanded and come under strong urban influence. This in turn resulted from economic forces that, on another plane, were leading Europeans to probe cultures beyond their own shores.

The 17th and 18th centuries saw a continued growth of urban culture and entertainments, not least popular musical comedies with characters derived from the *commedia dell'arte*, and the songs in these puppet or marionette plays reflected the popular musical taste of the day. Ballad opera, which arose in Britain in the early 18th century as a reaction against the florid arioso style of Italian opera and the demands of urban fashion, picked up folktunes as well as popular tunes of the day and incorporated them into the play. John Gay's *The Beggar's Opera* (1728) showed how easily remembered, singable and older (as well as more recent) tunes could be incorporated into urban theatre. By 1733, 70 ballad operas had been staged in London. A little later, Mozart's *Singspiel Die Zauberflöte* (1791) effectively employed folklike tunes as part of its appeal, also mirroring a popular tradition of music theatre in Vienna. Rural traditions, in the craze for pastoral culture influenced by Rousseau's 'return to nature' philosophy, were rapidly taken up by fashionable society, as in the cult of the *vielle à roue* (hurdy-gurdy) among French aristocrats.

During the French Revolution and its Napoleonic aftermath, the Romantic movement derived a great deal of its strength from consciousness of 'national' traditions. This awareness inspired the partitioning of Europe after the Congress of Vienna (1815). With the great revolutions of 1848, European empires were threatened by peoples who saw the right of self-determination as a logical extension of their cultural heritage. Composers such as Chopin and Smetana incorporated folklike tunes into their compositions in an expression of national feeling that differed in scope and purpose from Haydn's, Beethoven's, Schubert's or Schumann's Ossian- or Burns-inspired settings of folksongs. Mid-century agitation was frequently in the form of political songs and theatre. In another 70 years, World War I finally swept away the illusion of progress, bringing to the fore the demands of the exploited and powerless. The Bolshevik Revolution of 1917 came on the heels of 19th-century recording of the epic *bïlinï* with plots, mostly set in medieval Russia, which were remembered and sung by peasants. It was at this juncture that the invention of the phonograph allowed scholars influenced by theories of cultural evolution to 'discover' and 'rescue' songs and music more effectively from the old, pre-1914 Europe. Bartók, Janáček and Stravinsky, all of whom saw folk music materials as a means of freeing themselves from 19th-century Romanticism, captured the spirit of peasant art in their compositions written between 1900 and, in Bartók's case at least, World War II.

4. Music and culture. A long history of documentation in Europe means that musical culture must be interpreted in historical terms. Distinctive strophic song forms developed in Europe in the later Middle Ages, for example, and styles of performing song and dance accompaniment were shaped by individuals caught in changing social structures and values. The old world dominated by the Church and its festivals (e.g. carnival, in which both upper and lower classes mingled) continued on a popular level in the carnivals of Paris, Florence, Nuremberg and countless smaller cities, and there is evidence that poets and aristocrats in the 15th and 16th centuries delighted in popular culture and music. These upper classes began to note down folksongs in great numbers by the 16th century, even though they may at

the same time have felt ambivalent about the cultural systems of the lower classes. Aristocrats were able to participate in popular traditions such as the Lenten carnival, but the reverse was rarely true. This suggests that the creative stream of tradition flowed from popular sources towards the élite rather than the other way around.

The end of feudalism meant new audiences in the towns and cities and urbanization, which met the new demands of capitalism, began soon after 1200. But differences in language, ideology and territorial ambition ensured that the more populous peoples, still governed by autocratic rulers, would attempt to overpower smaller nations (culturally as well as politically). In the British Isles, for instance, Plantagenet and Tudor monarchs attempted to suppress the Gaelic- and Welsh-speaking peoples in Ireland, Scotland and Wales. As a result there is a sizeable body of political protest song, especially in Ireland, that marks the struggle for autonomy. The borrowing and exchange of styles of dance, poetry and song across cultural boundaries, on the other hand, could defy old antipathies: Swedish dances imitated those of Poland in the rhythms and tunes for the *polska* dance, the English adapted the French *carole*, and border zones such as Alsace-Lorraine, south Tyrol, Thrace or Ulster acted as conduits for musical idioms as well as for specific song genres. In this process of borrowing and transmission itinerant craftsmen or journeymen, pilgrims, shepherds, soldiers, sailors and thieves, as well as minstrels and professional beggar-musicians grinding the hurdy-gurdy, played a part.

The shape of the land is significant in shaping musical expression. Heroic songs and leaping dances, for example, are common to mountainous regions such as the Basque country, Norway, the Scottish Highlands, Albania and the Carpathians. In the far north, too, isolation or rugged terrain ensured the continuity of older localized practices: narrative dance-song in the Faeroes is an idiom that has remained vigorous, even allowing for recent revival. The singing of heroic *rímur* in Iceland still draws adherents. Norway has promoted its folk music mainly through the Hardanger fiddle as an emblem of national identity; the instrument also communicates complex cultural codes by musical means. Like the deep glacial valleys of Norway and Sweden, pastoral areas of the Alps have high-pitched and wide-ranging forms such as the yodel, which evolved from signalling over a distance. These calls have also been linked to apotropaic or religious ideas associated with herding and have been better preserved in Catholic than in Protestant areas, where 18th-century pietism outlawed many folk practices. The formation of national and regional yodel clubs and tourism, most of all in Switzerland, have affected these styles since the 19th century, most noticeably by modifying 'irregular' or non-tempered pitches to make them more acceptable.

The distinction between herders and farmers, too, has shaped musical production. The culture of shepherds, for instance, involves a migratory life, special clothes and instruments (the flute or bagpipe). Freer than most, shepherds were often the envy of peasants, evolving a rich complex of festivities in central Europe. St Bartholomew's Day (24 August) marked the transition from summer to winter quarters, and towns like Markgröningen, Rothenburg and Urach in southern Germany were the site of festivals to elect their king and queen and to dance their special dances. In Italy and Spain, they acted out the adoration of the shepherds in nativity plays, or crowded (as they still do) into the streets and alleyways of southern towns like Naples, playing the *piffero* (oboe) and *zampogna* (bagpipe), believing their temporary movement to echo that of the shepherds in the Christmas story. Further east, in Slovakia or Thrace, their pastoral life spread the 'Valachian' and related musical styles over Ukrainian, Bulgarian, Greek and Turkish territory.

Industrialization made its impact more rapidly on the northern continental lowlands, although in pockets of rural France older styles of music-making exist. Urban workers also have their songs: in German carnivals the butchers' guild played a prominent part, sometimes performing a weapon-dance with their carving knives; in France, the unions known as *compagnons* still sing their group songs. These guilds often had initiation rites and were particular about who was admitted: in Germany the sons of shepherds, beggars, hangmen, gravediggers or even minstrels might be excluded because they were *unehrliche Leute* ('dishonourable people'). Miners developed their distinctive culture in part because they were feared by the general population, possibly through the nature of their task and their appearance, which sometimes involved wearing hoods. They had their own chapels, plays, dances and songs (*Bergreihen*, *Bergmannslieder*). The printed songbook tradition of German miners, in fact, stems from the 16th century (Heilfurth, D1954).

Craftsmen such as weavers, carpenters or tailors had their occupational songs as well as songs to accompany physical movement such as (in the case of the weavers) the rhythm of the loom. Many of these songs were recorded in the 19th century, from England to Germany, at a time when handloom-weaving was in decline. As in the case of the miners, weaver culture transcended national boundaries. Shoemakers, too, were in the forefront of political or religious change and were known for heretical attitudes in general in the 16th and 17th centuries. They appear as heroes in folksongs (as in the French *Le petit cordonnier*) and their work songs have survived in Scandinavia, Germany, Poland and elsewhere. Soldiers, like miners or sailors, were perforce deprived of women's company; it was a soldier's song of farewell that inspired Achim von Arnim to compile the collection *Des Knaben Wunderhorn* ('The Youth's Magic Horn'). Sailors' shanties, while a distinctive part of sailing culture, were often kept alive by fishermen or other occupations once sail had become a thing of the past. Beggars and thieves, though, who tended to reject the world around them, composed bitter satirical or parodic songs that reflected an urge to overturn the existing order. Stylistically, however, these songs reinforce rather than contradict the norms of purely musical behaviour.

Women, as well as singing songs in common with men, had their own repertories, or were called on for special kinds of song, such as lamenting: the lamenting of post-menopausal women, who were regarded as having special powers, is well documented in Finland, Greece, Hungary, Ireland and elsewhere. Male attitudes to gender roles and social mores were traditionally more conservative in the Mediterranean, where women who sang in public were poorly regarded by men. But even in northern Europe guilds historically excluded women, as did the more dubious world of the tavern. The women of French

villages, like their counterparts at spinning bees in Bulgaria and Yugoslavia, gathered in the evening for *veillées* to spin, tell stories and sing. The evidence of music connected with women's domestic tasks and the labour involved, such as milking songs, butter-making songs, or waulking songs for fulling cloth in the Scottish Highlands suggest that women's culture was more conservative and at the same time less literary than that of men. Women often tended to become the guardians of more traditional musical forms.

In the end, however, traditional culture and music are essentially regional (even though they can be understood at a more general European level) because of a complex process of diffusion. Rural people think of themselves as belonging to a region rather than a nation (an overlay which intensified during the Romantic era) or a class (especially after the Soviet Revolution of 1917). But 'regional culture' can signify various levels or types: village culture, defined by the expressive forms and artistic creations of a small, bounded community; ecological culture, influenced by the shape of the land and its cultural ecosystem; or religious culture, characterized by intense devotion, such as evening prayers sung to local saints in the Alps. Hostility towards those in a neighbouring village (one factor suggested by the Swedish folklorist Carl von Sydow as a barrier to learning) is balanced by knowing and speaking the same language, though it is language-group that has been proposed as the true boundary in Europe in the transmission of items such as ballad plots. Tunes on the other hand travel easily, separated as they often can be from their original words.

Regional culture, as a construct arising out of regional identity, includes a complex set of notions representing gender, ethnicity, occupation or religion, all variable depending on context. Comparisons can be made on all these levels to determine how they affect music-making in any one of the broad cultural zones of Europe, whether split laterally or vertically. The music of a Breton fishing village has a number of levels on which it can be understood as culture: Catholic, maritime, Celtic or French, depending on whether its *département* is upper or lower Brittany. But even this runs the risk of seeing more homogeneity than heterogeneity, especially when women, children or ethnic minorities are omitted from the picture as a whole. For persecuted minorities such as the Roma or the Jews of eastern Europe, singing in the ghettos and concentration camps of World War II was a vital way to survive as a people and as a distinct culture. European folk and popular music is as much a matter of vastly differentiated and subjective experiences, consciousness and perception, by insiders as well as outsiders, as it is of 'objective' description.

5. STYLE. Song style, as a concept involving the manipulation of form and content, was first characterized by such scholars as Curt Sachs and Bartók who tended to view songs in dualistic terms. Sachs's 'tumbling strains' and 'one-step melodies' may be contrasted with Bartók's 'parlando rubato' and 'tempo giusto' as extreme points on a spectrum of forms. In Bartók's view, formed by his familiarity with Hungarian practice, parlando rubato veers toward domination by the verbal content of a song, tempo giusto by the musical, strictly metrical, dance-like aspects. Some scholars feel that the freely ornamental parlando rubato song is the mark of an older style, though this is difficult to prove given the lack of records and the functions associated with the two singing styles. They most likely existed side by side for a long time, although the notion of areas of recession (i.e. remote regions where older styles linger on) has raised the possibility of an archaic style co-existing with a newer, post-18th century one.

The development of cross-cultural or comparative studies of melody was undertaken by Mieczyslaw Kolinski, an assistant to Hornbostel at the Berlin Phonogramm-Archiv, who has used melodies from Europe and elsewhere to work out a system of melodic shapes determined by 'tint affinity' derived from the circle of 5ths. In his study of the melodic structure of the English-language ballad *Barbara Allen*, Kolinski uses as comparative material French, Polish, Hungarian, Croatian and Slovak folksongs (B1968 and B1969). His later study of seven Canadian versions of *Malbrough s'en va-t-en guerre* analyses melodic contour, rhythmic structure, metric structure and pulse (E1979). George List, similarly, has used a well-known melodic formula (*Ah! vous dirai-je, maman*) to raise the issue of diffusion or polygenesis in the distribution of tune structures (A1979). By the 1970s, however, the importance of transcription as a means to understanding traditional music was on the wane and its limitations evident. Studies of structure, melodic or metro-rhythmic, had tended to dominate research on style, especially since Bartók and the Berlin group led by Hornbostel emphasized the internal organization of melodies rather than singing as communication or as cultural activity.

A bold attempt to describe European song styles from the latter point of view was made by Lomax in 1968 and 1974, using sound recordings to identify three main styles: 'old European', 'modern European' ('north-western European') and 'Eurasian' ('old high culture'). His hypothesis is that each culture has a dominant style determined by such factors as means of subsistence, organization of the sexes and social structure. The 'old European' style he considers typical of societies where the agricultural cycle, country dance and music-making are linked; this zone stretches from eastern Europe through southern Germany, northern Italy and Spain to north-eastern France and Wales, using a style that integrates its materials of text and music closely in performance, is often polyphonic, and reflects 'the communal, complementary character of the region'. The 'modern European' style Lomax finds characteristic of northern Europe, where shepherds, woodsmen and isolated farmers evolved the solo narrative song performed in an impersonal manner. His 'Eurasian' style is found mainly in the Mediterranean region, where a 'complex system of irrigation is supported by specialized pastoralism, centralized political systems, and a multi-layered social stratification'. These aspects are mirrored, he asserts, in ornate texts and long, through-composed, non-strophic melodies ornamented by elaborate techniques of vocal production.

Lomax's conclusions are based on limited samples of each culture, and these samples are, by definition, unable to reveal the totality of song style in the region. That members of a society sing in only one generalized way is hard to substantiate, even when broad, cross-cultural comparison rather than ethnographic detail is the goal. While Lomax's picture is possibly useful at a simple level of predominant song style, it is unable to provide an accurate picture of all the styles in a given area, especially in eastern Europe where the monophony of Romania, for

instance, is surrounded by a sea of Slav polyphonies. The ornamental Irish *sean-nós* style or Hebridean psalm-singing, for example, have more in common with the 'Eurasian' style of the Mediterranean, perhaps as a result of early, continuous contact, than with the so-called north-west European style based on the tendency of the Germanic languages to allot one note to a syllable.

Cross-cultural influence in musical style is admittedly difficult to determine, especially in the northern and southern Mediterranean zones. The songs of northern Spain and Portugal share more features, at least in terms of general stylistic drift, with those of Provence or even northern Italy than with those of Andalusia, where the latter has been embellished with Byzantine, Moorish and Romani elements. Strident, ornamental singing in the islands of the Mediterranean seems to indicate prolonged Islamic influence or at least similar cultural imprinting over long periods. The singing style of Sicilian tuna-fishers, according to one view, displays encroaching African elements (Lomax, E1955–6). In the music of the Spanish Basques, a few remaining idiosyncratic features such as the 5/8 *zortzico* metre have not prevented a general move in style towards the more 'popular' idioms of northern Spain as a result of mass communication.

In any case, mass-produced popular music from North and South America has affected traditional repertory and performance styles alike. But regional music in Europe in the 20th century has retained more features of traditional style than might be expected: this is due to strategies of performance organization (e.g. folk festivals, folk revival), recreative techniques such as parody, the expanding or borrowing of instrumental styles and repertories (often on 'exotic' or period instruments, e.g. banjo or hurdy-gurdy) and the production of songs and music to meet the needs of fragmenting social groups. On top of these are laid the still-growing effects of tourism and political ideology, the latter ironically contributing to the maintenance of traditional musical behaviour as well as reinforcing cultural patterns.

6. Texture. The tone-colour and density of traditional music in western Europe vary according to environmental conditions, particular settings for performance and aesthetic preferences. In northern Europe singers prefer unforced vocal qualities in narrative and lyric song, though some Irish, Scottish and Traveller singers cultivate a nasal tone. Though in traditional and revival contexts most singing is unaccompanied, informal performances allow the use of instruments such as the guitar, harp (Ireland, Scotland, Wales) or fiddle, concertina and melodeon (England). Other types of singing may imitate instruments, such as *canntaireachd* (vocables employed to teach the idioms of the Highland bagpipe), as well as derivative, non-didactic vocables for dance music when instruments were lacking. There is relatively sparse use of idiophones and membranophones, but both are evident in the types of drum found in flute or bagpipe marching bands (e.g. Lambeg drums of Northern Ireland) and in domestic utensils such as spoons. Of the three extant types of bagpipe in Britain and Ireland, the Northumbrian small-pipes and uilleann pipes, as bellows-blown, indoor instruments with a mellow, clarinet-like tone, contrast with the incisive, bellicose reedy sound of the outdoor Highland bagpipe. *Céilidh* (evening social) or dance bands dominated by fiddles and accordions (sometimes also including flutes) are common in Scotland and Ireland.

A similar restraint in ballad and lyric song in Scandinavia contrasts with the tense intonation of Icelandic *rímur* or the high tessitura of cattle-calls. Solo singing with the fiddle occurs in Sweden, but the greatest range of tone-colour in Scandinavia occurs in the purely instrumental traditions: rattles, clappers and bullroarers persist as children's toys, while the ancient *lur* (a wooden or animal horn) with whistles and flutes of bark all suggest a preoccupation with the sounds of nature. Above all, the rich string sonorities of such instruments as the Hardanger fiddle with its sympathetic strings (Norway), *nyckelharpa* or keyed fiddle related to the hurdy-gurdy (Sweden), *langeleik* (ancient Norwegian folk zither) and the revived *langspil* (bowed zither) in Iceland indicate a deep-rooted preference for resonant textures based on the vibrating string, bowed or plucked, and often played by large groups of amateur players.

Vocal textures in the continental lowlands further south vary from the monotone unisons of French village singers to the glottal stops of Breton sailors and the vibrato of drovers in the Nivernais. Idiophonic textures are represented by spoons, wooden clappers, bells and carillons in parts of the Netherlands. Membranophones such as the friction drum (*rommelpot* or, more revealingly for the symbolic, fertility associations of the instrument, *fockepot*) accompanied children's song in Flanders. Aerophones in use include shells and earthenware whistles, duct flutes, bark, wood and metal trumpets (such as the famous *midwinterhoorn* of Drenthe in the Netherlands), bagpipes of various sizes, jew's harps and accordions. Chordophones are represented by hurdy-gurdies, dulcimers (*pinet*, *épinette des Vosges*) and fiddles, even shoe-fiddles similar to the Swedish *träskofiol*. Ensembles consist of traditional combinations such as the rustic shawm (*bombarde*) and small Breton bagpipe (*biniou*) and the equivalent *piffero* and *zampogna* in southern Italy, clarinet and violin in Charente (western France) and the clarinet with accordion and hurdy-gurdy in Burgundy. Whether these combinations will survive as sonic preferences is open to question, though the kinds of texture that have evolved, in town and country alike, display a feeling for aerophonic or mixed timbres of strings and woodwind, often with a drone effect. The music produced by such combinations is often intentionally polyphonic, the players favouring multiple drones.

The triadic structures of the Alpine regions in central Europe are recognizable in the alternating head and chest vocal production of the yodel, a genre which has undergone transformation through the various yodel clubs formed since the 19th century; the 'neutral' intervals are now often modified to fit notions of diatonic harmony. In the Swiss region of Appenzell the solo yodel is supported by an improvised vocal harmony enlivened by shaken cowbells, and a comparable accompaniment is found in the *Talerschwingen*, the singers circling a coin in a basin as they sing. Rattles, clappers and (in French and Italian areas) carillons are adjuncts to the many holidays of the Catholic church calendar. Drums accompany marching and hunting activities, as do pairs of *Seitenpfeifen* (six-hole wooden transverse flutes) in Austria, while the accordion and melodeon dominate Alpine ensembles alongside the zither, guitar, fiddle and dulcimer (*Hackbrett*).

In Iberia and the Mediterranean islands rattles, castanets, domestic utensils and bells all accompany singing.

The idiosyncratic glottal shake of Ibizan singers, for instance, is accompanied in Christmas Eve songs by castanets and the beating of a suspended sword with a nail. North of Madrid, in Segovia, small brass pestles and mortars provide a background for serenading male groups. The *pandero* (frame drum, with or without jingles) is frequently played in groups, while the *zimbomba* (friction drum) and side drum are also popular membranophones, the small tabor sometimes accompanying the *gaita* (pipe, or bagpipe such as the Galician *gaita gallega*). Other aerophones of note are the *pito* (Basque *txistu*, a three-hole flute), *xirimía* (Basque *alboka*, an oboe with animal-horn bell) and the Sardinian *launeddas*, a triple clarinet of ancient lineage. Chordophones include the guitar and its relatives, the *zanfona* (hurdy-gurdy), *rabel* (one-string fiddle) and the *salterio* (hammered dulcimer).

Richly analogous textures can be found in Italy and its islands. The south is noted for players of the *zampogna* (bagpipe), an instrument in modern times progressively displaced in the north by the *fisarmonica* (accordion), which like other tempered instruments has supplanted the characteristic intonation of the bagpipe and older conceptions of tonality. But the south also includes triangles, castanets, jew's harps and the *ghittarra battente* (rustic plectrum guitar) of Apulia in the south-east. The choral textures of the Sardinian *su tenore* and the multi-part *trallalero* of Genoese longshoremen (once a genre extending further inland in Lombardy) appear to be related to a single polyphonic style, possibly archaic, that extends through the central Mediterranean region into the Balkans.

There, in Bulgarian Thrace, forced nasal singing is the aesthetic norm; in the neighbouring Rhodope region a gentler, more mellifluous vocal style is preferred. In Albania, all singing north of the Shkumbin river is homophonic, whereas in the south almost all songs except lullabies and funeral laments are polyphonic. All along the Carpathian chain and into Bulgaria, shepherds' cries and vocal signals emerge from these mountainous regions, utterances that are often halfway between speech and song or, like the Alpine yodel, alternate between head and chest voice. Projected over a distance, vocal signals could inform about flocks, local events or even manoeuvres of an invading enemy. They also appear, stylized, in songs as interjections or entire refrains and may be the origin of one sort of refrain type in European song. The polyphonic songs of Vlach shepherds in Albania, Bulgaria, Greece or the Dobrogea region of Romania include signal dialogues that can be embellished with a yodelled top line. Command calls, used by foresters and barge-haulers on the rivers of Russia, range from musical yells to more shaped melodies.

Laments and their characteristic vocal texture flourish across eastern Europe. Found in Albania, Finland, Greece and Hungary (though less so than formerly), the lament genre has receded in Celtic and Baltic areas, Poland and Slovakia. Once a major force in Russian peasant life, the lament was sung not only at weddings or funerals but also, for instance, on the departure of a recruit to army service. Wedding laments in Russia were often closely related to funeral laments: at the crucial moment the bride would fall to the ground and lament 'in the voice of the dead' (i.e. using the funeral lament melody). The vocal tone in such laments is one of sobbing or crying, the words distorted and the articulation halfway between speech and song. In Moldova the lament may be accompanied by an endblown flute into which the player growls a drone as he plays, a practice that is characteristic of pastoral communities and may well be ancient.

The six-hole shepherd flute, end-blown or with a duct, is common throughout eastern Europe. The large alphorn can be found along the Carpathian chain, although its wooden construction is now giving way to zinc versions. This type of alphorn demands virtuoso performance. Romanian shepherds produce compositions for the instrument that contain flourishes based on the harmonic series; these melodies, which are used as signals as well as funeral music, have affected the vocal styles of the Carpathian region. A more widespread instrument is the oboe (*zurla*, *zurna*) that reaches from the Adriatic to China. Usually found in train with the large drum (*davul*, *tapan*), its strident tone is still heard at village dances and weddings. Roma, known throughout the region for their skill as instrumentalists, are the usual executants.

The bagpipe, both bellows- and mouth-blown, appears in a variety of types. The lighter-sounding, bellows-blown *duda*, found in Czech, Polish and Ukrainian regions, is seen now in folk festivals rather than as an integral part of village life. The mouth-blown *gaida* (Albanian *gajdë*, Greek *tsambouna*) extends from Albania through the former Yugoslavia to Bulgaria, where at least three types are known, while five different types of bagpipe (*cimpoi*) are found in Romania. Until the 1870s the bagpipe in Poland (*kozioł*) were usually accompanied by *mazanki*, small three-string fiddles, tuned a 5th higher than normal and playing an octave above the bagpipe. Bagpipe-like sounds are a special effect that extend the textural range of instruments, especially in Romania. Here, leaves or pieces of birch bark are blown like a reed, accompanying midwinter ceremonies, when masked dancers file through the villages, sometimes with cowbells round their waist and playing the raucous friction drum (*bika*, 'bull'). Albanian weddings also feature the friction drum, along with rattles and the rhomboid wooden bullroarer that is now rare in Europe.

Few Roma, however, play the shepherd instruments in south-eastern Europe, and few peasants play violins or lutes. But in Bulgaria and Greece, peasants play the rebec-like fiddle (*gadulka*) and, as in Albania and the former Yugoslavia, the long-necked lute (*tambura*, *çifteli*). In Romania the violin gradually displaced the Turkish type of fiddle during the 19th century. The usual accompaniment to the fiddle was the *kobza*, a short-necked lute with bent-back pegbox, with the *kobza* providing a rhythmic framework. Normally found with fiddle and *kobza* is the cimbalom, the trapezoid zither which, in the large version on legs developed by the Budapest maker Schunda in the 1870s, is much cultivated by Hungarian and Slovak Roma bands. Romanian players have a portable type, suspended by straps from the neck. Urban Roma bands in Romania add the *nai* (panpipes), now rare in the rest of Europe. Folk ensembles are based on one or two fiddles, a viola and cello or string bass, as in Moravia or the Tatra mountain region of Poland. In the Tatra bands the first fiddle plays a decorated version of the tune while the second fiddle and three-string viola mark the rhythm by playing chords across the strings. High-sounding fiddles with a thread bound across the strings one-third

of the way along the neck form the standard ensemble in southern Poland.

7. Content. The most striking feature of content in European traditional songs is the separability of musical and verbal elements. The style of the vocal line can even be at odds with the sense of the text because a certain impersonality of delivery is the aesthetic norm. This is the case in genres such as the ballad, which extends from north-western Europe into the northern Mediteranean zone and the Balkans. Ordinarily the ballad singer, who may identify deeply with the events of the narrative, attempts to maintain a distance from these events as he or she sings, allowing the 'story' to become the object of the audience's attention rather than vocal technique or personality. The tunes of ballads, like those of other strophic or stichic songs, are shaped more in terms of repetitive pattern or memorability than as reflections or reinforcement of the semantic content.

As a pan-European song that arose in the late Middle Ages, the ballad embodies a narrative interest in domestic, love-related topics rather than the warlike themes of the feudal epic. While ballads may occasionally celebrate a battle or other historical or legendary event, the bulk concern human relationships and are usually couched in strophes varying in number from a handful to several dozen stanzas. The traditional ballad of western Europe was affected in its development by street literature and the broadside industry (*c*1550–1850), when orally transmitted ballads were supplemented and often rewritten or modified by printed versions and by new ballads that relayed current events or popular protest. These newer ballads tended to introduce a personal tone against the objective cast of the older type. The European ballad is not a unified genre, in any case, and is known by different terms (e.g. *romance*, *vise*, *ballata*) that represent regional developments. In south-eastern Europe and Russia, as elsewhere, the ballad can share musical content with other song forms.

In Britain and Ireland, older work songs that were integrated into a pastoral or agricultural life are now rare or have been adapted for dancing. On the other hand, songs with themes derived from urban industrial life now appear in the repertory of both traditional and revival singers with the religious songs or carols that grew out of an agricultural past. Special or professional genres still exist, however, such as Welsh *penillion*, in which a lyrical idea is realized by means of a vocal counter-melody improvised against a harp tune. Medieval French influence on the Gaelic love song in Ireland resulted in elaborate imagery and reinforced an ornate melodic style. The lyrical elegy, also sung in this style, is to be marked off generically from the obsolescent keen (*caoine*), the ritualized lament with analogues in southern and eastern Europe.

Thematic links with balladry in Scandinavia are evident in the content of the older Norwegian *stev*, most of the surviving tunes being also variants of the medieval dream-ballad *Draumkvedet*, which tells of the terrors of Judgment Day. The lyrical *nystev* (new *stev*), on the other hand, has gradually acquired an archaic 'tumbling-strain' character. Many present-day narrative and satirical songs in central and northern Europe derive from 19th-century broadsheets published in the towns and sold in the streets or at country fairs. Religious songs have also been an important part of a tradition that Scandinavia shares with northern countries. Those melodic traditions founded, for example, on Thomas Kingo's *Gradual* (1699) have developed a melismatic style that can be compared with the Hebridean psalm-singer's absorption in a religious text or mood. Similar traits can be found in the devotional singing of Germans settled around the Volga river from the 18th century. Religious fervour in 19th-century Scandinavia, the Netherlands and Highland Scotland outlawed instruments, especially the fiddle, on the grounds that it was the Devil's work. In modern times, though, fiddle bands have flourished all over northern Europe.

Transfer of function has often affected content. In French folk music, for example, magical songs have become children's songs or dance tunes in a modern environment. Urbanization in the Netherlands, too, has given rise to street songs with humorous or satirical subject matter, though whether these songtypes enter tradition has depended on many factors: a memorable tune, catchy words and popular acceptance are fundamental conditions as well as basic factors in this process. Older, rarer types of Dutch music and song in some North Sea offshore islands (e.g. Terschelling) have still, despite the dense population of the mainland, been recorded this century by such scholars as Jaap Kunst (D1916 and D1918–19).

In Germany, prolonged opposition by Church and State since the Reformation eroded the use of satirical songs, though some exceptions have been found in the *Legendenlieder* of German colonists in eastern Europe. Music composed 'in folk style' has been a continuing phenomenon in central Europe since the 18th century, and some scholars have interpreted the refurbishing of folk material to meet new conditions (e.g. tourism) as a 'second existence' of folk music or as 'musical folklorism'. In contrast to staged performances, religious, vocational or other songs connected with entertainment are now more common in Switzerland than pre-18th century types like the *Betruf* (prayer call) or the *Viehlöckler* (cattle call, in French-speaking regions *lyoba*), though these are observed in a few cantons (Bolle-Zemp, E1992).

In the less affluent areas of southern Europe, singing to accompany labour, such as the Corsican *tribbiera* (threshing song), is still found, many of these songs overlaid with a Christian interpretation. The Spanish lullaby, known in various provinces as *nana*, *arrorro* and *lo-lo*, belongs to a type widespread in the Mediterranean region and has a religious theme; the *villancico* (carol) too is often addressed to the Christ-child. Such themes dominate the Spanish *romerias* (pilgrimages), and feast days are often the occasion for begging songs with amorous or sarcastic content. Intense emotion characterizes certain kinds of song: the solo *saeta* (rehearsed rather than, as formerly, improvised) sung in Holy Week in Seville, or, in Portugal, the secular urban *fado* that now shows strong signs of Latin-American influence. Reflective, symbolic imagery stands out in Sephardi wedding songs of Hispanic origin and in the *alborea* of the *gitanos* celebrating the bride's virginity. In the narrative *romance* the historical or legendary encounters of Spaniards and Moors reveal it, rather than the ballad, to be the true successor of the older European epic song tradition. The association of instruments such as the friction drum with calendrical events such as Christmas may be compared with the arrival, at Advent, of bagpipers in the towns of southern Italy.

As the rate of change increases, or as a sense of cultural and economic value intensifies, the fusion of melody, text and ritual setting in traditional folk music is becoming less frequent. Newer rituals generate their own traditions, of course, but events such as the Italian *maggi* (May plays), which have texts by Dante and other poets and a rustic style of recitative, are now performed outside their original context. Older customary songs have been recorded in recent times among the ethnic Albanians of Calabria, Lucania and Sicily, but these too may be on the verge of being immersed in a more sweeping process of urbanization. Wider thematic links have been noted between some Italian songs and Jewish tradition: the Piedmontese *La cavra* has been interpreted as a paraphrase of the Passover song *Chad Gadya*, which is otherwise known among Italian Jews as *Un capretto* ('One kid'). In the north the narrative *canzone* is closely related in substance to the European ballad but now often fuses traditional story material with a modern, more lyrical singing style. By contrast the southern *storia* (stichic narrative song) is replete with colourful textual detail and a more dramatic, personalized type of presentation.

Calendrical and life-cycle songs are rife in eastern Europe, as well as charms, lullabies and laments sung by women. Laments were often sung for the bride as she left her parents' home, or for a recruit leaving for army service. Calendar songs fall into genres in Russia: winter, New Year, Lent, spring, Easter, St George's Day, Trinity, summer solstice and harvest songs. Elsewhere, luck-wish processions with maskers sing carols (some of them Christian) recounting apocryphal events. Others are heroic, such as the Romanian carol of the brothers transformed into stags that Bartók used for his *Cantata profana* (1930). Bartók also noted the warlike character of these carols, especially when they are accompanied by *dubă*, small double-headed drums. Such songs make for contrast with the spring carols sung by groups of girls who deck themselves with vegetation, or the rain-making songs (*paparuda*, 'rain-caller') still performed in Romania by boys or female Gypsies, who dress themselves in green leaves and go from house to house to be splashed with water (the term *paparuda* is said to derive from an invocation to Perun, the ancient Slavonic god of thunder).

Songs and dances of occasion, in fact, mark the perpetuation of ancient content in folk tradition. So, too, do heroic epics and ballads, which recount not only legendary tales but also the exploits of heroes such as Digenis Akritas in Greece or Marko Kraljevic in the south Slavic area. Such epics were sung in both Muslim and Christian areas, and skilled singers could often extend songs that were already thousands of lines long through techniques of formulaic composition. Those who resisted the Tatars or Ottoman Turks are similarly celebrated, as are outlaws (e.g. the Slovak Jánošík) who challenge the existing social order. Jánošík songs are usually in strophes, and resemble west European ballads, whose topics are echoed in the more recitative-like ballads of, for instance, Bulgaria or Romania. Russian narrative song encompasses the epic *bïlinï*, spiritual songs, songs of the medieval buffoons, and historical songs and ballads. Epic themes there have existed at various times and differ in local performance traditions; distinctions by content, therefore, are difficult to apply. Pre-Revolutionary *bïlinï* (the peasant term was *starini*) have no specially definitive musical content, but in semantic content they recount the deeds of the *bogatiri* (heroes): Il'ya Muromets, Dobrinya Nikitich, Alyosha Popovich and others, reflecting the popular aspiration for a unified, independent homeland in the feudal period.

8. Structure. The traditional music of western Europe is mainly strophic, being arranged in patterns of two, three, four or more lines or phrases. Interaction with literary poetry and the country dance seem to have brought this about in western Europe by the end of the 17th century when printers first published popular music. In song, the repetition of a rounded melody in stanza form had displaced the stichic form of epics that were performed in eastern Europe into the 20th century. But non-strophic melodies, with polyphonic forms, cries, laments, yodels and melismatic or partsong types based on imitation or a drone are still to be found, especially in rural or remote areas. Diatonic, though not necessarily equal-tempered, schemes predominate and this feature seems to have accompanied the development of church and 'composed' forms in medieval times. Narrow-range melodies of two, three or four notes commonly occur in ritual, children's and play songs, though the assumption that these are somehow 'older' than five- or seven-note structures is unprovable. Both types existed side by side for different contexts and purposes.

In the English-speaking regions of Britain and Ireland, the four-line stanza, often in ballad metre and with an intercalary or separate refrain, is possibly the most popular song structure, the non-recurrent melodic type *ABCD* predominating. Gaelic songs often begin with the refrain, and ornamentation of the melodic line in Ireland is more the norm than the syllabic style of English-language songs, whether in Ireland or elsewhere. Irish singers also tend to decorate the text syllables as well as the tune, though this has also been noted in England. In both England and Ireland the heptatonic C mode is the preferred tonal framework, though D, G and A modes co-exist with the hexa-forms (Bronson, A1969). These also occur in Scotland and Wales where the penta-modes (Scotland) and the D mode (Wales) are also common. Modal ambiguity is a common feature of Goidelic music (e.g. in the melodic sequences on triads a tone apart). Irish fiddlers and pipers often inflect the fourth, sixth and seventh degrees. Ambivalence in these and other notes led some to posit the existence of a 'neutral mode' in British and Anglo-American folk music, but such 'natural tones' are also found in Norwegian traditions.

Ballad stanzas in Scandinavia usually consist of two or three lines. The tune, however, is not necessarily the same length as the text. The Norwegian *nystev*, for example, has four lines of text but only two of melody. Rhythmic symmetry is often combined with tonal complexity in the anhemitonic heptatonism of melodies played on the *langeleik* (Norwegian zither). Similar combinations of rhythm and tonality occur in instrumental music: the additive patterns of Hardanger fiddle tunes or the modal transformations of Icelandic song, especially the *tyísöngur* ('twin-song') where two voices often sing in parallel 5ths, suggesting connections (to some) with medieval plainchant. Structural variation is especially striking in the two-bar motifs of Hardanger tunes as opposed to the four-bar patterns of ordinary fiddle melodies in Norway and Sweden. As in the Alps, the F mode appears in vocal and instrumental music alike and other tonal systems are found alongside diatonic schemes.

Ex.3 *Polubavno*, cited in V. Hadzimanov, 'Les mélodies funèbres du séisme de Skopié', *Studia musicologica* (1965), 71–77

Of, zošt' os - ta-nav-me zoš-to - o da ži-ve-e-mo, ho,

Na-ša ču-de - si - ja, do-bro, ho, nigde ja ne-ma, ho,

Le-le Jov-cě, le-le, ra - no mla-do, če-do - o ho.

Until World War I some French regions had song forms built on older styles and techniques (e.g. the *briolée* chanted by the ploughman as he drove his horse over the furrows, now obsolete, or the *tribbiera* in Corsica). In general, melodic formations tend to match corresponding verbal forms, and the tripartite structure *ABA* is the principal one. Some song types are combined with acceptable kinds of melodic organization (e.g. a narrow range for lullabies, a wide range for the romance, the A mode for satirical and wedding songs). As elsewhere in Europe, the modes are occasionally influenced by stress patterns or instruments. Further north in Belgium there are clear differences between the Walloon songs, which combine Romance and Teutonic linguistic and musical patterns, and the straightforward syllabic style of Flemish songs.

The most striking feature of post-Reformation German folk music is regularity of strophic form, melodic shape, rhythm and tonality. This is offset to some extent by the older practices of German colonists in eastern Europe, many of whom have been recorded by the Institut für Ostdeutsche Volkskunde in Freiburg. Special forms such as the *Zwiefacher* with its changing 2/4 and 3/4 metres, however, have remained popular in Bavaria. In some German-language regions of Switzerland (such as Schwyz and Appenzell) there is a preference for the sharpened *Alpenfa* (11th harmonic of the Alphorn, probably derived from the vocal intonation of the yodel). More modern or revived forms of the yodel are distinguished by partsinging and by replacement of the original vocalization by words. Alpine polyphonic music in general tends to use parallel part movement and triadic harmony, now mostly in a 'major' tonality.

Whereas melodic phrases, metres and rhythms in northern and central Europe are the norm, songs of the west Mediterranean area, both north and south, often show a freer treatment of poetic and melodic ideas, with melismas and a syllabification suitable for both duple and triple rhythms, as well as principles of organization akin to Arabic *maqām*. A variety of strophic types exist: Portuguese quatrains and Spanish *correntia* types with lines of seven syllables, the Galician 'bagpipe verse' shaped by the regional dance known as *muñeira* and the varied construction of Andalusian *seguidillas*. The strophic *villancico* with its device of the initial refrain has been transformed throughout its history, from the dance songs of its origin in Galician-Portuguese *cantigas de vilhao*, through the popular religious songs stemming from the *Cantigas de Santa Maria* of Alfonso el Sabio, to the later literary form. Irregular metre is common in Andalusian songs (not only flamenco), and Basque song structures can be asymmetrical, even within such well-known types as the *zortzico* and its apparent 5/8 time. In the peninsular north, in fact, a variety of modes occurs, including the modern major and minor, while in the south Islamic and *gitano* influences introduced, modified, or reinforced certain 'oriental' modes. Flamenco sub-genres are categorized according to tonal range (e.g. *jondo*, *grande*, *liviano*) and microtonal inflections are frequent within these ranges, which are in any case usually confined to the compass of a 6th or less.

The *ballata* of northern Italy is related to Provencal and Castilian types of narrative song, and provides a structural as well as a thematic contrast to the *storia* of the south, which is founded on a traditional 11-syllable line within strophes of three, six or eight lines. The *ottava rima* of eight 11-syllable lines is the main vehicle for improvisation in central Italy, whether the words derive from Renaissance or modern writers. Polyvocal songs of Sard shepherds and Genoese longshoremen, on the other hand, retain older techniques of song-building on short texts, and a similar practice forms the basis of lullabies, laments and various types of labour song. Laments in Sicily, such as those sung on Good Friday, owe a great deal to the impact of styles from the east Mediterranean region. This influence, at times Byzantine, Greek, Arab or Roma, has left its traces all over the southern Mediterranean, especially in narrow-range melodies (ex.3).

Narrow-range melodies, both ceremonial songs and lyrical tunes, are the norm in eastern Europe: Serbian luck-wish songs in spring often use a melody of two adjacent notes, and Romanian lyrical songs celebrating spring use three notes and non-lexical syllables. Such melodies extend through the entire Slavonic area. Laments are both strophic and freely extemporized outpourings; a metrical recitative forms the basis for this extemporization in the Balkans, with breaks caused by excess of emotion. Non-strophic melodies, in fact, are plentiful, and the text strophe is unknown in most of the south. The notion of strophe can be absent in Balkan ballad performance, with irregular breaks that often lend the singer breathing space; regular breaks occur in the heroic ten-syllable line (6+4) of the older epic style in Bosnia. Structured melodies are mostly from one to four lines and within the range of a pentachord, especially the lower pentachord of the minor mode. Narrow range melodies are complemented by pentatonic melodies (Hungary, southern Albania, Rhodope mountains in southern Bulgaria) and the F mode. Tunes based on chromatic intervals are found usually in the cities, where urban popular styles display Turkish influence.

Unlike Slav village songs and their variety of line lengths, Romanian songs reveal two syllabic systems, an earlier six-syllable line and a later eight-syllable version. Either can be used for the semi-improvised melodic styles such as ballad recitatives. The *doina* is a lyrical improvisation with more or less invariable melodic elements and opening and closing formulaic recitatives. Ballads partly resemble the *doina* in their melodic and scalic structure. Romanian homophonic structures as a whole contrast strikingly with Slav polyphonic types, which proliferate in Albania, Bosnia, Bulgaria, Greece, Macedonia and Serbia, usually based on the drone called *ison*. Most are in two-part, diaphonic style within a restricted compass of up to a 5th. The characteristic interval is the 2nd, which is regionally regarded as a consonance: to performers within the group singing known as *ganga* in Hercegovina both tones of the final (a 2nd apart) are equally important. A three-part or four-part multivoice style is found in southern Albania, and there may be historical links in Balkan polyphony with those types in Sardinia or the Baltic, such as the Lithuanian *sutartines* with their parallel 2nds.

Hungarian music is homophonic, with an older layer of pentatonic tunes that descend, many of them with the typical shift of a 5th: these have been traced to different areas of west Asia. But they have now been supplanted by newer-style melodies in the D, G or A modes with the structures *AA′A′A* (where *A′* involves a shift of a 5th) or *ABBA*, and in the 2/4 or 4/4 metre now prevalent across eastern Europe. Slovak songs also have 5th displacement in the mainly tetrachordal four-line melodies (*A′A′AA*) of older dance tunes. The tunes of the Carpathian shepherd culture have a descending pentachordal shape in the F mode that accounts for more than 60% of those collected. In terms of rhythm, the asymmetric metres that Bartók called 'Bulgarian rhythm' are now termed *aksak* ('limping') after Brăiloiu's usage (1951) since they are found in other areas, such as Albania and the former Yugoslavia. The Bulgarian seven-beat *rachenitsa* (2+2+3) and the Greek *kalamatianos* (3+2+2) are examples of rhythmic cells composed of either two or three beats. The system is rare in Romania but common elsewhere, especially in refugee communities in Macedonia.

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JAMES PORTER

European American. American firm of music publishers and distributors. It was established in New Jersey in 1977 under the joint ownership of Schott and Universal Edition, which purchased the American music publisher and dealer Joseph Boonin, Inc.; it incorporated the existing music catalogue and distribution operation into the newly renamed company European American Music Distributors Corporation. Since 1984 it has been located in Valley Forge, Pennsylvania. As a comprehensive serious music publisher, the firm distributes sheet music to dealers, hires works to orchestras, licenses opera and ballet productions and assumes administrative and artistic functions on behalf of the parent companies and their composers. The firm also operates two American publishing companies whose composers include Joseph Schwantner, Christopher Rouse, Bernard Rands, Tobias Picker, Robert Beaser and Stephen Paulus: European American Music Corporation (for ASCAP members) and Helicon Music Corporation (for BMI affiliates). In addition to representing Schott and Universal Edition, the firm is the sole US agent for Deutsche Verlag für Musik (performance catalogue only), Eulenburg Miniature Scores, Philharmonia Pocket Scores, Franz Lehár's Glocken Verlag, Vienna Urtext Edition, Haydn-Mozart Presse, Moeck Verlag (contemporary works only), Zen-On (contemporary works only) and Schott Frères of Brussels. European American Music Corporation is also the agent for the Kurt Weill Foundation for Music and represents most of Weill's works, publishing the complete edition in association with the Weill Foundation. The firm publishes a monthly newsletter and performance calendar, *Monthly Events*.

COREY FIELD

Eury, Jacob (*b* Mirecourt, 6 April 1765; *d* Versailles, 7 Oct 1848). French bowmaker. Wrongly identified as Nicolas Eury for some years, Jacob Eury was perhaps the creator of some Mirecourt bows, made around 1790–1800, long attributed to his father, François (*d* 1 May 1786), a luthier and instrument dealer. After the completion of eight years of military service, Eury may have associated with the bowmaker Jean Adam in Mirecourt before moving to Paris in about 1805. He worked at several addresses in Paris before settling in Versailles in 1826.

Eury was one of the four great Parisian makers of his time, along with François Tourte, Jean Persoit and François Lupot, and technically he was the most fluent. Some of his bows resemble those of Persoit and Lupot, being octagonal, slightly short, and made of rather plain, straight-grained pernambuco; others are close in style to the bows of Tourte. At its best, Eury's work is original

though sometimes stylistically extravagant. His bows are sometimes branded EURY and occasionally bear a second brand, A PARIS, on the opposite brand-facet.

PAUL CHILDS

Eurythmics. British pop group. After varying degrees of success as The Tourists in the late 1970s, and an unsuccessful single released under the name 'The Catch', The Eurythmics was formed in 1981 by Annie Lennox (*b* Aberdeen, 25 Dec 1954) and Dave Stewart (*b* Sunderland, 9 Sept 1952), and became one of the most successful groups of the 1980s. Along with such bands as Soft Cell, Yazoo, Erasure and the Pet Shop Boys, they were part of the wave of synthesizer duos indebted to Sparks and other 1970s bands. Their first album, *In the Garden* (1981), was produced by Krautrock stalwart Conny Plank, suggesting an experimental approach. With *Sweet Dreams (Are made of this)* (1983), the band successfully moved into the mainstream: Lennox's rich, white-soul vocals were set against Stewart's spartan, economical but melodic synthesizer figures on early hits such as *Love is a stranger* and *Who's that girl*. Lennox presented herself as a pop androgyne, sporting carrot-coloured, cropped hair and sharp suits, and causing the American authorities to demand documentary evidence of her gender on a promotional trip to the USA in 1983. Later albums such as *Be yourself Tonight* (1985) and *Revenge* (1986) saw the band enter orthodox rock and soul territories (Aretha Franklin performed with the group on the 1985 hit *Sisters are doin' it for themselves*), but *Savage* (1987) was an intriguing return to the austere and emotive synthesizer music which was their trademark. Quintessentially of the 1980s in their pop sensibility, the band made a series of theatrical videos, such as the Louis XIV period setting for their only UK number one single, *There must be an Angel (Playing with my heart)* (1985). The charm of much of their back catalogue was confirmed by the huge commercial success of their *Greatest Hits* compilation (1991), which stayed in the UK album charts for 91 weeks.

After the duo disbanded in 1990, Lennox moved even further towards mainstream ballad styles on *Diva* (1992) and a covers album *Medusa* (1995), while Stewart's career lost some momentum after a string of commercially unsuccessful albums. However, Stewart also made a name for himself in the 1980s and 90s as a rock producer, working with Bob Dylan, Mick Jagger and Tom Petty. Ten years after their final album, *We Too are One* (1989), the duo re-united in 1999 for Peace; a major European tour in support of Greenpeace and Amnesty International.

All their albums were first released on the RCA label.

DAVID BUCKLEY

Eustache Le Peintre de Reims [Eustache de Rains] (*fl* 1225–40). French trouvère. An envoi surviving in only one reading of *Amours, coment* addressed to a Count of Forez provides the only biographical information concerning Eustache. Reference was presumably intended to Guigues IV, Count of Forez and Nevers, who joined Thibaut IV, Count of Champagne and Brie, King of Navarre, in the crusade of 1239 and who died in 1241. 'Le Peintre' may either designate the trouvère's profession or constitute a family name, such names appearing in Reims records as early as the 13th century. The seven poems attributed to Eustache appear fluent, but none is distinguished, not even *Force d'Amours*, which is designated as a *chanson couronnée*. All comprise isometric, decasyllabic strophes; all but *Ferm et entier* contain eight-line strophes; and all but *Tant est Amours* use two rhymes per strophe. The melodies are simple with few flourishes and with clearly defined note centres. The *chanson couronnée* remains within a 4th for the first five phrases, while attaining the compass of an octave in the last three. All others move more freely, three spanning an 11th. While *Amours, coment* and *Tant est Amours* combine authentic and plagal ranges, all others are cast in authentic modes. Each poem is cast in standard bar form; there is a tendency for material from the *pedes* to return in the cauda, whether in strict or varied repetition or merely in motivic form. No clear evidence of rhythmic symmetry is present.

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Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (V) etc. indicates a MS (using Schwan sigla: see SOURCES, MS) containing a late setting of a poem

Amours, coment porroie chancon faire, R.162 (= 1747) (V)
Chanter me fait pour mes maus alegier, R.1251 (V, R)
Cil qui chantent de flour ne verdure, R.2116
Ferm et entier, sans fauser et sans faindre, R.129 (V)
Force d'Amours me destraint et mestroie, R.1745 (V) [chanson couronnée]
Nient plus que droiz puet estre sans raison, R.1892
Tant est Amours puissans que que nus die, R.1134 (V)

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THEODORE KARP

Eustachio Romano (*fl* 1st quarter of the 16th century). Italian composer. The one volume of music devoted entirely to Eustachio's work, *Musica duorum* (Rome, 1521; ed. in MRM, vi, 1974), calls him 'Eustachius de Macionibus Romanus', so he must have been a member of the Macione (or Maccione) family. Most sources describe him as a Roman, presumably to distinguish him from Eustachius de Monte Regali Gallus, who also worked in Rome at about the same time. Eustachio seems to have been a gentleman composer; he is important as the first known composer of instrumental duets in the new imitative style of Josquin des Prez and his contemporaries.

Musica duorum is the first known publication of G.G. Pasoti, the only music book known to have been published by him without assistance, and the earliest printed book of music for instrumental ensemble. The 45 melodically inventive duets in the volume are distinguished by their contrapuntal excellence and their exuberance of spirit. In addition eight or possibly nine frottolas by Eustachio survive in Petrucci's *Frottole libro undecimo* (RISM 1514[2]) and in *Canzoni sonetti strambotti et frottole libro quarto* (1517[2]). Eustachio's frottolas in Petrucci's book are almost all settings of Petrarch sonnets in the recitative-like style characteristic of many compositions in the anthology. Eustachio's shorter and more schematic settings of diverse poetic forms in the *Canzoni* were probably used either as a starting-point for embellished performances or to declaim the poetry as simply as possible.

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HOWARD MAYER BROWN

Eustachius de Monte Regali [Gallus] (*d* ?Rome, ?1527). French singer and composer, active in Italy. His birthplace

is unknown (there are many candidates for 'monte regali') but a Vatican document describes him as a cleric of the diocese of Arras. The appellation 'Gallus' was used to distinguish him from his contemporary Eustachio Romano. Monte Regali may or may not be the Eustachio who was in the Cappella Giulia in 1514, but he was a member of the papal chapel by 1519. In 1520 he moved to Modena as *maestro di cappella* of the cathedral, leaving that post in 1524. By 1525 or 1526 he was back in Rome in the chapel of Clement VII. He may have died during the Sack of Rome in 1527.

In his sacred works Eustachius concentrated on specific liturgical genres (the Magnificat, *alternatim* psalms and *alternatim* hymns), although he also wrote four motets, two of which set entire psalm texts. The *alternatim* works are like many others in the way they mix fidelity to a cantus firmus (psalm tone or hymn melody) with various contrapuntal techniques. The psalm motets are quite long and freer in their elaborations, while the motet *Regina coeli* makes use of canon at the 5th to create its five-voice texture. Like his Roman colleague Eustachio Romano, Monte Regali preferred good poetry to bad for his frottola settings, which are rather more metrically regular and homorhythmic than most. The most widely disseminated setting of Italian verse attributed to Monte Regali, *Si v'osassi di dir*, belongs to the world of the early madrigal both in its pattern of distribution and in its musical style.

WORKS

Magnificat, 4vv, *I-Bsp* A.XXXXVI, *MOd* III, ed. in Crawford

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Alternatim psalm settings, 4vv: Beatus vir, *MOd* III; Confitebor tibi Domine, *MOd* III; Credidi propter quod locutus sum, *Fn* 232, *MOd* III, ed. in Crawford; De profundis clamavi, *MOd* III; Dixit Dominus Domino meo, *MOd* III; In convertendo Dominus, *Fn* 232; In exitu Israel, *MOd* III; Laudate Dominum omnes gentes, *MOd* III; Laudate pueri Dominum, *MOd* III; Memento Domine David, *MOd* III; Quam dilecta tabernacula, *MOd* III

Psalm motets, 4vv: Benedic anima mea, 1519[1], ed. in SCMot, v (New York, 1992); Omnes gentes plaudite, 1519[1], *I-Pc* 17, ed. in SCMot, v (New York, 1992)

Motets: Regina coeli, 5vv, *I-Rvat* C.S.46; Salve crux digna, 4vv, *MOd* III

Frottole, 4vv: Chiare fresche e dolci acque, 1514[2]; Di tempo in tempo, 1514[2]; O bella man, 1514[2], ed. in MRM, vi (1974); O gloriosa colonna, 1514[2]; Si v'osassi di dir, 1521[6] (attrib. 'Eustachi'), *I-Bc* 21, *Fn* 111, *Rvat* 571, *Vc* B32, *US-NH*, Misc.179, ed. in MRM, vi (1974); Voi mi ponesti in foco, 1514[2]

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RICHARD SHERR

Eustachius Gallus. *See* EUSTACHIUS DE MONTE REGALI.

Eustacius Leodiensis (*fl* ? 14th century). Franco-Flemish composer. He is now known only by a three-voice motet *Monstrant hii versus an/Ius plectas leges/Ut queant laxis*, transmitted in the early 15th-century manuscript *A-SPL* 264/4, ff.68*v*–69. Its peculiarity, as described by Koller, is that it is based on Guido of Arezzo's method of composing with vowels. The work is not notated in the manuscript, but a canon explains: 'Hic modulus non notatur sed scribitur et vocalibus canitur'. Thus, where the text has the vowel 'a', the note is *fa*, where 'e', *re*, and so on. The vowels also produce time values, so that 'a' has one beat, 'e' two beats, etc. Finally, the three voices are related in the proportions 2:3:4. Thus, where the triplum has *c′*, the motetus will have *g* and the tenor *c*.

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GILBERT REANEY/R

Euterpe. The Muse of lyric, represented with the double aulos. *See* MUSES.

Evacuatio (Lat.). In music of the late 15th century and the 16th, the substitution of a void note head for a full one; it usually involved black notes, but could also affect red ones. A void quaver meaning a crotchet, and a void semiquaver meaning a quaver, are found in French keyboard music from Attaingnant to Couperin. The device could also exemplify an orthodox use of coloration in the medieval mensuration system, meaning 'three in the time of two'; or it could signify a halving of values. *See* NOTATION, §III, 3(vii), 4(ii).

Evangelary [evangeliary, evangelistary] (from Lat. *evangelarium*, *evangeliarium*, *evangelistarium*). A liturgical book of the Western Church containing in the order of the liturgical year the complete texts (pericopes) of the Gospel readings chanted at Mass. The covers of the evangelary were often sumptuously adorned with precious metals and gemstones. *See also* LITURGY AND LITURGICAL BOOKS, §II, 2(ii).

Evangelicalism. There is no consistent historical thread to the music of Evangelicalism. The word 'Evangelical' (i.e. 'of the gospel') has been used at different periods by groups that returned to the gospels in search of a truer or more authoritative version of Christianity. At the Reformation it was largely synonymous with 'Protestant' ('evangelisch' continues to mean that in German-speaking areas and among Lutherans). In the 18th century it covered the revival movement that affected most Protestant sects in Great Britain and North America and whose most typical expression was Methodism. Evangelicalism continued to evolve in the English-speaking countries during the 19th century as a missionary movement, independent of denominations. Later, especially in America, it took on a new connotation of theological conservatism or even of Fundamentalism. 'Evangelical' is also used to refer to the process of conversion or rebirth. In some times and places there has been a distinction between evangelical music, for revivals and missions, and service music, for the regular worship of those already converted. The Evangelical party in the Church of England is a descendant of the Calvinist branch of Methodism.

For the treatment of musical aspects of evangelicalism *see* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC; CONGREGATIONAL CHURCH MUSIC OF THE; METHODIST CHURCH MUSIC; PENTECOSTAL AND RENEWAL CHURCH MUSIC ; REFORMED AND PRESBYTERIAN CHURCH MUSIC; and SALVATION ARMY, MUSIC OF THE. *See also* BAPTIST CHURCH MUSIC, and LUTHERAN CHURCH MUSIC.

NICHOLAS TEMPERLEY

Evangelista, José (*b* Valencia, 5 Aug 1943). Spanish composer. He began his musical training at the Valencia Conservatory, where he studied harmony and composition with Asencio (1960–63; diploma in composition, 1967), and he also obtained an MS in Physics from the University of Valencia (1967). He was also taught by the composers Ernesto Halffter and Luis de Pablo. In 1969 he moved to Canada, settling in Montreal in 1970, and he later acquired dual Spanish and Canadian citizenship. He took the MMus in composition with André Prévost (University of Montreal, 1973) and a DMus in composition with Bruce Mather (McGill University, 1984). Since 1979 he has taught on the music faculty of the University of Montreal. He has been guest composer at the Darmstadt summer courses (1986), Soundcelebration Two, Louisville Orchestra (Kentucky, 1992), the Huddersfield Festival (1994) and Musiques en Scène (Lyons, 1997 and 1999), and he was resident composer of the Akademi Musik Indonesia (1986) and of the Montreal SO (1993–5). He was also a founding member of 'Les Evénements du Neuf' (concert cycles of new music, Montreal 1978–82), president of 'Traditions Musicales du Monde' (concert cycles of music from different cultures, Montreal, 1979–84), and founder and coordinator of the Balinese Gamelan Workshop (University of Montreal, 1987–94). He has won several prizes, such as the 'Arpa de Oro' (1974, for *En guise de fête*), the Juno Award (Canada, 1997, for *Airs d'Espagne*), and the SOCAN Prize (Canadian Performing Rights Society, 1997).

Evangelista has specialized in Asian music, and the melodic style of his works reflects his study of the Javanese gamelan (Surakarta, 1980), Burmese piano (Rangoon, 1986) and Balinese gamelan (Montreal, 1987–92). Melody is the point of departure in his music, and he has developed a personal aesthetic and a broadly based compositional style in which the Spanish tradition, the Indonesian gamelan, and Western avant-garde and modal elements are all combined.

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Chbr: Sonatina, fl, pf, 1971; Immobilis in mobili, fl, ob, cl, str trio, 2 pf, perc, 1977; Carrousel, 5 ondes martinot, vib, 1978; Motionless Move, fl, ob, cl, str qt, hp, perc, synth, elec gui, elec pf, synth str, 1980; Light and Shade, A solo, fl, cl, vib, hp, elec gui, b gui, 2 vn, vc, pf, 1981; Clos de vie, 10 insts, 1983; Duo staccato, vn, pf, 1984; Merapi, fl, cl, vn, vc, db, hp/pf, vib, 1987; O Bali, chbr ens, 1989; Monody Qt, str qt, 1989; Ramillete de canciones populares, S, hp, gui, vn, vc, 1990; Interplay, pf, perc, 1993; O Niugini, chbr ens, 1997; Alap & Gat, chbr ens, 1998; Kebyar Concerto, ondes martinot, gamelan, 1998

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MARTA CURESES

Evangelisti, Franco (*b* Rome, 26 Jan 1926; *d* Rome, 28 Jan 1980). Italian composer and theorist. In 1948 he abandoned his engineering studies for music, taking lessons in composition with Daniele Paris and the piano with Erich Arndt. His move to Freiburg in 1952 led him to complete his cultural and musical education in a German context at the city's university under Genzmer, to attend the Darmstadt summer courses until 1962, to work in the WDR studio in Cologne (1956–7) and, above all, to become a point of contact between new German music and musical life in Rome. On his return to Italy, he became a key figure in the Rome-based group Nuova Consonanza, whose stated aim at its inception in 1960 was to 'revive' contemporary music. He also contributed to the organization of the Settimane Internazionali di Nuova Musica in Palermo (1960–68), founded the Gruppo d'Improvvisazione di Nuova Consonanza in 1964 and helped to set up both Studio 7 for electronic music in Rome (1968–73) and, in 1970, a study group on 'sound phenomenon', co-ordinated by the engineer Lorenzo Viesi. He taught an experimental course in electronic music first at the Accademia di S Cecilia (1969) and then, on a permanent basis, at the Rome Conservatory (from 1974), where, at the time of his death, in 1980, he was a lecturer in composition.

Evangelisti's scientific background undoubtedly determined an approach to composition which started from a detailed theoretical examination of the sound matter itself. From *Ordini* (1955) until *Die Schachtel* (1962–3) his music was organized by means of 'structures', which formalized internal compositional rules and controlled all aspects of the musical material – from timbral combinations to aleatoric processes, and eventually even to silence. In *Die Schachtel* the idea of structure is also used to regulate the various elements of a multimedia performance. Evangelisti's concept of aleatoricism – a union of precise thought (with rules, systems of reference and structures) and the immediacy of improvisation – was still to lead to work with the Gruppo d'Improvvisazione di Nuovo Consonanza, the first group of its kind that required its members to be composers. Yet from 1963 onwards, he took the radical decision to cease composing fully notated music (although he continued with experimental improvisational composition), a silence he only broke in 1979 with *Campi integrati* no.2, composed for UNICEF's Year of the Child. He was prompted by a strong desire not to repeat outmoded formulas and to escape the academicism into which, as he saw it, the avant garde was becoming locked. But his was an active,

reflective silence, as he tried to construct a new musical system, a new world of sound, drawing on scientific disciplines and focussing on new ways of transmitting and perceiving sound events. Until 1980 he devoted himself to exploring the limits of this utopian vision, which he described in *Dal silenzio a un nuovo mondo sonoro*, now an important record of one of the most radical minds of the Italian postwar avant garde.

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Orch: Ordini, 16 insts, 1955; Random or Not Random, 1956–62; Condensazioni, 1960–62; early concertante works

Vocal: Spazio a cinque, vv, 5 perc, elecs, 1959–61; early works

Chbr and solo inst: 4!, pf, vn, 1954–5; Proiezioni sonore, pf, 1955–6; Proporzioni, fl, 1958; Aleatorio, str qt, 1959; Campi integrati no.2, gioco per 9 strumenti, 1959–79

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GIORDANO FERRARI

Evangelist music. *See* GOSPEL MUSIC.

Evanghelatos, Antiochos (*b* Lixourion, Kefallinia, 25 Dec 1903; *d* Athens, 17 Dec 1981). Greek composer and conductor. In 1928 he graduated in composition (under Ludwig) and conducting (under Kofler) from the Leipzig Conservatory; he then studied conducting in Vienna (1928–9) and Basle (1931) under Weingartner. From 1933 he taught composition and counterpoint at the Hellenic Conservatory, Athens, becoming its co-director in 1937 and sole director in 1967. He was elected president of the Union of Greek Composers in 1957. One of Kalomiris's principal followers, Evanghelatos takes his thematic material from folklore, using it in an essentially contrapuntal, while broadly Romantic, manner.

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Chbr: Str Qt, A, 1930; Str Sextet, 1932, arr. str orch; Vn Sonata, 1956; 3 Autumn Designs, pf, 1968

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GEORGE LEOTSAKOS

Evans, Anne [Lucas, Anne Elizabeth Jane] (*b* London, 20 Aug 1941). English soprano. She studied at the RCM, London, and then in Geneva, where she made her début in 1967 as Annina (*La traviata*) and sang Countess Ceprano (*Rigoletto*) and Wellgunde. In 1968 she joined Sadler's Wells Opera (later the ENO), making her début as Mimì and singing Countess Almaviva, the Marschallin and Penelope Rich (*Gloriana*). With the WNO (1974–89) she sang Senta, Chrysothemis, the Empress and the Dyer's Wife (*Die Frau ohne Schatten*), Leonore in *Fidelio*, Donna Anna and Brünnhilde in a complete *Ring* cycle, also given at Covent Garden (1986). Having sung Ortlinde and Third Norn at Bayreuth (1983), Evans returned as Brünnhilde (1989–92), a role she has also sung in Berlin, Paris and with the Royal Opera (1995–6), and recorded under Barenboim. Her Wagner repertory, to which her strong, clear voice is particularly suited, also includes Elsa, Eva, Kundry, Elisabeth (the role of her Metropolitan début in 1992), Isolde, which she first sang with the WNO (1993), and Sieglinde, which she sang in San Francisco in 1995.

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ELIZABETH FORBES

Evans, Bill [William John] (*b* Plainfield, NJ, 16 Aug 1929; *d* New York, 15 Sept 1980). American jazz pianist. He attended Southeastern Louisiana University and served in the army before beginning his jazz apprenticeship in earnest. Evans's first recording with a group of his own was made in 1956. Soon thereafter he recorded with Charles Mingus, and in 1958 joined Miles Davis. He played a significant role in the pivotal recording session the following year that produced Davis's album *Kind of Blue* (1959, Col.), by which time his distinctive style had largely crystallized. His development from 1960 may be traced by examining the work of his various trios of piano, double bass and drums. Despite personal difficulties and health problems, Evans appeared in public and recorded with some regularity until shortly before his death.

Evans was one of the most influential jazz musicians of his generation, and the pianist who most successfully assimilated and developed a bop language based on the style of Bud Powell. He brought exceptional refinement and freshness to the jazz harmonic idiom, and this, together with his insistence on a more independent, quasi-polyphonic role for his accompanists, his sensitive, well-modulated touch and an often introspective, lyrical personality, had a lasting influence on many musicians, including Chick Corea, Herbie Hancock, Keith Jarrett and Steve Kuhn.

Evans acknowledged a debt to most of the prominent figures of the bop era, and his early work bears the obvious stamp of Powell, Lennie Tristano and – strikingly – Horace Silver. His relatively aggressive attack and strong links to the bop style in this period gradually receded in favour of a more lyrical approach including

idiosyncratic melodic figures of irregular lengths and subtle voice-leading and harmony (ex.1). Still, his basic bop orientation never changed, and he showed little interest in the experiments of the 1960s and 70s; even the use of the electric piano remained somewhat foreign to him.

Relationships with a few key double bass players (and, to a lesser extent, drummers) were important in Evans's career. Perhaps the most significant of these bass players was Scott LaFaro, who worked with Evans and the drummer Paul Motian from 1959 to 1961. LaFaro's light sound, extraordinary facility and melodic imagination were a fine foil for Evans, and the two evolved contrapuntal textures distinguished by rhythmic complexity and an elusive relationship to the pulse. This interplay was less in evidence in Evans's work with LaFaro's successor, Chuck Israels, though it re-emerged in his later recordings with Gary Peacock and Eddie Gomez. A similarly complex interaction may be heard in his duo recordings with the guitarist Jim Hall (for example *Intermodulation*, 1966, Verve), a performer whose capacities and temperament had much in common with Evans's. Here, too, Evans excels as an accompanist, combining discretion with rhythmic flair, an inexhaustible invention in the voicing of chords and a wide variety of touch.

Evans chose his repertory of tunes carefully: over the years he increasingly emphasized his own compositions (*Waltz for Debby*, on *New Jazz Conceptions*, 1956, Riv.; *Comrade Conrad*, on *The Bill Evans Album*, 1971, Col.) and standard numbers unlikely to interest most other jazz musicians (*Beautiful Love*, on *Explorations*, 1961, Riv.; *Some Day my Prince will Come*, on *Portrait in Jazz*, 1959, Riv.). In his own tunes the progression of chords is often elaborately chromatic, though the tonality is always evident. Evans also favoured irregularities in phrase length (*Show-type Tune*, on *How my Heart Sings*, 1962, Riv.) and metrical shifts (*Peri's Scope*, on *Portrait in Jazz*). His recasting of familiar melodies was exceptionally resourceful: in *My Foolish Heart*, for example (on *Waltz for Debby*, 1961, Riv.), by the careful placement of a few substitute bass notes and non-harmonic tones and a sensitive use of register, he produced a striking transformation of the original tune. Among Evans's last recordings, *We Will Meet Again* (1979) surveyed tunes from all phases of his career in what was for him an unusual instrumental grouping (trumpet, saxophone and rhythm section), perhaps intimating a new stage in his development. A volume of transcriptions of Evans's performances has been published (*Bill Evans*, Fort Lauderdale, FL, 1965).

Ex.1 First solo chorus of *Time Remembered*, on *Since We Met* (1974, Fan); transcr. J. Distler



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EDWARD MURRAY

Evans, David Emlyn (*b* Newcastle Emlyn, Dyfed, 21 Sept 1843; *d* London, 19 April 1913). Welsh music critic, teacher and composer. He earned his living as a draper and travelling salesman. Apart from taking lessons with John Roberts in 1858, he was self-taught in music, yet he became an influential figure in Welsh musical life. A prolific composer of vocal music, he was reputed to have won more than 60 prizes at eisteddfods but only his hymn tunes have lasted, notably 'Glanceri', 'Eirinwg', 'Trewen', 'Gorffwysfa' and 'Bryndioddef'. In his 20s he began adjudicating in smaller eisteddfods and from 1879 appeared regularly at the National Eisteddfod of Wales, where his sound critical judgment and sincerity were valued by competitors. His concern to temper musical enthusiasm with a high standard of skill led him to produce an enormous number of articles aimed at educating his countrymen. Besides his weekly columns in the *Cardiff Times* and the *South Wales Weekly News*, he edited a number of Welsh music journals (with and without assistance): *Cronicl y Cerddor* (1880–83) and *Y Cerddor* (1889–1913). He published a harmony book in Welsh, edited and harmonized some 500 Welsh melodies collected by Nicholas Bennett in *Alawon fy Ngwlad* (1896), and assisted in editing hymn tunes for *Y Caniedydd Cynulleidfaol* (1895), *Y Salmydd* and *Llyfr Tonau y Wesleyaid*. Among the more sizable of his published compositions are the cantatas *The Christian's Prayer* and *The Fairy Tribe*. He also orchestrated Edward

Stephen's oratorio *Ystorm Tiberias*. Following his death in London, he was buried at Llandyfriog near Newcastle Emlyn.

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OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Evans, Edwin (*b* London, 1 Sept 1874; *d* London, 3 March 1945). English critic, son of the organist and writer Edwin Evans (1844–1923). Music critic of the *Pall Mall Gazette* (1912–23) and the *Daily Mail* (from 1933), he was an important promoter, through writings and lectures, of contemporary English and French music, and was a pioneer in making the music of Debussy better known and appreciated by British audiences. From 1907 to 1917 he played a key role in the work of the committee of the Société des Concerts Français, which presented the first British performances of 240 French chamber works. He wrote a notable series of articles on modern British composers, including Bridge, Bax, Ireland, Holst and Vaughan Williams, in the *Musical Times* (1919–20); a second series, in progress at the time of his death, included Walton and Rubbra. His special interests led in 1923 to his becoming chairman of the British section of the ISCM, succeeding Dent as president of the main body in 1938. He knew Diaghilev and Stravinsky well and wrote a booklet on Stravinsky's ballets *Firebird* and *Petrushka* for the Musical Pilgrim series in 1933. For many years he wrote programme notes for London concerts and contributed to the third, fourth and fifth editions of *Grove's Dictionary*. He was also the editor of the short-lived periodical *The Dominant* (1927–9). His valuable library of books and scores devoted to his special interests forms the nucleus of the London Central Music Library.

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H.C. COLLES/FRANK HOWES/ROSEMARY WILLIAMSON

Evans, Sir **Geraint (Llewellyn)** (*b* Cilfynydd, 16 Feb 1922; *d* Aberystwyth, 19 Sept 1992). Welsh baritone. He studied with Theo Hermann in Hamburg and later with Fernando Carpi in Geneva and at the GSM, London. He joined the Covent Garden company in 1948, making his début as the Nightwatchman (*Die Meistersinger*). In his second season he sang Mozart's Figaro (his début role at La Scala in 1960 and at the Vienna Staatsoper a year later). His repertory widened to include Escamillo, Lescaut, Marcello, Papageno, Balstrode, Sharpless, Dulcamara and Bottom (Britten). At Covent Garden he created Mr Flint (*Billy Budd*, 1951), Mountjoy (*Gloriana*, 1953) and Antenor (*Troilus and Cressida*, 1954). He sang at Glyndebourne, 1950–61, in Mozart roles and as Abbate Cospicuo (*Arlecchino*), the Music-Master (*Ariadne auf Naxos*) and Falstaff, the role of his Metropolitan début in 1964. Evans sang regularly at Salzburg from 1962 as Figaro, Leporello and Wozzeck and with the leading American companies, having made his début at San Francisco in 1959 as Beckmesser. He first appeared at the Paris Opéra in 1975 as Leporello. He was knighted in 1969 and in 1973 celebrated the 25th anniversary of his Covent Garden début, as Don Pasquale. In 1984 he made his farewell appearance at Covent Garden, as Dulcamara, and in the same year his autobiography, *A Knight at the Opera*, was published in London. His voice, while lacking an italianate richness (his Rigoletto and Scarpia were unsuccessful), was resonant and carefully trained, but it was above all for his resourceful and genial wit that he was admired, notably as Don Pasquale, Beckmesser and Falstaff and as Mozart's Figaro, Leporello and Alfonso. He recorded all these roles, along with Balstrode and Mr Flint, and made inimitable contributions to several Gilbert and Sullivan recordings.

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HAROLD ROSENTHAL/R

Evans, Gil [Green, Ian Ernest Gilmore] (*b* Toronto, 13 May 1912; *d* Cuernavaca, Mexico, 20 March 1988). American jazz arranger, composer, pianist and bandleader. A self-taught musician, he led his own band in southern California from 1933 to 1938. When the singer Skinnay Ennis then took over the band, Evans stayed on as arranger. In 1941 he joined Claude Thornhill's orchestra in the same capacity, contributing in 1946–7 such outstanding arrangements as *Donna Lee* (1947, Har.), *Anthropology*, *Yardbird Suite* and *Robbins' Nest* (all 1947, Col.). In these works and others of the period Evans used two french horns and a tuba (in addition to the standard swing era big-band instrumentation); this, along with a restrained vibrato in the saxophones and brass, produced a rich, dark-textured, 'cool' orchestral sound, foreshadowed only by Duke Ellington and Eddie Sauter. Emphasizing ensemble over improvised solo, Evans's scores for Thornhill were far from being straightforward arrangements – they were in essence 'recompositions' and 'orchestral improvisations' on the original materials (for example, lines borrowed from Charlie Parker, popular songs and classical works such as Musorgsky's *Pictures at an Exhibition*).

From 1948 to 1950 Evans contributed prominently to Miles Davis's nonet recordings for Capitol (later issued as *Birth of the Cool*). In his memorable scores *Boplicity* (1949) and *Moon Dreams* (1950), Evans captured the essential sound and texture of the Thornhill band with a smaller ensemble. Oddly, his work for both Davis and Thornhill was ignored by critics and jazz audiences alike. After a period of relative obscurity, during which he worked in radio and television, Evans returned to jazz with three notable albums for Columbia, all written for and featuring Davis: *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1959–60). In these, as well as in *New Bottle, Old Wine* (1958, WP), Evans extended

his earlier orchestral concepts to larger instrumental forces (up to 20), often achieving a distinctive synthesis of varied timbral mixtures in which opaque, almost cluster-like voicings alternate with rich polyphonic textures, the whole being couched in an advanced harmonic language.

From the early 1960s Evans made several attempts to form permanent orchestras, but these were unable to establish themselves, although they occasionally produced such excellent recordings as *The Individualism of Gil Evans* (1963–4, Verve), *Blues in Orbit* (1969–71, Ampex) and *Priestess* (1977, Ant.). He also turned increasingly to composition, writing such notable works as *Flute Song*, *Las Vegas Tango*, *Proclamation*, *Variations on The Misery*, *Anita's Dance* and (in collaboration with Miles Davis) *Hotel Me* and *General Assembly*. Later Evans incorporated electrified instruments (piano, bass guitar, synthesizer, etc.) into his ensembles, and tended to leave more space for solo improvisation in his arrangements and compositions. This led to a considerable loosening of his style in both form and texture compared with the more compact structures and veiled sonorities of his earlier arrangements.

Although he was at first influenced by the middle-period works of Duke Ellington, Evans developed a style wholly his own, memorable especially for its richly chromatic, though always tonally oriented, harmonic language and its seemingly inexhaustible variety of timbral blendings; no mere colouristic effects, these are often the very substance of his art, providing imaginative frameworks for his soloists in ways equalled in the history of jazz only by Morton, Ellington and Mingus. Even in his most elaborate scores Evans succeeded in preserving the essential spontaneity and improvisatory nature of jazz, achieving a rare symbiosis between composed and improvised elements.

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GUNTHER SCHULLER

Evans, Lindley (*b* Cape Town, 18 Nov 1895; *d* Sydney, 2 Dec 1982). Australian pianist. He was a boy singer in the Cape Town cathedral choir and played the organ for silent films in Cape Town in 1911. In 1912 he moved with his family to Australia. He studied with Hutchens at the NSW State Conservatorium, Sydney, from 1915, and from 1919 he taught classes in a girls' school and piano at Palings, Sydney. In 1922 he went to England as Melba's accompanist, taking lessons with Matthay. Returning to Australia the following year he joined the NSW State Conservatorium staff, continued touring with Melba (1924, 1927–8), and was organist and choirmaster at the Presbyterian church, Randwick. He formed a duo with his former teacher Hutchens, which gave two-piano recitals and broadcasts for over 40 years. He broadcast 'Adventures in Music' for the ABC (1932–9), and was 'Mr Melody Man' on the ABC children's hour (1941–69).

A sensitive, exquisitely musical pianist and energetic teacher, his students included Richard Bonynge, Winsome Evans and many others who made notable careers, and he was involved with the national music camps from 1953. He also composed, his rather functional works including choral, vocal and chamber music, an *Idyll* for two pianos and orchestra (1942) and music for the films *40,000 Horsemen* (1940) and *Rats of Tobruk* (1944). He was honoured with the OBE in 1963.

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WARREN BEBBINGTON

Evans [Crozier], **Nancy** (*b* Liverpool, 19 March 1915; *d* Suffolk, 20 Aug 2000). English mezzo-soprano. She studied in Liverpool with John Tobin, then with Maggie Teyte and Eva de Reusz. She made her début in recital in Liverpool (1933), singing for the first time in London a year later, accompanied by Gerald Moore. Her stage début was in Sullivan's *The Rose of Persia* (1938, London); in 1939 she sang small roles at Covent Garden. During the war she sang widely for the Entertainments National Services Association. Joining what was to become the English Opera Group in 1946, she alternated with Ferrier in the title role of Britten's *The Rape of Lucretia* at Glyndebourne; in 1947 she created Nancy in *Albert Herring*, and later sang Polly in Britten's version of *The Beggar's Opera*, Purcell's Dido, and Lucinda Woodcock in Arne's *Love in a Village*. On stage her lively presence enhanced her warm-toned singing. In 1968 she created the Poet and seven other characters in Malcolm Williamson's *The Growing Castle*. A noted concert singer, she was the dedicatee and first performer (at the 1948 Holland Festival) of Britten's *A Charm of Lullabies*; in recital she specialized in the French and 20th-century British song repertory. She married first Walter Legge, then Eric Crozier. Evans's recordings, all showing her innate sense of style, included Purcell's Dido, Britten's Lucretia and English songs.

HAROLD ROSENTHAL/R

Evans, Peter (Angus) (*b* West Hartlepool, 7 Nov 1929). English musicologist. He studied with Arthur Hutchings and A.E.F. Dickinson at Durham University from 1947 to 1951 (BA 1950). After gaining his FRCO in 1952, and teaching in Salisbury, he was appointed a lecturer at Durham University in 1953. He graduated with a BMus from Durham in that year and took the MA with a dissertation on 17th-century chamber music manuscripts in Durham Cathedral Library. He was awarded the DMus by the university in 1958. From 1961 to 1990 he was professor of music at Southampton University. After his early studies of viol music, in particular that of John Jenkins, Evans has worked mainly on the 20th century and especially on the music of Britten, bringing to that subject an acute analytical mind coupled with an approach in which musical values are firmly assigned first place.

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DAVID SCOTT/ROSEMARY WILLIAMSON

Eve [Heve, Heffe], **Alphonse** [Alphonsus] **d'** (*b* Brussels, bap. 20 Aug 1666; *d* Antwerp, bur. 10 Oct 1727). Flemish composer. His father, Honoreus Eugenius d'Eve, was successively a singer (1652), *lieutenant de musique* (1662) and *maître de musique* (1664) at the royal chapel in Brussels. Alphonse became known about 1700, when his op.1 was announced, he composed an opera and was singing bass at the church of St Andries, Antwerp. He then worked as choirmaster at St James in Ghent (1703–18) and held the same post (on probation) at the church of Our Lady, Antwerp (1718–25), where he was succeeded by Willem de Fesch.

Music inventories at Aalst, Antwerp, Ghent, Huy, Lier, Oudenaarde and Tongeren show that Eve's sacred music circulated freely in the southern Netherlands. The mass in his op.1 was for long mistakenly attributed to Arne. His sacred music is in a concertante style and ranges from solo motets with modest instrumental accompaniment to a mass in B minor (1719), dedicated to the Antwerp chapter, for seven-part choir and soloists with nine instrumental parts. Eve's style is markedly Italian (for example in its Corellian harmonies, sequential figuration and increasingly sectional structure, including da capo arias) but sometimes also decidedly French (for example in his five-part writing and in the Suite in D). His works are conceived with a strong feeling for rhetoric, and polyphony and homophony alternate. A particularly remarkable work is *Exsurge psalterium*, a dialogue between Christ (bass) and the Soul (soprano).

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Genius musicus, op.1 (Amsterdam, *c*1700) [Mass (D); Alma redemptoris; Ave regina; Carpite frondes; Festivis ignibus; Fugite fastus; Litania B.V.M.; Qui in hoc saeculi; Quis es tu Domine; Salve regina; Tantum ergo]
Philomela delectans, op.3 (Antwerp, 1708) [Mass (G); Exsurge psalterium; Gaudete, cantate; O Domine; Quam dilecta; Quam gloriosus]
Mass (b) (Ky, Gl, Cr), *B-Ac*; Mass (A), *Bc*
Motets: Exsurge Deus, *Bc*; Gloria sempiterna, *Bc*; Intonuit de coelo, *Bc*; O acerbi, *Bc*; Quam dilecta (from op.3), *Bc*; Sursum corda (inc.), *Br*; Venti valide, *Br*
Suite (D), str, *GB-Lbl*
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EUGEEN SCHREURS

Evelyn, John (*b* Wotton, Surrey, 31 Oct 1620; *d* London, 27 Feb 1706). English amateur musician and diarist. As a musician, he admitted 'to some formal knowledge, though to small perfection of hand'. He began the study of music at Oxford in 1639, and though mention of the art obtrudes less in his diary than in that of Pepys, his objective reporting affords an invaluable insight into 17th-century musical life. His long continental journey (1641–7) yields disappointingly little information, though in Italy he enthused about opera, castratos, and music at the Chiesa Nuova in Rome. He received theorbo lessons from 'one Signor Alessandro' in Rome late in 1644. He probably brought from Italy numerous printed sets of Italian madrigals and manuscripts. The Evelyn Collection at the British Library includes motets by Carissimi, Dering and Alessandro Grandi (i), together with his own attempt at an alman which he called *The Worme*.

Evelyn's diary (ed. E.S. de Beer, Oxford, 1955), written between 1641 and 1706, is less continuous than Pepys's and probably records only the more noteworthy musical events with which he was associated; domestic trivia are largely omitted. At court and at musical gatherings in the homes of the well-to-do (including his own and Pepys's), he heard and applauded many of the musicians who dominated English musical life after the Restoration. His thirst for knowledge drew him naturally to membership of the Royal Society and is reflected in entries such as those in 1664 concerning 'a new-invented instrument of music' or on Birchensha's 'mathematical way of composure very extraordinary, true as to the exact rules of art, but without much harmony'. He owned Charles Butler's *Principles of Musik* (1636). A devout churchman, he disapproved of the introduction of strings into Chapel Royal services 'after the French fantastical light way, better suiting a tavern, or playhouse, than a church'; and he recorded that some organs were moved from churches to taverns during the Commonwealth. In 1687, when he was Commissioner of the Privy Seal, he praised the psalm singing of the children of Christ's Hospital; a volume of their psalms was also in his library. His piety caused him some misgivings when visiting the opera, but there is no doubting his enjoyment of the Italian style of performance, which is frequently mentioned in the diary.

Evelyn possessed several volumes of English music, including madrigals by Morley, Wilbye and Ward, instrumental music by Holborne and Locke, and several volumes published by Playford.

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ANDREW ASHBEE

Everding, August (*b* Bottrop, 31 Oct 1928; *d* Munich, 26 Jan 1999). German director and administrator. He studied the piano, philosophy, theology and dramaturgy at the universities of Bonn and Munich. From 1963 to 1973 he was director of the Münchner Kammerspiele while

starting his career as an opera director, his work including the première of Searle's *Hamlet* at Hamburg in 1968. From 1973 to 1977 he was resident director at the Hamburg Staatsoper and in 1977 he moved to the Staatsoper in Munich, where he became General Intendant. He worked regularly in a number of international houses, directing admired stagings of *Der fliegende Holländer* (1969) and *Tristan und Isolde* (1974) at the Bayreuth Festival. He was responsible for the 1979 *Zauberflöte* at Covent Garden produced after the Munich original. He also directed opera on television. In 1983 he took charge of the restoration of the Prinzregententheater in Munich, which reopened in 1988. The stage areas were restored and returned to service with *Tristan und Isolde*, directed by Everding, in 1996. Although he employed the full panoply of modern stage techniques, Everding's productions were fundamentally traditionalist; his concepts and methods have been gradually discounted and viewed as old-fashioned.

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ALAN BLYTH/R

Everest. American record label, founded in New York in 1958 by Harry Belock as the recording division of Belock Instrument Co. His purpose was to pursue state-of-the-art stereo technology using such conductors as Boult, Goossens and Stokowski conducting the LPO, the LSO and the New York Stadium SO (members of the New York PO). Arnold, Arthur Benjamin, Carlos Chávez, Copland and Villa-Lobos also conducted their own works, and Josef Krips recorded Beethoven's symphonies. Markevich conducted Lili Boulanger's music, and Susskind, Schwarz, Ferencsik, Sargent, Ludwig, Hannikainen, Fistoulari, Rignold, Jorda and Robert Irving were other conductors on the label. There was also a popular music series. Belock built a recording studio in New York and equipped it with custom-designed recorders: sprocket-driven motion picture film coated with iron oxide passed over three recording heads laterally separated, yielding unequalled signal-to-noise ratio. The first issues were marketed in late 1958 on mono and stereo discs and open-reel stereo tape, the last duplicated in Everest's own facility. By spring 1961 Belock could not justify the losses suffered by the parent firm and the studio and recording equipment were sold to Fine Recording, a New York firm that provided engineering services to Mercury, Command and other labels; the film recording technology was immediately adopted with enthusiasm by these two labels. The Everest label was sold to Bernard Solomon. A wide variety of European labels was licensed, and material of varied origin and quality was reissued on the Everest label. In 1993 the original Everest masters were acquired by Vanguard and CD reissues that recaptured the quality of the original recordings came on the market.

JEROME F. WEBER

Everett, Asa Brooks (*b* Virginia, 1828; *d* nr Nashville, TN, Sept 1875). American composer, teacher and tune book compiler. He and his brother L.C. Everett (*b* Virginia, 1818; *d* Elmira, NY, April 1867) studied music in Boston. After a brief period as a teacher in Virginia he went to Leipzig to study for a further four years. On his return he and his brother developed the 'Everett System' for elementary class instruction in music. R.M. McIntosh became associated with them in the L.C. Everett Company, which was located first in Richmond, Virginia, and later in Pennsylvania; before the Civil War the firm employed more than 50 teachers of vocal music in the southern and middle Atlantic states. A.B. Everett was assisted by another brother, Benjamin Holden Everett, in the compilation of his most significant collection; unlike most contemporary southern tune books, *The Sceptre* (New York, 1871) was published in round- rather than shape-note notation. A.B. Everett's most popular tunes include those of the hymns *Footsteps of Jesus* and *Who at my door is standing*. L.C. Everett's best-known collection was *The Wesleyan Hymn and Tune Book* (Nashville, 1859), and his most popular hymn tunes 'Bealoth', 'Spring', 'Mattie', 'Beaufort', 'Schumann', 'Solitude' and 'Wyanet'.

See also SHAPE-NOTE HYMNODY, §4.

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HARRY ESKEW

Everist, Mark (Egerton) (*b* London, 27 Dec 1956). British musicologist. He studied music at Dartington College of Arts (BA 1979), King's College, London (MMus 1980), and Keble College, Oxford (DPhil 1982). From 1992 he lectured in music at King's College, London (reader in musicology from 1994), and in 1996 became reader in music and then professor at the University of Southampton. Everist's areas of research are diverse and embrace European polyphony 1150–1330, French opera 1815–48, including the reception of German and Italian opera in France and the operas of Meyerbeer, the historiography of music, reception theory, and the analysis of music before 1600. His publications include source studies and editions of early European polyphony, and a monograph on the 13th-century French motet which challenges previous classifications and offers an alternative theory of the genre that builds both on Russian formalist and medieval concepts. His later writings exhibit an awareness of the changing intellectual environment of the last decades of the 20th century and pay attention to the continuing viability of musicology and music theory.

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Magnus liber organi, ii–iv (Paris, forthcoming)

ROSEMARY WILLIAMSON

Everly Brothers, the. American singing and songwriting duo. The sons of radio stars Ike and Margaret Everly, Don Everly (*b* Isaac Donald Everly, Brownie, KY, 1 Feb 1937) and Phil Everly (*b* Philip Everly, Chicago, 19 July 1939) first performed on their parents' radio show, cutting their début disc in 1956. *Bye bye love*, recorded at RCA's Nashville studios in 1957, was their first success, both in the USA and Britain. Like the following *Wake up little Susie* it was written by Boudleaux and Felice Bryant, the songwriting team responsible for numerous Everly hits, including *All I have to do is dream*. Until 1963 the brothers were rarely out of the charts and their album *A Date with the Everlys* (WB, 1961) remains a milestone in pop history: it featured their biggest selling single, *Cathy's clown* (written by the brothers themselves), among material unusual at the time for its consistent quality. They split up in 1965, later reuniting only to break up acrimoniously during a 1973 concert in California. As solo performers neither enjoyed great success, although their reunion tours, begun in the 1980s, were met with enthusiasm.

The brothers had absorbed a wide variety of music in their childhood: their plaintive close-harmony style, supported by the sound of their matching Gibson acoustic guitars, was both a throwback to the work of the Louvin Brothers in the 1930s and an influence on future pop performers, including the Beatles, the Beach Boys, the Mamas and the Papas, and Simon and Garfunkel. Part of a well-established country tradition, they were soon marketed as a rock and pop act, their clean-cut good looks in stark contrast to such other chart-topping crossover artists as Jerry Lee Lewis. On their live album *The Reunion Concert* (Passport, 1983) the combination of Don's tenor and Phil's higher, lighter voice still retains the distinctive character which first brought them success.

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LIZ THOMSON

Evertz, Theodor (*fl* c1550). Flemish composer. Three pieces by him are in Jacob Baethen's anthology *Dat ierste boeck van den nieuwe duytsche liedekens* (for three to six and eight voices; RISM 1554[31]) and another song was printed in *Een duytsch musyck boeck* (four to six voices; 1572[11]). Evertz's melodies undoubtedly have a popular origin. He used his limited materials imaginatively; his songs, which aim above all at simplicity, with a minimum of discreet figuration giving the harmonic background, are closer to Isaac than to Josquin in a field in which Senfl excelled.

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PAUL-ANDRÉ GAILLARD

Evesham, Walter. *See* ODINGTON, WALTER.

Evette & Schaeffer. French firm of woodwind instrument makers formed by Paul Evette and Ernest Schaeffer, who bought BUFFET-CRAMPON from Pierre Goumas in 1885, and whose name continues to be used as a trademark by Buffet-Crampon.

Evirato. *See* CASTRATO.

Evovae [Euouae]. A technical pseudo-word formed from the vowels of the last six syllables of the doxology – 'seculorum. Amen' – and used in medieval office-books as an abbreviation when, at the close of an antiphon, it is necessary to indicate the psalm tone with its appropriate ending (*differentia*) to be used for the following psalm or canticle. Ex.1, indicating the first ending of the first tone,

Ex.1

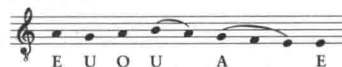


is taken from a 14th-century English monastic choir psalter, *GB-Cu* Ee.5.13. A readily available series of examples may be found in the *Liber usualis*: the endings for the psalms sung at the Little Hours on Sundays.

Some scribes wrote the last clause in full, 'seculorum. Amen'. Others wrote 'S. Amen', or simply 'Amen', or 'S. A. E.'. It is customary, however, always to make provision for the last six syllables, whatever the abbreviation used. When, for liturgical reasons, the verses 'Gloria Patri' and 'Sicut erat' are omitted, for example, in the psalms sung at the Office for the Dead, the psalter quoted above still indicates the ending by giving the notes for the last six syllables; but beneath them appear the opening words of the psalm itself. Ex.2 shows three ways of indicating the

Ex.2

Vowels of 'seculorum, Amen':



Final word only:



Opening words of psalm itself:



second ending of the 4th tone, all taken from *GB-Cu* Ee.5.13. F.M. Böhme mistook *Evovae* for a familiar Greek word, and was greatly exercised at the admission

of a 'Bacchanalian shout' into the office-books of the Church: 'Statt *Amen* der bacchische Freudenruf, evovae!' (*Das Oratorium*, Leipzig, 1861).

MARY BERRY

Evstatie of Putna (*fl* ?early 16th century). Romanian *domestikos*, *prōtopsaltēs* and composer. He was active at the monastery of PUTNA in Moldavia (now Moldova). Two extant manuscripts copied by him, *RUS-Mim* Shchiukin 350 (dated 1511) and *SPan* 13.3.16, which originally formed one akolouthia (the 'Evstatie songbook'), show him to have been a remarkably competent scribe, skilled in Greek and Church Slavonic and in the late Byzantine musical tradition. He was also a prolific composer, whose chants (*trisagia*, *chēroubika*, *koinōnika* and *stichēra*), with both Greek and Slavonic texts, were sung at Putna during the 16th century. Most of the 24 works bearing his name were widely copied in Moldavia, and many other, anonymously transmitted chants in similar style are also considered to be by him.

Evstatie's compositions betray a strong allegiance to contemporary Byzantine musical practice, although certain distinctive personal features are also evident. He appropriated familiar melodic devices, made use of textual tropes and *teretismata*, and occasionally applied kalophonic techniques (*see* KALOPHONIC CHANT) that make great demands on the singers. He also employed ciphers (including Glagolitic numbers) for certain rubrics, titles and marginal notes, making his material difficult of access, and he delighted in experiment and scholastic jokes.

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DIMITRI CONOMOS

Ewaldt. *See* HINTZ, EWALDT.

Ewart [née Donaldson], **Florence Maud** [Maude; Aldon, Sonia] (*b* London, 16 Nov 1864; *d* Melbourne, 8 Nov 1949). Australian composer. A musically gifted child, she received early training through a scholarship to the National Training School for Music, London (diploma 1882). She went on to study at the Leipzig Hochshule für Musik, where her teachers included Adolph Brodsky and Gustav Schradieck. She also studied with Joseph Joachim in Berlin. On her return to Birmingham, she became established as a performer and conductor. Her compositions from this period include a lieder cycle, several solo songs and most of her first opera, *Ekkehard* (completed around 1910).

After emigrating to Melbourne in 1906 with her husband, a distinguished botanist, and their sons, Ewart began a long period of compositional activity. She gained early success with the ode *God Guide Australia*, composed for the 1907 Exhibition of Women's Works. She pursued further study on several visits to England and Europe, working with Giacomo Settacciole and Ottorino Respighi in Italy between 1924 and 1927. By 1931 most of her works had been performed in Melbourne and several songs had been performed in London. Despite continued efforts to secure performances for her larger works, however, only her second opera, *The Courtship of Miles Standish* (1930), and her String Quartet in D minor were performed in full. A rich variety of literary sources and musical quotations can be found in her operas and instrumental music. The songs, which include settings of Australian poetry, are characterized by finely wrought textures. When signing her compositions, she used various combinations of her names and sometimes employed the pseudonym Sonia Aldon.

WORKS

Stage: Ekkehard (op, 4, Ewart, after J.V. von Scheffel), *c*1910, excerpts, Melbourne, 23 Nov 1923; Audifax and Hadumoth (ballet, after von Scheffel), *c*1916, unperf.; The Courtship of Miles Standish (op, 3, Ewart, after H.W. Longfellow), 1930, concert perf., Melbourne, May 1931; Mateo Falconé (op, 2, Ewart, after P. Mérimée), 1933, unperf.; Nala's Wooing (after the Mahābhārata), 1933, unperf.; Pepita's Miracle (after A. Bridge), *c*1945, unperf.; A Game of Chess (after G. Giacosa), 1949, unfinished

Vocal: God Guide Australia (A. Rentoul), 1v, chorus, orch, 1907; Empire Pageant Op (E. Derham), 1912; Abt Vogler (R. Browning), 1v, chorus, insts, *c*1920; My Country (D. Mackellar), 1v, chorus, orch, *c*1923; The days pass away (W.J.W. Turner), 1v, vn, str qt, str acc., 1925; Nocturne (V. Sackville-West), 1v, orch, *c*1935; Song of the Crumleaf (E. Phillips-Fox), 1v, brass, perc; *c*50 songs and duets, incl. 2 song cycles (H. Dan; E. Close)

Inst: Australian Pastoral Scenes, orch, *c*1909; A Knight's Vigil in the Chapel, sym. poem, orch, *c*1916; Australian National Anthem, tpt, B♭-cornet, brass, 1924 [arr. God Guide Australia]; Air, vn, va, *c*1925; Fuga scherzosa, *c*1925; Fugue, str, *c*1925; Str Qt, d, 1930; Australia, an Anthem, brass, perc

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FAYE PATTON

Ewen, David (*b* Lemberg [now L'viv], 26 Nov 1907; *d* Miami Beach, FL, 28 Dec 1985). American writer on music and editor of Polish origin. He attended the City College of New York and took courses in musicology at Columbia University, studying the piano and music theory privately. After working as music editor of *Cue* (1937–8) he was a gramophone record critic for *Stage* (1938–9), editor of *Musical Facts* (1940–41) and director of Allen, Towne and Heath, publishers of books on music (1946–9). In 1965 he was appointed associate professor of music at the University of Miami.

Ewen conducted research in all areas of music, both serious and popular. He contributed to musicological publications in the USA and England, newspapers such as the *New York Times* and magazines with national circulations. Many of his more than 80 books have been widely translated. He was particularly noted for his reference works on American musical theatre and the history of American popular music.

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PAULA MORGAN

Ewer. English firm of music importers, sellers and publishers. The firm was established in London about 1823 by John Jeremiah Ewer. A year or so later the bookkeeper Julius Johanning (*b* ?1795–6; *d* Manchester, 26 Dec 1859) joined Ewer in partnership as Ewer & Johanning; this continued until about 1829 when Johanning withdrew from the firm. It then continued as J.J. Ewer & Co., until 1867, when it merged with NOVELLO & CO to become Novello, Ewer & Co. The name of Ewer was finally withdrawn in 1898.

In 1839 the firm acquired the stock of Gustavus Andre, a London publisher and importer of foreign music, and about this time ownership passed to Edward Buxton, who was also active as a wool merchant. Buxton was responsible for the firm becoming the principal English publisher of Mendelssohn's works from about 1840, and enjoyed an amicable relationship with the composer. Buxton retired from the firm about 1859 when William Witt, his manager since 1852, became proprietor. Ewer & Co. also had an exceptionally large circulating library, a catalogue of which was published in 1860.

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WILLIAM C. SMITH/PETER WARD JONES

Ewing, Alexander (*b* Old Machar, Aberdeen, 3 Jan 1830; *d* Taunton, 11 July 1895). Scottish composer. After studying law at Marischal College, Aberdeen, he went to Heidelberg to study German and music. During the Crimean War he joined the army (1855), in which he continued to serve, mostly abroad, until he retired in 1889 with the rank of Lieutenant-Colonel. Ewing was recognized in his lifetime as an accomplished amateur musician, but his many compositions, both sacred and secular, remained practically unknown until in 1954 the manuscripts were acquired by the National Library of Scotland. They won high praise from H.G. Farmer, who did his best to make them known, particularly his anthems and partsongs.

His best-known tune, 'Ewing', written in 1853, was originally in 3/4 time, set to words by St Bernard, translated by John Mason Neale as 'For thee, O dear, dear country', and published as a hymn-sheet. In 1861 it was selected for *Hymns Ancient and Modern*, but printed in 4/4 time, to the hymn beginning 'Jerusalem the golden'.

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H.G. Farmer: *History of Music in Scotland* (London, 1947/*R*)

JEAN MARY ALLAN

Ewing, Maria (Louise) (*b* Detroit, MI, 27 March 1950). American mezzo-soprano and soprano. She studied at the Cleveland Institute (1968–70) with Eleanor Steber and in later years with Jennie Tourel and O.G. Marzolla. But the decisive encounter of her student days was with James Levine; under his direction she made her début in 1973 at the Ravinia Festival. After appearances at Miami, Boston, Cologne, Chicago and Santa Fe, in 1976 she sang Cherubino at Salzburg, then made her Metropolitan début in the same role. She then sang there Rosina, Mélisande and Blanche (Poulenc's *Dialogues des carmélites*), Zerlina, Dorabella, the Composer, Carmen and Marie (*Wozzeck*). In Europe her roles included Cenerentola, Dorabella, Offenbach's La Périchole and Katerina Izmaylova (*Lady Macbeth of the Mtsensk District*), which she sang to acclaim at the Opéra-Bastille, Paris, in 1993. She appeared in Peter Hall's productions at Glyndebourne as Carmen, Dorabella and Poppaea. She made her Covent Garden début as Salome (1988), returning as Carmen (1991). In Los Angeles she sang Tosca (1989) and Butterfly (1991). From 1997 her career was confined to occasional concert appearances. Her bewitching stage presence and magnetic acting were seconded by a vibrant, wide-ranging voice which was not always under perfect control. Her Carmen (at Glyndebourne and at Covent Garden) and her Salome (Covent Garden), preserved on video, reveal her artistry at its most compelling.

ELIZABETH FORBES/ALAN BLYTH

Ewing Lutebook (*GB-Ge* Euing 25 (olim R.d.43)). *See* SOURCES OF LUTE MUSIC, §7.

Exaquier (Sp.). *See* CHEKKER.

Exaudet [Exaudé, Exaudée], **André-Joseph** (*b* Rouen, ?*c*1710; *d* Paris, 1762). French violinist and composer. The January 1744 issue of the *Mercure de France* announced the publication of six violin sonatas, mentioning that Exaudet was then first violinist of the Académie Royale de Musique de Rouen. He is also listed in the Paris Opéra archives as a violinist at the Foire St Laurent and the Foire St Germain that year. Through the generosity of his patron, the Marquis de la Vaupalière, Exaudet was able to maintain a second residence in Paris; in gratitude, Exaudet dedicated to him his op.2 (for which he was

granted a *privilège général* on 20 December 1751). His name is among the Opéra orchestra in 1749 and the Concert Spirituel orchestra in 1751, and he remained a violinist in both until his death. In 1758 he became an *ordinaire de la musique de la chambre du roi*, and Vente listed him in 1759 (in the periodical *Etat actuel de la musique du roi et des trois spectacles de Paris*) in the personnel of the Concert de la Reine. Exaudet also served as *maître de violon* in the court of the Prince of Condé, to whom he dedicated his op.3 (*c*1760).

As a composer, Exaudet is best remembered by a celebrated minuet (op.2 no.1, finale). Within a year of its publication Vadé had added a text and incorporated it into his opera *Suffisant*. On 1 October 1763 the *Mercure de France* announced an orchestral arrangement by Berton and a year later another appeared by L'Abbé *le fils*. Its popularity was kept alive with a variety of texts; it even became the tune for a revolutionary song, *Arbre heureux*. It appeared in innumerable collections of airs and instrumental method books, often with variations. Magny used the minuet with dance notation in his *Principes de choréographie* (1765).

Exaudet was highly regarded as a violinist and his works for violin contain both technical and formal innovations. Extensions of a 9th and 10th, double and triple stops, double trills and complex bowing patterns pervade his works. Each of the sonatas for solo violin op.3 is followed by an *intermède* in three movements for two violins.

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6 sonates, vn, b, op.1 (Paris, 1744)
6 sonates en trio, 2 vn, bc, op.2 (Paris, 1751)
[6] Sonates, vn, bc, op.3 (?Paris, *c*1760) [incl. *intermèdes*, 2 vn]
Concerto, vn, 2 vn, va, b, *F-AG*

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JULIE ANNE SADIE

Excetre, J. (*fl* *c*1410). English composer. Identities have been suggested, but none is certain. One possibility is that he may be the J. Oxonia referred to in the motet *Sub Arturo plebs* (*see* ALANUS, JOHANNES) as active in Canterbury; one candidate is a monk active at Christ Church from the 1350s to the 1370s (Bowers, 1995, p.418), but the Old Hall composer's style is hard to reconcile with a composer active by the early 1370s. His Sanctus setting, however, uses a plainchant melody known only from a Canterbury source. His three known compositions are preserved in the Old Hall Manuscript, and the lowest voice of the Sanctus occurs also as a square in *GB-Lbl* Lansdowne 462. His Gloria and Credo (both notated in parts) make extensive use of duet sections, and the Gloria carries its plainchant melody in the upper voice. These and other forward-looking traits may place him among the younger composers of the original layer of the manuscript.

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Gloria, 3vv, OH no.20 (Gl melody Sarum 5 in i)
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MARGARET BENT

Exclamation. *See* ORNAMENTS, §6.

Exequiae. *See* NENIA.

Exerea [Exereo]. *See* HURTADO DE XERES.

Eximeno (y Pujades), Antonio (*b* Valencia, 26 Sept 1729; *d* Rome, 9 June 1808). Spanish theorist. He studied grammar, rhetoric, philosophy and theology in the Jesuit colleges in Valencia and Zaragoza, and mathematics in Madrid. In 1745 he joined the Jesuit Order and was ordained priest in 1763. He became professor of rhetoric and poetry at the Seminario de Nobles de San Ignacio in Valencia and directed the pupils' theatrical performances, which were regarded as an important part of the Order's didactical method. In 1763 Eximeno was appointed professor of mathematics and general coordinator of the Nueva Academia de Artillería in Segovia, recently founded by Charles III to modernize the commanding ranks of the Spanish army. He was valued as an orator, scholar and organizer, and he maintained steady contact with the élite and the Spanish crown. In 1767, as a result of the expulsion of the Jesuit Order, he left Spain for Italy, where he became a secular priest. There he began the study of music, in the belief that his knowledge of mathematics would be helpful. In 1771 he announced the impending publication of his book *Dell'origine e delle regole della musica*. He requested, but failed to obtain, Padre Martini's approval. The book, which appeared in 1774, consists of a thorough condemnation of the mathematical and contrapuntal foundations of music. Eximeno derived his theory from his studies of Condillac, and proposed a system based on the 'natural' adaptation of melody to spoken language. He thought that the value of music should be determined by the good taste of the listener, and not by the critical examination of professionals. This theory provoked furious reactions, by Padre Martini among others, accusing Eximeno of ignorance. On the advice of his friends, Eximeno gave up writing on music, devoting himself to other subjects. However, *Dell'origine* was translated into Spanish in 1796 by F.A. Gutiérrez, director of the chapel of Toledo, and its publication again unleashed a polemic.

When Eximeno returned to Spain in 1798, he had the opportunity to compare Spanish musical life with Italian. This resulted in a new book that was published in 1872–3, *Las investigaciones músicas de Don Lazarillo Vizcardi*. Here he returned to the themes already treated in *Dell'origine*, now stating his ideas from the perspective of Spanish amateurs rather than that of the professional musician working within the traditions of church music. Although it is a work of fiction, the plot and the characters of this novel are taken from real life, and thus the book becomes an important source for sociological observations on Spanish musical taste during the decline of the Enlightenment. Eximeno's writings have wrongly been invoked by Spanish musical nationalists as precursors of their own defence of national song, whereas it was the extensive mathematical reasoning in the first book that

made Eximeno's work famous. The principal value of his writings lies in their consideration of music as an art of eloquence, and their regard for the musical amateur as superior to the professional musician.

WRITINGS

Dell'origine e delle regole della musica, colla storia del suo progresso, decadenza, e rinnovazione (Rome, 1774/*R*; Sp. trans., 1796/*R*; Ger. trans. of bk 1, chap.2 in R.G. Kiesewetter, ed.: *Der neuen Aristoxener zurstreute Aufsätze*, Leipzig, 1846/*R*, 17–24; Eng. trans., L.J. Saylor, diss., Boston U., 1992)

Risposta al guidizio delle Efemeridi letterarie di Rome (Rome, 1774)

Dubbio . . . sopra il Saggio fondamentale pratico di contrappunto del reverendissimo padre maestro Giambattista Martini (Rome, 1775; Sp. trans., 1797)

ed. F.A. Barbieri: *Las investigaciones músicas de Don Lazarillo Vizcardi* (Madrid, 1872–3)

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CARMEN RODRÍGUEZ SUSO

Exō. Sign paired with the *apesō* in Byzantine EKPHONETIC NOTATION.

Exoticism (Fr. *exotisme*; Ger. *Exotismus*; It. *esotismo*). The evocation of a place, people or social milieu that is (or is perceived to be) profoundly different from accepted local norms in its attitudes, customs and morals. Exoticizing tendencies can be found in many musical cultures; the present article deals primarily with instances in Western art (and to a lesser extent popular) music.

The exotic locale that is evoked may be relatively nearby (e.g. a rural French village, in an opera composed for Paris) or quite distant. It is usually suggested by a descriptive title (e.g. in an instrumental work), a sung text (e.g. in a song) or sets and costumes (e.g. in an opera). These extra-musical features are often reinforced by musical features typical of, or considered appropriate to, the people or group in question. In Western music of the past few centuries, the following have been widely used to suggest an exotic locale: modes and harmonies different from the familiar major and minor (such as pentatonic and other gapped scales); bare textures (unharmonized unisons or octaves, parallel 4ths or 5ths, drones and static harmonies); distinctive repeated rhythmic or melodic patterns (sometimes deriving from dances of the 'other' country or group); and unusual musical instruments (especially percussion) or performing techniques (e.g. pizzicato, double stops, vocal portamento).

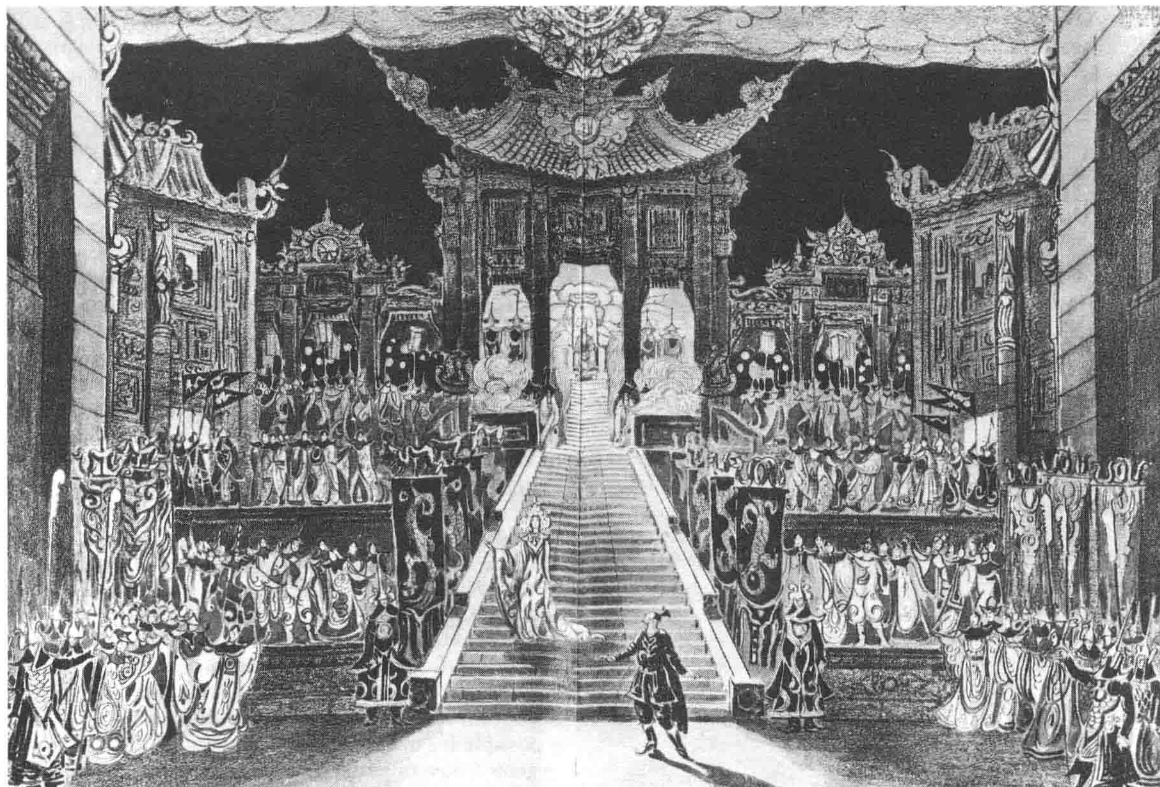
Western art music, after having flirted occasionally with the exotic during the Middle Ages and Renaissance, began cultivating it actively in the 16th to early 18th centuries, for example in *musettes* and other rustic peasant dances (François Couperin), polonaises (Bach and Telemann), 'Turkish' and 'Hungarian' dances (in Hungarian lutebooks; *see* STYLE HONGROIS) and scenes featuring singing and dancing 'Chinese' people or New World 'savages' (the latter in Rameau's *Les Indes galantes*, 1735). Despite the title and other extra-musical signals, many of these are musically indistinguishable from non-exotic compositions of the day. Others use distinctive, even startling features, often concocted by the composer and having little to do with the cultures depicted (see Whaples, in Bellman, 1998). The late 18th century produced a flourishing of Turkish pieces (*see* TURCA, ALLA) based on Europeans' distant recollections, or published accounts of JANISSARY MUSIC.

In the early 19th century, perhaps as a result of the success of this 'Turkish' vogue or through the writings of Herder and other early folklorists, exotic dialects began to proliferate in Western music. This burgeoning interest in the exotic was related to a more general interest in bringing 'local colour' of all kinds into music (see Becker, 1976) or in exploiting 'characteristic styles', nowadays sometimes called musical *topoi* or 'topics' (e.g. pastoral, martial or 'ancient' traits; see Ratner, 1980). The growing interest in the musically exotic is also related to the trends of PROGRAMME MUSIC and musical NATIONALISM and to various non-musical phenomena from around the same time: paintings (e.g. of pensive Italian shepherd boys or of naked women in Middle Eastern harems), poems (Goethe and Marianne von Willemer's *West-östlicher Divan*, 1819, and Victor Hugo's *Les orientales*, 1829) and clothing and furniture imitating Chinese, Japanese, ancient Egyptian and other styles.

In the 19th century improved methods of transport and communications and increased colonization of the non-European world, notably by the British and French, made it possible for musicians and members of their audiences to get to know different peoples and cultures by travel (or by reading travellers' reports) and for performers from other cultures to perform in Western theatres and world's fairs: as early as 1838 dancers and musicians from India gave eight weeks of public performances in Paris (see Guest, 1986). By the 1870s numerous Europeans, including composers such as Saint-Saëns, were taking winter vacations in North Africa and the Middle East or even settling there. As a result of this increased contact, various exotic dances and musical styles had their moment of fashion, from the (purportedly) Scottish ECOSSAISE, Spanish BOLERO and Italian TARANTELLA to the Bohemian POLKA, Hungarian CSÁRDÁS, syncopated (African-influenced) rhythms from Louisiana and the Caribbean (as in the music of Gottschalk) and florid, drone-accompanied Middle Eastern melodic lines (as in works by Félicien David and Bizet).

The two most favoured exotic settings for western European operas and ballets throughout the 19th century and into the 20th were Southern Spain, as in Bizet's *Carmen* (see Parakilas, in Bellman, 1998), and what might be called the 'greater Middle East', extending from Morocco to Persia, as in Saint-Saëns's *Samson et Dalila* (*see* ORIENTALISM). Since about 1855 a recurrent international vogue for East Asia can be seen in operetta and musical comedy (Sullivan's *The Mikado*, Rodgers and Hammerstein's *The King and I*), opera (Puccini's *Madama Butterfly* and *Turandot* (see illustration), Britten's *Curlew River*, Adams's *Nixon in China*) and symphonic music (Mahler's *Das Lied von der Erde*).

In many of these and other exotic works, Western composers take the opportunity to use foreign (or invented) styles as a means of expanding and refreshing their own musical language (for example, Bizet's *Les pêcheurs de perles*, with Leïla's incantation, or Verdi's *Aida*, with its music for the ancient Egyptian priests and



Scene from Act 2 of the first production of Puccini's 'Turandot', La Scala, Milan, 1926: sketch by Mario Vellani-Marchi after the set design by Galileo Chini (Museo Teatrale alla Scala, Milan)

priestesses and for night-time by the Nile). Since the late 19th century this trend has become more pronounced, especially in the work of composers of a innovatory or modernist bent. Debussy, for instance, often used non-Western styles (including echoes of Indonesian gamelan music) in such a way as to minimize their specific geographical and cultural associations. Florid melodic lines and non-tonal modes (e.g. octatonic, from Russian music) permeate his works, often giving them a timeless quality. Analogous 'submerged' borrowings are the elements of Indian music (notably rhythmic formulae, often gleaned from ancient treatises) in Messiaen and Boulez and of sub-Saharan African drumming in Steve Reich (see Chou, 1971; Boulez, 1986; and Morris, 1995).

Not all 20th-century exoticism has been 'submerged'. Certain works of Ravel, Eichheim, Poulenc, Cowell, McPhee, Lou Harrison, Cage and Britten use gamelan style as an explicit signal; in Britten, gamelan style can also signal homosexual desire (see Brett, 1994, and Cooke, 1997). Light concert music (Ketèlbey's *In a Persian Market*), operetta (Lehár's *Das Land des Lächelns*, Romberg's *The Desert Song*), popular song (e.g. French *chansons coloniales*), Broadway (Rodgers and Hammerstein's *The King and I*) and film (e.g. imitations of Native American music; see Pisani, in Bellman, 1998) have continued to use a limited but familiar collection of exotic styles to add variety or set a scene. (Accompanists of silent-film music relied heavily on such anthologies as Rapée, 1924.) A related phenomenon was the wave of 'exotic' pop-orchestral numbers by Martin Denny and others in the 1950s and 60s (including Hawaiian, Middle Eastern, 'African safari' and other standard types) and also the occasional vocal number, for example by the singer of supposed 'Incan' music, Yma Sumac (see Juno and Vale, 1993–4).

Particularly interesting examples of 'consciously multicultural' musical composition come from composers with feet in two very different cultures, and who thus may arguably treat neither as, strictly, exotic, for example Paul Ben-Haim, Ernest Bloch, Halim el-Dabh, Aminollah Hossein, Alan Hovhaness, Alexina Louie, Toshiro Mayuzumi, Fela Sowande, Kevin Volans and Isang Yun.

An almost collage-like use of non-Western sound sources within a Western context has been facilitated in recent decades by the rapid development of tape technology and electronic sampling. An early instance, the *African Sanctus* (1972) of David Fanshawe, juxtaposed taped excerpts from African field recordings and a British chorus singing Fanshawe's settings of Catholic liturgy. Analogous appropriations in recent Western popular music raise complex ethical issues of ownership and commodification (see Feld, 1994 and 1995, and Zemp, 1995).

These developments form only a stage in a long and complex history of appropriation and 'borrowings' within American and European popular music. This process has often focussed on black Americans. In the 19th-century American minstrel show, for example, white performers in dark make-up presented highly stereotyped portrayals of slaves or former slaves through music, dance and parodistic dialect, revealing both distaste for and attraction to this 'other' group (see Lott, 1993, and Gubar, 1997). In the 1920s early jazz and other repertories with black American roots (for example dances such as the

shimmy) held a particularly exotic appeal for Europeans. Since about 1950 various distinctive black American genres (including rural blues, rhythm and blues, gospel and doo-wop) and their associated performing styles have exerted a formative influence on white American and British pop-music figures, including rock and roll performers, 'blue-eyed soul' artists (Laura Nyro, Hall and Oates) and 'folk' and rock musicians (Bob Dylan, Mick Jagger, Janis Joplin, Eric Clapton, Billy Joel). Many of these post-1950 white musicians and their listeners have thereby hinted at an identification with black Americans, whom they perceived as peculiarly vital and expressive (see Denisoff, 1971, and Marcus, 1975).

The exotic in popular music can allude to other groups. Jazz has found a favoured 'other' of its own in Caribbean and Brazilian music; sometimes the effect is exotic but superficial (as in costumed 'tropical' numbers by big bands of the 1940s), other times the result is a deeper creative synthesis (Dizzy Gillespie, Stan Getz). Geographically and stylistically more distant borrowings in the popular realm include Indian sitar playing in British and American rock songs in the 1960s (e.g. by the Beatles and the Kinks; see Bellman, 1998) and Japanese influences in the jazz-fusion music of the 1970s group Weather Report.

Conversely, certain musical styles or genres (such as rap) that are of primarily African-American origin have been adopted wholesale, or creatively reshaped according to local tastes, by pop musicians in distant regions, from francophone Africa to the southern Pacific (see Nettl, 1985, and Lipsitz, 1994). Some pop-music critics see such non-Western borrowings as weak and undistinctive echoes of the cultural expressions of America's minority population; others, as valid, varied and vibrant (see Mitchell, 1996).

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RALPH P. LOCKE

Expert, (Isidore Norbert) Henry (*b* Bordeaux, 12 May 1863; *d* Tourrettes-sur-Loup, Alpes-Maritimes, 18 Aug 1952). French musicologist. Through Reyer, who overcame his parents' initial resistance, he was able to attend the Ecole de Musique Religieuse et Classique, founded by Niedermeyer, where his teachers included César Franck, and where he himself later taught (1902–5). From 1902 he also taught at the Ecole des Hautes Etudes Sociales; he was also employed at the Bibliothèque Ste Geneviève (1905–9), and then succeeded Weckerlin as second librarian of the Paris Conservatoire library. In 1920 he replaced Tiersot as senior librarian, a post he held until his retirement in 1933. During his period at the Ecole Niedermeyer he was first attracted to French music of the 15th and 16th centuries, to which he subsequently devoted himself unremittingly. In 1894 he began to publish his monumental series Les Maîtres Musiciens de la Renaissance Française; he was compelled to abandon it for lack of money in 1908, but was later (1924) able to resurrect it, under the title Monuments de la Musique Française au Temps de la Renaissance, through the generosity of an Alexandrian industrialist, Négib Sursock. This series, together with the later Florilège and Maîtres Anciens de la Musique Française, contains some of the earliest editions of vocal music by several important Renaissance composers, including Brumel, Goudimel, Janequin, Mouton and Lassus. Expert was a skilled choirmaster and not only edited music of the French Renaissance, but also performed it with his two choirs Les Chanteurs de la Renaissance and La Chanterie de la Renaissance, and he founded with E. Maury the Société d'Etudes Musicales et de Concerts Historiques. After his death the Association des Amis d'Henry Expert et de la Musique Française Ancienne was founded (1952) to bring out his unpublished works and to further the study of France's musical heritage.

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MALCOLM TURNER/JEAN GRIBENSKI

Expilly, Gabriel (*b* c1630; *d* ?Paris, *c*1690). French bass viol player and composer. In 1664, following the death of Jean Veillot, he joined Du Mont, Gobert and Pierre Robert as one of the *sous-maîtres* of the royal chapel at Versailles. He held this post until 1668, when he became a bass viol player in the royal household; he resigned in 1689 (the warrant appointing his successor, Antoine Forqueray, is dated 31 December in that year). He wrote a large amount of religious music to Latin and French texts which was held in high esteem during the second half of the 17th century, but he seems to have published none of it except possibly *Les motets et élévations ... pour le quartier de juillet, aoust et septembre 1666*, of which only the texts, some of them by Pierre Perrin, survive.

GUY BOURLIGUEUX

Explicit (Lat., from *explicitus* [*est liber*]: '[the book is] unrolled'). The concluding words of a text. For medieval theoretical writings the *explicit*, together with the INCIPIT, is essential for the purposes of identification.

Exposed fifths, exposed octaves. Hidden 5ths or octaves occurring between the outer parts of a contrapuntal structure. *See* HIDDEN FIFTHS, HIDDEN OCTAVES.

Exposition. In a composition or movement, the section at or near the beginning during which one or more themes on which the rest of the movement or piece is to be based are first presented according to a particular plan. The term has two principal uses, in fugue and in sonata form.

The exposition of a fugue is the opening section in which the voices enter one by one, each stating the principal theme, or SUBJECT, of the fugue, followed by the

COUNTERSUBJECT if present. Normally all voices after the first wait to enter until the preceding voice has completed its statement of the subject. The initial statement of the subject is most often unaccompanied, and the second entry, called the ANSWER, is normally at the interval of the fourth or fifth and may be slightly altered to preserve the tonality of the piece. (For further detail *see* FUGUE, §1). In German the word *Durchführung* is used to refer to all groups of thematic entries in the body of the fugue, after the opening *Exposition*. Because there is no equivalent word so used in English, English speakers sometimes, but by no means universally, apply the word 'exposition' to these later thematic groups as well.

In sonata form the exposition is the first part of the movement (preceded in some cases by an introduction), in which the main thematic material is presented. It opens in the tonic and invariably concludes in a new key, by convention the dominant in major-key movements and the relative major in minor-key ones. The exposition is followed by a DEVELOPMENT, in which the thematic material is manipulated and the tonality moved further afield from tonic, and the RECAPITULATION, which signals a return to tonic and a restatement, often with reinterpretation, of the themes. *See* SONATA FORM, §3(i)–(iii).

PAUL WALKER

Expression. In its simplest sense, the term 'expression' is applied to those elements of a musical performance that depend on personal response and that vary between different interpretations. In this sense a piano teacher may enjoin a pupil to 'put in the expression', i.e. to play a piece with a certain articulation, tempo and phrasing. It is not clear how this use of the term relates to the concept that occurs in music criticism (as when a piece of music is said to express some emotion, outlook or idea). What does it mean to say of a piece of music that it has expression, or that it expresses, or is expressive of a certain state of mind? The question is a philosophical one, and reflects the profound uncertainty in contemporary aesthetics over the most important concept bequeathed to it by the Romantic movement.

For expression marks, *see* TEMPO AND EXPRESSION MARKS

I. History of the concept of expression. II. The nature of musical expression.

I. History of the concept of expression

1. Before 1800. 2. After 1800.

1. BEFORE 1800. The Aristotelian doctrine of art as imitation of nature was fundamental to both artistic creation and evaluation until the late 18th century. Although the objects of imitation and its exactitude varied with the artistic media and different periods, the mimetic view of art long maintained a position as aesthetic dogma. Its modification and subsequent rejection for an expressive theory of art were caused by changes in ideas concerning both the relationship of nature to art and the nature of art itself.

Elaborating on the mimetic theory, the doctrine of the Affections related music to rhetoric in both its means and its end (*see* RHETORIC AND MUSIC, §1, 4, and AFFECTS, THEORY OF THE). It was thought that music could imitate both animate and inanimate nature, the inflections of speech, and the emotions. This imitation was accomplished by rhetorical method, and its aim was to arouse the listener. Such ideas are found in the *Réflexions critiques sur la poésie et sur la peinture* (1719) of Jean Dubos (1670–1742). He regarded art as a means of arousing moderate passions in men through imitation and thereby keeping them from boredom. In music, this could be accomplished by either a literal imitation of nature, such as tone-painting, or a higher type reflecting man's inner nature, his passions. For the latter 'one must ... know how to copy nature without seeing it'.

In Dubos' theory, imitation was merely a means to an end; a few decades later, however, Charles Batteux (1713–80) declared it to be the very purpose of art. In his *Les beaux-arts réduits à un même principe* (1746), he asserted that the one principle common to the arts, and indeed their goal, was the imitation of nature. Relying heavily on Aristotle, Batteux advocated copying not mere reality but rather 'la belle nature', a composite of perfections which enabled one to see the ideal behind nature.

For the next few decades, Batteux's system was virtually unchallenged as the basis for French aesthetics. In England, however, some dissenting voices were heard. Charles Avison in his *Essay on Musical Expression* (1752) saw the perfection of a composition as arising from melody, harmony and expression, which, when combined, had 'the Power of exciting all the most agreeable Passions of the Soul'. Imitation was no longer seen as the goal of music. Indeed, in his essay *On Poetry and Music, as they Affect the Mind* (1776), James Beattie (1735–1803) declared that with no disrespect to Aristotle nor to music, he 'would strike it off the list of imitative arts'. The pleasure derived from music resulted not from its resemblance to nature, but from its power to affect the listener. Thus 'if we compare Imitation with Expression, the superiority of the latter will be evident'.

William Jones (1746–94) made the definitive distinction at the conclusion of his 'Essay on the Arts, Commonly Called Imitative' (1772) (*The Works of Sir William Jones*, viii, 1807): 'it will appear, that the finest parts of poetry, musick, and painting, are expressive of the *passions*, and operate on our minds by *sympathy*; that the inferior parts of them are *descriptive* of natural *objects*, and affect us chiefly *by substitution*'. Expression of the passions was now the most worthwhile aspect of art, while imitation was but a lower, technical skill. While Dubos believed that music could imitate the passions – that is, create in sound something resembling them – Jones credited music only with being expressive of the passions. There was intimated here a new function for the artist: no longer did he merely select from reality, seen or unseen; he now put into his work an element of interpretation. It was but a short step from such 'interpretation' to romantic subjectivity.

In France, the imitative view of art persisted, but its deficiencies came to be acknowledged. In his essay 'De l'expression en musique' (*Mercure de France*, 1771; written 1759), Abbé André Morellet (1727–1819) outlined an aesthetic philosophy directly descended from that of Batteux. Yet there was a recognition of the limitations of imitation, at least with regard to music. While acknowledging weaknesses in the mimetic theory, Morellet could not bring himself to abandon it. His observations, however, served as the catalyst to just such a renunciation.

Michel de Chabanon treated the problem of imitation most thoroughly in his *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre* (1785). He believed it was a fallacy

that the arts, born of nature, devoted all their powers to 'retracing her immortal image'. He concluded that music 'does not imitate, and does not attempt to imitate'. When music did seek to imitate, it was unconvincing even in 'reproducing' the sounds of nature, such as birdsong. Unlike the natural model, the imitation was bound by both the laws of its art and the limitations of its medium. Imitations of outer reality were unsatisfactory because sounds, which were directed to the ear, had to detour by way of the mind and its concepts. In addition, the musical devices used for imitation were so unspecific that they could be used for a variety of interpretations, all equally valid. It was the unavoidable deviation from reality that was central to Chabanon's argument. Attempts at imitation of inner reality, the emotions, were according to Chabanon equally futile. In denying that music was a language of the emotions, he rejected an entire philosophy based on the alliance of music and rhetoric. He believed that music was neither a derivative nor an imitation of speech, but a language in itself, independent of all others.

Despite its independence of signification, however, music could affect the emotions. This phenomenon Chabanon explained by a very subtle and original theory of analogy:

> The melody which we shall call *tender* perhaps does not really place us in the same condition of body and of spirit in which we would be in actually feeling tenderly for a woman, a father, or a friend. But between these two conditions, the one actual, the other musical ... the analogy is such, that the mind agrees to take the one for the other.

In the philosophies of Dubos and Batteux, the artistic imitation of passion aroused in the listener diluted versions of the same emotion. Jones, who did not subscribe to the mimetic theory, believed that the arts affected us by means of sympathy. The listener's reaction was here a 'feeling with' and would seem to imply an element of volition; this was response rather than mere reaction, and the emotion need not be weaker than the artistic stimulus. Nevertheless, as in the earlier theories, the feeling of the listener was the same as that portrayed by the music; in a sense, the imitative process was merely relocated in the psyche of the listener.

Chabanon's explanation by analogy, however, broke with even this vestige of imitation. The sensations of sound created aesthetic feelings in the listener, and these he could compare to emotional feelings. But, first, they had no relationship in terms of cause and effect; second, they were different in nature, the one aesthetic, the other affective; and third, they were separate from each other. The relationship was that of an analogy and nothing more.

The aesthetic feeling was a sensation more vague and comprehensive than specific sentiments. This was, in a way, a theory of meta-feelings, for to each aesthetic sensation could be joined many different particular emotions. Illustrating this versatility of music, Chabanon cited the duo from Grétry's opera *Silvain* (1770), in which the same melody served texts of widely differing character. Thus the aesthetic sensation, conveying a general idea, was a kind of synthesis that could represent emotional contraries. The content of music was no longer an imitative interpretation of reality, but transcended it and was itself capable of many different interpretations. With this view, the relationship between art and the world was, in a way, inverted; the realm of art was now infinite in its possibilities compared with the limited world of appearances which it formerly had endeavoured to imitate. Chabanon's conception of music as independent of all signification and imitation was basic to much subsequent thought. Ideas such as his led to the idealistic view of music that developed in the 19th century.

The economist Adam Smith (1723–90) concerned himself not only with the wealth of nations but also with the problem of mimesis. In an essay entitled 'Of the Nature of that Imitation which Takes Place in What are Called the Imitative Arts' (*Essays on Philosophical Subjects*, 1795), he expressed ideas often strikingly parallel to those of Chabanon, although the theory of analogy was missing. He believed that 'whatever we feel from instrumental Music is an original, and not a sympathetic feeling: it is our own gaiety, sedateness, or melancholy: not the reflected disposition of another person'.

See also PHILOSOPHY OF MUSIC, §§II and III.

2. AFTER 1800. A fundamental change in the status of music in relation to the other arts occurred in the years around 1800, the emergence of a new concept of musical expression coinciding with the rise of autonomous instrumental music as a serious art form. Whereas as late as 1790 instrumental music was considered by Kant (*Kritik der Urteilskraft*) as a mere divertissement of no serious importance, it now came to be regarded as the most elevated of the arts, capable of expressing feelings and ideas beyond the limits of rational knowledge. Music's new status thus constituted a complete inversion of its lowly ranking among the arts during the Enlightenment period. What had previously been seen as a disadvantage – that music without words could not convey definite meanings – now came to be perceived as its greatest advantage over all other forms of art.

W.H. Wackenroder, in his *Phantasien über die Kunst, für Freunde der Kunst* (1799), played a key role in the shaping of this new sensibility, asserting in these highly romantic and fragmented texts that musical material itself is endowed with mysterious expressive potential, and that 'between the individual, mathematical tonal relationships and the individual fibres of the human heart an inexplicable sympathy has revealed itself, through which the musical art has become a comprehensive and flexible mechanism for the portrayal of human emotions'. This enthusiasm for heightened emotional states, which used music as the vehicle for rapture, as an art expressive of infinite and insatiable longing and indefinable feelings leading to ecstatic mystical revelation, is seen in the writings of numerous artists, poets, composers and critics of the period, notably in Herder's *Kalligone* (1800), in E.T.A. Hoffmann's novels, stories and music criticism, in the music journalism of Weber, Berlioz and Schumann, and in the novels of Jean Paul. Music was elevated to an art-religion, and was seen as the ultimate language of the emotions.

Among the most notable German Idealist philosophers of the period who attempted to incorporate the concept of musical expression into a large systematic philosophy are F.W.F. SCHELLING, GEORG WILHELM FRIEDRICH HEGEL and ARTHUR SCHOPENHAUER. Hegel, in *Vorlesungen über die Ästhetik* (1835, from his lecture courses given between 1820 and 1826), regarded music as an aspect of the self-realization of *Geist* ('spirit', 'mind'), and, because of its intimate relation to 'inwardness' (*Innerlichkeit*), as the expression of the whole range of emotions that surround

the soul. But at the same time, Hegel favoured vocal music and, like Kant, remained sceptical about instrumental music, seeing a certain futility in its retreat into 'sounding inwardness'. Schopenhauer, perhaps the most important and influential figure in the mid-19th century aesthetics of expression, took a very different position. In *Die Welt als Wille und Vorstellung* (1818) he argued that music is the most direct representation or expression of the Will, and is the art form most immediately capable of conveying this revelatory power and of freeing us from the force of the Will. His influence, particularly through the second edition (1844) of *Die Welt als Wille und Vorstellung*, was decisive for Richard Wagner, and is found both in Wagner's music dramas (most notably *Tristan und Isolde*) and in many of his theoretical writings on music, in particular the essay *Beethoven* (1870). Wagner's writings of the period 1849–51 (i.e. before his discovery of Schopenhauer in 1854) are themselves important landmarks in the aesthetics of expression – for example, in their anchoring of music's expressivity and articulation to the physical and gestural dimension of the drama itself in ways that are distinctly positivistic in character. In the later writings, however, the influence of Schopenhauer clearly predominates, notably in Wagner's statement that 'music does not present ideas taken from everyday phenomena, but is rather itself a comprehensive idea of the world, automatically including drama'. The position of FRIEDRICH NIETZSCHE relates both to Schopenhauer and to Wagner. In *Die Geburt der Tragödie aus dem Geiste der Musik* (1872), Nietzsche argued that the ecstatic, 'Dionysian' aspect of music is held in balance by the ordering, structuring, reflective 'Apollonian' aspect, and that the expressive power of music, and thereby its value, emerges from the tension between these two extremes. The paradigm for this theory of expression was, of course, Wagner's music.

There is a sense in which the theories of expression of Schopenhauer and Wagner, and to an extent of Nietzsche, come full circle, so turning into a version of the theory of imitation. But what is being imitated or represented now is not the outer world of nature. Instead it is inner nature, the force of the Will itself which, through this transfiguring power of music, gives immediate access to the world of Ideas behind the world of appearance, in a distinctly Platonic sense, but also in the sense of a form of 'cognition without concepts'. This extreme version of the theory of expression as mimesis of the inner world of feelings also tips over into what is sometimes mistakenly regarded as its opposite, formalism. Eduard Hanslick offered a critique of the theory of expression in music that itself led to a position in some ways reminiscent of that of Batteux in the 18th century, in that the form of the work 'expresses' nothing but itself. In *Vom Musikalisch-Schönen* (1854), Hanslick set out to refute the expression theory of music, arguing that music traces the dynamic motion of a feeling, and that this is not the same as expressing an indefinite emotion, for to represent an indefinite emotion is a contradiction in terms. The first problem of music, therefore, is to give form to such dynamic motion. Thus he concluded that music expresses neither definite nor indefinite emotions; if it expresses anything it is the shaping of the musical idea, in purely musical terms. Because this is a dynamic process, it appears also to evoke the dynamic character of the emotions.

The influence, direct and indirect, of Schopenhauer's and Hanslick's theories in the later 19th and early 20th centuries was profound. It is seen in cross-fertilizations across the arts at the end of the 19th century. Symbolism can be understood as an exteme refinement either of the expression aesthetic or of the formalist, autonomy aesthetic, but is probably closest to Hanslick's notion of music as the dynamic shaping of processes that are analogous to the shifting experience and elusive character of the emotions. Yet at the same time Symbolism in the literary and visual arts and its equivalent in music, Impressionism, owe much to Schopenhauer's influence, particularly as filtered through Wagner. Early 20th-century EXPRESSIONISM can be seen as the expression aesthetic taken to its ultimate extreme. But here too there is a paradoxical interaction of apparent opposites. On the one hand, Expressionism is the end point of Schopenhauer's notion of music as the direct expression of the Will, by way of the powerful influence of the Freudian concept of the unconscious (itself influenced by Freud's reading of Schopenhauer). 'Expression' in Expressionism is no longer the stylized representation of the emotions, or even the idea of the expression of the individual composer's emotions; instead, it is regarded as the direct expression of the overwhelming power of the unconscious. On the other hand, Expressionism itself was the extreme expression of *Innerlichkeit*, the withdrawal into the self (albeit a self in the process of disintegration). This withdrawal also indicated a move towards extreme abstraction and non-representation, and to this extent the influence of Hanslick can still be sensed.

Following the explosive culmination of the expression aesthetic in the Expressionist movement, the 20th century was largely dominated by an anti-expression aesthetic, epitomized in Stravinsky's aggressive rejection of Wagner (*Poétique musicale*, 1942) and in the Darmstadt School composers' rejection of the Expressionist residues in the music of Schoenberg and the Second Viennese School. The notion that music is about the expression of emotions nevertheless retains a powerful hold on the music-loving public, and the concept continues to provide a focal point for musical and philosophical aesthetics. The writings of Meyer, Cooke and Adorno represent three very different ways in which the theory of expression continued to be addressed in the second half of the 20th century. Each of these theories is also a theory of musical meaning and of music's similarity to language.

In Emotion and Meaning in Music (1956) Meyer set out a psychological theory of expression based on the idea of degrees of tonal tension and release, proposing that expression is the result of 'disturbances in the goal-oriented tendencies of a musical impulse' within a world of stylistic and syntactical probability. Meyer's theory also addressed the relation of uncertainty, instability and incompleteness to notions of teleology, syntactical probability and the expectation or anticipation of completion, of gaps being filled. Thus, as well as offering a theory of expression, Meyer in effect also put forward a theory of form. Cooke, in *The Language of Music* (1959), made an appealing if somewhat naive argument that it is possible to construct a lexicon of the expressive gestures of music's vocabulary. He itemized the range of 'elements of musical expression' as a system of tonal tensions, emphasizing that these can be understood both melodically and harmonically. For example, the ascending pattern

5–1–(2)–3 with a major 3rd stresses 'joy pure and simple by aiming at the major third', whereas the same pattern with a minor 3rd 'expresses pure tragedy by aiming at the minor third'. He argued that such musical gestures are valid for all time, outside any historical or social context, and claimed a natural correspondence between musical 'figures' and feeling. In a sense, therefore, Cooke's theory of musical expression is also a mimetic theory. Adorno, in contrast, firmly contextualized the concept of expression, and proposed that the inscrutable character of autonomous musical works is the result of the contradiction between the logicality and rationality of musical structures and the apparent irrationality of expression. Adorno's position clearly owes something to Hanslick as well as to Hegel. He argued in *Ästhetische Theorie* (1970) that the previously mimetic, gestural and magical aspects of art are retained residually in the material of the work of art, but are now integrated into the work's 'law of form' through the powerful historical tendency towards rationalization. These opposing aspects interact, and 'expression' is seen as the result of tension between them, as what Adorno called an 'interference phenomenon'. In this way, Adorno brought together mimetic and formalist theories to construct a Modernist theory of expression.

See also PHILOSOPHY, §§III–V and RHETORIC AND MUSIC, §II.

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II. The nature of musical expression

1. Understanding of the term 'expression'. 2. The impossibility of rules. 3. Idealism. 4. Expression, understanding, emotion. 5. Criticism, analysis. 6. Language, reference, information theory. 7. Conclusion.

1. UNDERSTANDING OF THE TERM 'EXPRESSION'. In every age it has been accepted that there is some relation between music and the passions – a relation, say, of instruction (Plato), of imitation (Aristotle), of arousal (Descartes, Mersenne), of 'fusion' (Santayana) or simply of some mysterious 'correspondence' about which nothing further can be said (St Augustine). It was from a sense of the emotional power of music that the Greek philosophers debated its political significance, that the Council of Trent considered how to subdue its influence in the liturgy, and that Calvin warned against its appeal in his preface to the Geneva Psalter. Yet the relation between music and emotion has remained obscure, and even when, partly under the influence of Rousseau and Diderot, the term 'expression' began to be preferred as the proper name for this relation, philosophers remained baffled as to its detailed character.

'Expression' must be distinguished from 'evocation'. To say that a piece of music expresses melancholy is not to say that it evokes (or arouses) melancholy. To describe a piece of music as expressive of melancholy is to give a reason for listening to it; to describe it as arousing or evoking melancholy is to give a reason for avoiding it. Some kinds of popular music, being musically blank, express nothing, but still arouse melancholy. Expression, where it exists, is integral to the aesthetic character of a piece of music, and must not be confused with any accidental relation to the listener. For similar reasons 'expression' must not be confused with 'association', despite the strong arguments for the confusion given by the 18th-century followers of John Locke (among them Alexander Malcolm, J.F. Lampe and Joseph Addison).

It may be said of a performance that a certain passage is played 'with expression'. When it is said of a piece of music (say, of Schubert's *Erlkönig*) that it has 'expression', it seems natural to ask: what does it express? There is thus a presumption that expression in music is transitive: to have expression is to express something (in this case a feeling of terror). The piano teacher (or the critic), however, seems to be talking of expression in some intransitive sense, that is, in a sense which forbids the performer's question: 'what am I expected to express?'. That there are these two senses of the term 'expression' is made clear by the example of a face: a face may bear an expression of anguish, grief etc., or simply the 'particular expression' visible in its features. Two faces with an expression of anger would, in the transitive sense, have the same expression, since they express the same thing; but in another sense they might have a quite different expression, and in this intransitive sense it is impossible to give rules of expression. It is impossible to say which physical features in a face are responsible for its expression. If any feature is responsible then all are.

2. THE IMPOSSIBILITY OF RULES. This feature of expression – that similarities in expression do not follow physical similarities in any easily specifiable way – can also be observed as a feature of 'expression' in music. Consider ex.1, from the last movement of Beethoven's Ninth

Ex.1



Ex.2

(a)

f *sf*

etc

(b) *8va*

cresc.

etc

Symphony. Often one may hear the fourth and fifth quoted bars hummed or whistled as on the lower staff: a very small change, but one that destroys the expression of the melody – its character (for example, as an answer to the passionate voices that had preceded it) is lost in such a rendering. Conversely, there may be similarities in expression between passages radically different in their physical character as sound: compare, for example, the passage from the 'Eroica' Symphony (ex.2*a*) with that from Stravinsky's Symphony in Three Movements (ex.2*b*).

One fact might seem to become apparent from such examples: that there are no definite rules of expression in music, no rules of the form 'if the music has features A, B, C then it will be expressive'. For to be expressive is to have a certain character, and that character is not determined by any one physical feature of the music but rather by the totality of its features operating together. It is therefore difficult, perhaps impossible, to say, in advance of the particular case, which features can be altered with impunity and which are vital to the effect. Sometimes the opposite seems true. Consider, for example, the 'Todesklage' from Wagner's *Ring* (ex.3*a*). This theme contains a tense, tragic and yet questioning expression. One might wish to attribute that expression to the accumulated suspensions, together with the final chord of the 7th which gives to the whole an air of incompleteness. And it might seem that in so diagnosing the effect one has made reference to rules: suspensions introduce tension, 7ths uncertainty, and so on. Remove the suspensions, as in ex.3*b*, and the tension goes. Alter the final cadence and we have (changing the rhythm slightly) the serene introduction to Mendelssohn's 'Scottish' Symphony (ex.3*c*). Could one really have predicted that expressive transformation outside the context provided by Wagner's melody? And could one have known, in advance of the particular case, that, in removing Wagner's suspensions, one would arrive at an effect of serenity rather than insipidity, or that in adding suspensions to Mendelssohn's theme one would arrive at an effect of tragic tension rather than, say, cluttered portentousness? Clearly not. By all the 'rules' of composition a descending scale, for example, ought not to wear any particular expression; it ought to be an emotional blank, as in the banal theme from Beethoven's Trio in E♭ op.1 no.1 (ex.4*a*). But consider the slow descent of an E minor scale (changing to A minor) in the third movement of Bruckner's Eighth Symphony (ex.4*b*). Here, because of the context provided by the cello theme that precedes the passage, the effect is of sublime tranquillity. A detail that could never have acquired expression because of any rule gains it from its context.

3. IDEALISM. Insistence on the distinction between transitive and intransitive notions of expression naturally risks the question: why use the term 'expression' if there is not something important in common between them? This raises one of the most plausible of the Romantic theories of art, that of the Idealist Hegel. For Hegel, art could only be expression, on account of its character as an embodiment of the human mind. Art derives aesthetic, and indeed moral, significance from its relation to the

Ex.3

(a) (transposed)

pp *pp*

(b)

(c)

Ex.4

(a)

(b)

fl

cl

vn

'Idea', from the fact that it can be understood only as a characteristically human product, as something that gives embodiment to mental life and conceptions. In some such way, Hegel might have argued, the expression on a face is understood, and even if the face is not associated with any particular state of mind, one is still justified in describing it as having an expression. For it must be treated as a representation of mental possibilities: there is no other way of seeing it, and the idea of studying the geometry of a face and disregarding its character as a revelation of mental life is intrinsically absurd.

Such a view helps to explain how it is that, even when referring to an expression in the intransitive sense, one may still go on to describe that expression in mental terms without implying the existence of any particular state of mind. For example, a face might be said to have a sad or a puzzled expression without any implication that it expresses sadness or puzzlement. Similarly, even in the case of the critic's or the teacher's concept of expression – which is clearly intransitive in the sense we have been considering – one may go on to describe the expression, saying, for example, that a particular passage should be given a mysterious or a melancholy or a wistful air.

All that seems to suggest a close connection between the transitive and the intransitive notions of expression. And indeed it has been characteristic of the Idealist tradition in philosophy that it has attempted to run together the transitive and the intransitive concepts, claiming, for example, that even if art does express feeling, the feeling expressed can be defined only through the expression, so that feeling and expression are inseparable and, being inseparable, incapable of being joined by any contingent relation. If there were such a relation, then expression would be governed by rules, rules which state how to express feeling A, how to express feeling B and so on; and that, as we have seen, contradicts one of our deepest intuitions about the nature of art. The argument belongs to the Italian Idealist Benedetto Croce. It was borrowed by the English philosopher R.G. Collingwood in formulating his celebrated distinction between art and craft, according to which craft is a means to an end and must therefore be conducted according to the rules laid down by that end, whereas art is not a means but an end in itself, governed by no external purpose. But since art is also, for Collingwood, essentially expression, expression cannot be construed as the giving of form to separately identifiable feelings or ideas. The feeling must reside in the form itself and be obtainable exclusively in that form. If it were otherwise, art would be simply another kind of craft, the craft of giving expression to pre-existing and independently identifiable states of mind.

It was Wittgenstein who first pointed to the distinction between the transitive and intransitive senses of the term 'expression'. Obscurely, however, an awareness of that distinction underlay much of the 19th-century dissatisfaction with Romantic aesthetics. For the Romantic theory – according to which music was an expression of something, of the Idea (Hegel), of the Will (Schopenhauer), of 'intuitions' (Croce) or of feelings (Collingwood) – seems to try to have it both ways, saying that there is indeed something expressed by music, something which would perhaps explain the value of music, and yet, at the same time, refusing to allow that this thing could be identified except in terms of the particular piece of music that embodies it. In other words, it seems to want artistic expression to be both transitive and intransitive at once. In doing so it comes close to self-contradiction. In reaction to the Romantic theory Edmund Gurney attempted to re-establish the view of musical expression as essentially intransitive, and indeed as equivalent to the critic's or the teacher's concept. He wrote (1880, p.313):

> we often call music which stirs us more *expressive* than music which does not; and we call great music *significant*, or talk of its *import*, in contrast to poor music, which seems meaningless and insignificant; without being able, or dreaming we are able to connect these general terms with anything expressed or signified.

Gurney went on to emphasize the teacher's concept of expression, arguing that one does not look for passion in music in order to know how it is to be played; an understanding of expression is constituted by a desire to play in this way or that way, and it is that which must be taught. Such a thought comes close to a view that may (with some hesitation) be attributed to Wittgenstein: the view that a theory of musical expression is primarily a theory of the understanding and appreciation of expressive music.

4. Expression, understanding, emotion. It seems wrong to imagine that one could give an account of meaning in language while saying nothing about understanding language. Similarly, to follow Wittgenstein, it would be wrong to give a theory of expression in music which was not a theory of understanding musical expression; and that requires a total theory of understanding music. There is an essential connection between grasping the expression of a passage and understanding the passage, and, in a performer, 'understanding' means 'playing with understanding'. A consideration of what that involves entails, for example, considering what it would be to play the violin theme of Bach's aria 'Erbarme dich' (ex.5) with understanding. A player who understands puts the right emphasis on the slide at the beginning of bar 1, lingers just slightly on the D, perhaps leaves a breath at the end of the second bar. Such a player does not necessarily possess knowledge of some emotion, intention or idea that the music is purporting to communicate. The player's knowledge is essentially a practical knowledge, not a species of theoretical insight. A grasp of expression is no more than part of the complex activity of understanding music, an activity that has as its aim not the insight into particular states of mind but rather the performance and enjoyment of music.

Ex.5



Such a view of musical expression accommodates readily the sense, which many people have, that there is never only one way of describing musical expression, that every piece is open to new interpretation, and that no critic can fix for all time the meaning or expressive value of a particular musical work. For there will be, on this theory, as many 'expressions' to a piece of music as there are ways of understanding it, and just as a present-day way of understanding the Bach example need in no way correspond to the way in which it was understood by his contemporaries, so also may the 'expression' that the music wears today differ from that which was familiar to listeners in early 18th-century Germany.

However, despite all the scepticism that has been heaped on Romantic aesthetics, the popular view remains essentially that of Rousseau and Diderot: music evokes emotion because it expresses emotion. Music is the middle term in an act of emotional communication, and it is by virtue of that role that music acquires its value. Nor is this view – which involves a commitment to a transitive theory of expression – the exclusive property of Romanticism. It was foreshadowed, for example, in the *Musurgia* of Athanasius Kircher (1650), and to a certain extent even earlier in the works of Zarlino and Galilei. Moreover, while the influence of French 18th-century thought is certainly apparent in Romantic music, it could hardly be said that any true break in the actual practice of composition was brought about by these theories. Whatever might provoke descriptions of Beethoven's late quartets in terms of the expression of feeling must surely provoke similar descriptions of the music of Josquin, Victoria or Dowland. And there is ample evidence that in all ages composers themselves have wished to characterize their music in mental and emotional terms. This we can see, for example, in the titles given by Lully, Couperin and Rameau to their keyboard pieces, or in the letters of Mozart and Beethoven; even Bach is said to have admired Couperin for the 'voluptuous melancholy' of his themes. Of course, there have been exceptions. The most notable was that great devotee of the 'classical', Stravinsky, who regarded the treatment of music as expression as nothing short of a conspiracy to subvert true musical values by measuring music against a standard extrinsic to its aims and inspiration. But Stravinsky, eloquent as he was, did not succeed in establishing his view of the total autonomy of musical practice, and his severe 'classicism' sorts ill with the deeply expressionist tendency of 18th-century aesthetics, the aesthetics of that period when music, according to Stravinsky, existed in its purest and least adulterated form.

5. CRITICISM, ANALYSIS. Can the popular view answer the challenge in §4? That is, can it be incorporated into an acceptable theory of musical understanding? If not, then it will lead to a concept of expression that plays no part in the appreciation or evaluation of music, a concept that is musically irrelevant.

In fact, musical criticism may provide an understanding of music and yet never mention expression. Consider, for example, the criticism of Tovey, the thematic analysis of Réti, or the structural analysis of Schenker and his school. Such criticism and analysis leads to understanding by drawing attention to musical relations, thematic similarities, or, in the case of Schenker, a 'deep structure' which allegedly generates the musical surface. It is true that structural criticism may also refer to the 'mood' of a piece; and it is also true that, since the work of Tovey and (more recently) Charles Rosen, critics will describe the structural axioms of Classical music in 'dramatic' terms. However, each of those ideas seems rooted in a firmly intransitive notion of musical significance. The 'mood' and the 'drama' are there, in the notes, and cannot be described in terms extraneous to the musical movement. Among the works of Romantic criticism, the most valuable passages are not those where the critic attempts to diagnose an emotional state but those where he reflects on musical structure. And surprisingly, not only in E.T.A. Hoffmann, but even in Wagner, emotional diagnosis is only a part, and often a very small part, of the critical description.

But the argument is inconclusive. There has been important musical criticism of a wholly expressionist nature: perhaps Kierkegaard's long essay on *Don Giovanni* provides the most striking example. Moreover, it could be that the relative silence of critics on the subject of emotion merely reflects the truth of another Romantic dogma – that emotions are in any case difficult to describe in words, and are more properly the subject of manifestation than analysis.

There are further difficulties for the popular view. The first, though not serious, deserves mention on account of its frequent occurrence in the literature. To speak of music as expressing states of mind might seem to imply that those states of mind must be attributed to the composer, in which case the judgment becomes open to refutation from the facts of the composer's life, facts that would normally be considered irrelevant to an understanding of the music. (Thus it would be wrong to describe the first movement of Mozart's Symphony no.41 as an expression of joy when we come to learn how unhappy the composer was at the time of writing it.) Such an objection would be misguided. Dramatic poetry, for example, is bound to be expressive of emotion in some transitive sense, and yet it would be absurd to say that it expresses the emotions of the poet. We cannot think that Shakespeare shared the sentiments of Iago or Racine those of Phaedra. In dramatic poetry the words express the imagined feelings of an imaginary character, and the poet attempts to create for his audience both the feeling and the personality who suffers it. Why should the same not be true of music?

A more serious objection may be found among the many relevant points raised by Hanslick. This objection asks: what are the objects of the feelings expressed by music? Most forms of art said to express emotion are also representational: they describe, depict or refer to the world. It is indeed difficult to see how emotions can be expressed in the absence of representation. For every emotion requires an object: fear is fear of something, anger is anger about something, and so on. Any attempt to distinguish emotions one from another must be in terms of their characteristic objects and in terms of the thoughts that define those objects. It would seem to follow that an artistic medium which, like music, can neither represent objects nor convey specific thoughts about them is logically debarred from expressing emotion. Such was Hanslick's argument, and it is marked, like the rest of his short but influential treatise, by a philosophical seriousness and competence that have few rivals in the field of musical aesthetics. It is the inability of music to describe and represent the world – its narrative incompetence, as it were – that has most of all given rise to misgivings over the concept of expression in music, misgivings seldom felt in the discussion of poetry or representational art. For, when the objection is made, that the feelings conveyed by music can never be put into words, and so no serious agreement can ever be reached as to their quality or nature, the point is really that, since nothing can be said about the objects of musical feeling, nothing can be said about the feeling itself. To say, as Mendelssohn did (letter of 5 October 1842), that musical emotion is indescribable because it is too precise for words, is not an answer to Hanslick's objection. Precision of emotion is always and necessarily consequent upon precision of thought. In

other words, a precise emotion requires a precise situation, and that in turn requires a precise representation. Moreover, the complementary view – espoused by Mahler when he asserted that the need to express himself in music, rather than in words, came only when indefinable emotions made themselves felt – risks once again a return to the intransitive notion of expression: how can one distinguish music's having an indefinable 'expression' from its being mysteriously related to an indefinable thing?

6. LANGUAGE, REFERENCE, INFORMATION THEORY. It is perhaps an awareness of this last difficulty that has led musical theorists to seek for ways of construing music as a vehicle of discursive thought. The most popular suggestion has been to interpret music as a language. Among those to have attempted such an interpretation is Deryck Cooke, who drew up a kind of 'lexicon' for classical music, citing examples of correspondences, persisting over a prolonged period of musical history, between particular shapes of phrase and particular kinds of expression. In terms of this musical lexicon he offered interpretations of entire movements, interpretations which attribute a narrative development to the music and offer a continuous 'meaning' to the movement as a whole. Such a theory is open to serious objections. For example, it is not clear how one is supposed to discover that the descending minor triad signifies, as Cooke says, 'a passive sorrow'. The examples given suggest that the connection be discovered through the study of vocal music, by understanding a common reference in the accompanying words. In that case, one may object, the rules of 'meaning' are derived extraneously, and not from any linguistic capacity of the music. It may be that the descending minor triad is appropriate to the setting of certain feelings; but does that relation of appropriateness have to be described in linguistic terms? After all, black is the appropriate colour to wear at a funeral, burgundy the appropriate thing to drink with roast duck, anger the appropriate response to an insult. Does every human practice, then, amount to a language? To accept that would be to remove from the idea of language everything that is distinctive of it. In particular, meanings can be assigned to the words of spoken language only because what is said can be interpreted in terms of the true and the false. But the concepts of truth and falsehood, even on Cooke's view, are not properly attributed to music. Some such objection can be raised against philosophers (the most striking example among contemporaries being Nelson Goodman) who have attempted to describe the 'language' of art in terms of such concepts as reference or denotation. There are powerful arguments, derived from Frege, which tend to show that, if the connection between reference and truth is severed, then it is not reference in any genuine sense that is being discussed. William Crotch had some inkling of Frege's insight when, writing in 1831, he complained that music could not be a language since, if it were so, it would have to be a language without substantives – a language, therefore, in which nothing could ever be said.

Perhaps, however, music could be interpreted in some such way, as a language just in the sense that English is a language, a system of signs which both refers to objects and describes them. It would still not follow that music – as commonly understood – is an expressive idiom. In other words, the objection of §4 remains. For until the kind of understanding proper to actual musical experience can be shown to be already and intrinsically an understanding of music as a language, it will not be clear how the possibility of a linguistic interpretation enables one to appreciate, as a part of musical experience, the expressive character of works of music. The listener could find the music beautiful, and understand its character as art, and yet not dream that it is also a code that could be given independent meaning. Nobody has yet shown that ordinary musical understanding is linguistic in form, and it is doubtful that it could be shown.

Some philosophers have attempted to develop notions of reference which allow for the possibility of 'reference without description', in other words which break the connection between reference and truth. One such is Susanne Langer, who attempted to generalize the 'picture' theory of meaning given by Wittgenstein in the *Tractatus* to cover the special kind of meaning characteristic of musical works. Music, for Langer, consists of 'non-discursive' or 'presentational' symbols; it stands in direct logical relation to human feelings while at the same time saying nothing about them. This theory has been criticized, not only because the 'picture' theory of meaning has been thought (by Wittgenstein himself among others) to be fundamentally mistaken, but also because it seems that no theory of meaning could admit, as Langer wishes to admit, the possibility of a medium in which reference occurs continually but description never. Furthermore, in common with many philosophers who have discussed these matters, Langer assumes a view of the emotions as private, introspectible states of mind, consisting essentially of 'dynamic' episodes of an internal nature, which seems inconsistent with the acceptance of the general belief that an emotion is a motive to act, based on a perception and understanding of the world. One's emotions no more consist in internal tremors and fluctuations than do one's beliefs, intentions or desires (on this point see, for example, Ryle).

The failure of the linguistic view of music might seem to spell the doom of the transitive theory of expression. But there is another transitive view which attempts to escape the consequences of the objection attributed above to Hanslick. This view asserts that music expresses thoughts and emotions, but that such thoughts and emotions are 'purely musical'. In other words, it asserts that the emotions or thoughts expressed by music cannot be characterized independently. In listening to music, the tensions, resolutions and developments that are characteristic of music are experienced, and while music has an effect on the emotions it is an effect that is peculiar to it and of which it is the sole proper object. Such a view will of course be merely empty until some means are found of describing the musical 'thought'. Those drawn to the view have therefore attempted to give general theories of musical tension, and of the significance of tension in music, so as to be able to describe the logic of musical development and its emotional significance. A notable example is Hindemith; but perhaps the most ambitious attempt in this area has been that of Leonard Meyer, who has sought to characterize the meaning of music in terms of 'information theory', that is, in terms of the general theory of the predictability of successive phenomena. A musical event has meaning, according to Meyer, because it points to and makes us expect another musical event. The more predictable a particular note, for example, then

the higher its 'redundancy', and the lower the tension that it adds to the musical line. By the analysis of redundancy, Meyer hoped to describe the progress of musical emotion, relating emotion to the development of tension in the musical structure.

While such a theory has an ingenious aspect, it is hard to know what it proves. Meyer's account of 'emotion', like his theory of 'meaning', depends on premises that many philosophers would wish to reject. The least that can be said is that Meyer does not make it clear why such terms as 'expression' and 'emotion' should be used in describing the movement of the musical line. It may be an interesting fact that, looked at in one way, the 'redundancy' of classical music tends to maintain a certain constant figure; but that does not reveal anything important about ways of understanding classical music.

7. CONCLUSION. A return to the intransitive concept of expression does not dispose of the philosophical difficulties. Consider again the example of a face. A face can be said to bear an expression, in the intransitive sense, only, surely, because it sometimes expresses (transitively) the states of mind of its owner. It is because the face is the sign of independent thoughts and feelings that it can be called an 'expression' at all. Can the same be said of music? The considerations discussed seem to imply that it cannot. But what, then, entitles one to describe music as having expression even in an intransitive sense? If it has no expression in any sense, it is difficult to explain the role of music in song, dance and drama, or to explain such remarks as that of Saint-Evremond, who asserted that Lully's operas were successful because their composer 'knows the Passions and enters further into the Heart of man' than the writers of the librettos. What Saint-Evremond said is clearly true; and it is evident too that much can be learnt about the 'passions' and about the 'heart of man' from music, as from poetry, painting or prose. Until there is an adequate theory of musical understanding it will not be possible to show how that can be.

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NANCY KOVALEFF BAKER (I, 1), MAX HALLE PADDISON (I, 2), ROGER SCRUTON (II)

Expressionism. A term applied to prominent artistic trends before, during and after World War I, especially in the visual arts and literature in Austria and Germany. By analogy it may apply to music of that time, or more generally to any music, in which an extravagant and apparently chaotic surface conveys turbulence in the composer's psyche.

1. Definitions. 2. The term. 3. Meaning. 4. Application. 5. The end of Expressionism?

1. DEFINITIONS. In a narrow sense Expressionism in music embraces most of Schoenberg's post-tonal, pre-12-note output – that of his 'free atonal' period, roughly from 1908 to 1921. Certain works from this time by his pupils Berg and Webern also qualify. This 'pure' Expressionism communicates as a kind of psychogram (Einstein, 1926); its musical language takes Wagner's chromatic melos and harmony as its starting-point (notably Kundry's music in *Parsifal*) but largely avoids cadence, repetition, sequence, balanced phrases and reference to formal or procedural models.

The term is often used more broadly to include other music from the same period with shared characteristics. Indeed, it is almost impossible to frame a definition of musical Expressionism in terms of style or aesthetic which would include the 'central' free-atonal music of the Second Viennese School and exclude near contemporary works by Mahler, Skryabin, Hauer, Stravinsky, Szymanowski, Bartók, Hindemith, Ives, Krenek and others. Furthermore, a number of important stage works of the 1920s, especially some by Weill, Hindemith and Krenek, have proved problematic to commentators because they retain strongly expressionistic textual and visual aspects while their musical language has moved on to different aesthetic principles.

A still broader application of the term, especially in the adjectival forms 'expressionistic' and 'expressionist', is in common journalistic use, often implying disapproval, denoting music of almost any era in which intense self-expression appears to override demonstrable coherence and to flout convention.

2. THE TERM. The word 'Expressionism' appears sporadically in late 19th-century English commentaries on the visual arts, but in its current art-historical and aesthetic sense it was coined in 1909 by the English art critic Roger Eliot Fry, to form a contrast with the passivity of IMPRESSIONISM (Werenskiold, 1981). By 1911 it was established in Germany and applied to the French *fauves*, headed by Matisse. Almost immediately its application widened to include virtually all contemporary non-traditional painting. In the same year it appeared in discussions of contemporary German literature, especially poetry, again in explicit contrast to Impressionism. From 1914 it gained a more restricted application to contemporary Austro-German visual art, and it became retrospectively attached to the communities Die Brücke (Dresden, 1905–13) and Der Blaue Reiter (Munich, 1911–14).

Although isolated, less formal, early uses have been traced (Troschke, 1987), it was not until 1918 that the term was applied in discussions of music, in the first instance by Heinz Tiessen (published 1920), and a little later by Arnold Schering (1919). This came about through lectures given in German literary societies, though at this stage analogies with painting were just as important as those with literature. Initially the word was coined in a general sense to supplant its German near equivalent 'Ausdrucksmusik', and emerged in discussions about the aspiration of all the arts to the supposedly non-referential, purely expressive, condition of music, an aspiration reinforced by a concurrent upsurge of interest in the psychology of the unconscious. Some writers on music used the concept of Expressionism as a reminder that music too should, in effect, aspire to its own condition, by throwing off extraneous impulses, whether from the other arts or the humanities, which were threatening to debase it. Soon Expressionism became co-opted as a slogan for or against modern music in general, and a war of words was waged around it in 1920–21 in the periodicals *Allgemeine Musikzeitung* and *Melos* – the first of many debates about its 'healthiness'. Paradoxically, most of the now accepted classics of expressionistic music were hardly known until the late 1920s, nearly 20 years after their composition, by which time the intellectual drive that had given rise to them had already been supplanted by less individualistic impulses. Though many composers continued to write occasionally in something resembling an expressionist manner, the eruptive immediacy of pre-war Expressionism was never recaptured.



1. Cover, designed by Vasily Kandinsky, for the 'Almanach der Blaue Reiter' (Munich, 1912), which included music by Schoenberg, Berg and Webern

Attempts to define Expressionism in music have always thrown up more questions than answers. But this slipperiness may be salutary if it reminds us that the terms of musical aesthetics are necessarily fluid and ill-defined. At least Expressionism is a term never likely to be used over-confidently.

3. MEANING. In 1933 the main section of the *Oxford English Dictionary* did not include 'Expressionism', though it gave the noun 'expressionist', defined as 'an artist whose work aims chiefly at "expression" '. The supplement defined Expressionism as 'the methods, style, or attitude of expressionists, esp. in artistic technique', citing a succinct and resonant definition: 'Expressionism . . . is a violent storm of emotion beating up from the unconscious mind' (MacGowan and Jones, 1923). Practically every early discussion of Expressionism has stressed its provenance in the world of the unconscious, and the word seems to have met the need for a neat epithet for the new spiritual and artistic freedom so ardently acclaimed by artists and critics from the turn of the century on.

This 'inner reality', as Kandinsky was fond of calling it, was associated in the expressionists' minds with 'truth', a truth that demanded emancipation from the 'lie' of convention and tradition. Schoenberg's version of the same fundamental idea, with its roots in Greek philosophy and a prolific flowering in 19th-century German idealism, set 'truth' as a principle opposed to the cult of 'beauty' in post-Wagnerian music. It was in this sense that Schoenberg claimed his 1908–9 song cycle *Das Buch der hängenden Gärten* broke with previous aesthetic norms: the work is one of his earliest commonly regarded as expressionist.

An important corollary of this attitude to 'truth' was the emphasis placed on inner compulsion, which supposedly rendered redundant any criticism on grounds of professional skill, beauty or indeed traditionally accepted values of any kind. Schoenberg could thus justify his amateur paintings, many of them from his years of personal crisis in 1908–11, which communicate by virtue of strength of inner vision rather than refinement of painterly technique. In his music he could already take technical accomplishment more or less for granted, but, in parallel fashion, he now felt emboldened by his inner vision to cast off most means of support from traditional musical language. He summed up his attitude in 1910 with the maxim 'Art comes not from ability but from necessity', which was something of a commonplace at the time, and which was influentially promulgated by Paul Fechter in the first book-length study of Expressionism (1914).

Musical Expressionism was fostered by the intense intellectual atmosphere in turn-of-the-century Vienna, a city summed up by Karl Kraus as 'an isolation cell in which one was allowed to scream' (quoted in A. Comini: *Gustav Klimt*, New York, 1975, p.13). Indeed, the scream was a central expressionist topos, the outer manifestation of inner suffering: 'Man cries for his soul, the whole era becomes a single cry of pain. Art too cries, into the deep darkness, it cries for help, it cries for spirit: that is Expressionism' (Bahr, 1916). Essential to the artistic projection of such experience was the shunning of inherited conventions as false comforters. Precisely where the border lies between extensions of tradition and its destruction can never be defined, and Expressionism's distinctive features of distortion and exaltation can also be identified in much Austro-German late Romantic art. Nevertheless it is widely agreed that expressionists crossed this border, whereas *Jugendstil* artists such as Klimt and late Romantic composers such as Strauss, Schreker, Zemlinsky and Rudi Stephan turned back.

This crossing of borders is inevitably perceived, though it may not always have been so intended, as anti-establishment in tone, in particular anti-bourgeois. The expressionists 'proclaim the universality of suffering in transcendent negation of the professed values of their society' (Schorske, 1980). As such, musical Expressionism was either celebrated for its truthfulness to inner realities, by Hegelian, sociologically minded commentators such as Adorno, or stigmatized as 'unhealthy', generally by lesser-known critics. The anti-bourgeois element and the emphasis on inner transformation could lead expressionists to either political extreme in the ideologically charged world of the 1920s. Most inclined to the left, but Paul Joseph Goebbels, later to become Hitler's propaganda minister, was also a self-proclaimed expressionist. At the same time, however, the overt politicization of the arts was supplanting the individualism which had been at the heart of pre-war Expressionism.

In literature, Expressionism's disdain for concrete meaning and narrative meant that it flourished in poetry and theatre rather than in the novel (Sokel, 1959). This disdain came naturally to music. Indeed, many composers and writers recognized the broad aesthetic problem that music by most definitions was already expressionist in its essence, and that expressionist music was therefore something of a tautology. Not surprisingly, then, composers rarely used the word and almost never proclaimed themselves expressionists. In music, even more than in literature and the visual arts, Expressionism was 'not a school, . . . [but] a state of mind which . . . has affected everything, in the same way as an epidemic' (Richard,



2. *Title-page, designed by Lovis Corinth, of the first edition of the vocal score of Richard Strauss's 'Elektra' (Berlin: Adolph Fürstner, 1908)*

1978). In 1919 Schoenberg had wondered whether he should devise an expressionistic programme (Troschke, 1987). But in 1928 he noted that while works of his like *Die glückliche Hand* were called expressionistic, he himself preferred to refer to the 'Art of representing inner occurrences'. In 1932 he essayed a more elaborate definition in his Frankfurt Radio talk on his Four Orchestral Songs op.22: '*Thus, and not otherwise*, did so-called Expressionism arise: that a piece of music does not come into being out of the logic of its *own* material but guided by the feeling for internal or external processes, bringing these *to expression*, supporting itself on their logic and building on this'.

4. APPLICATION. Though surface elements of Expressionism are traceable in much of Schoenberg's early work, it was a long time before he was composing in such a way as to exemplify his own definition. A watershed in his output is the Second String Quartet of 1907–8, whose four movements become progressively more emancipated from traditional late Romantic language and form. The introduction to the finale, in free-floating chromaticism representative of the soprano's words 'I feel the air of another planet', is sometimes taken as the first true atonal music, though the coda eventually resolves, somewhat factitiously, to an F♯ major tonic. The voice-writing in the preceding slow movement is expressionist at a gestural level, in its extended range, angular contours and chromatic freedom; yet this movement is strictly constructed using five thematic cells, themselves all focussed on notes of the E♭ minor triad. Here is an early example of the symbiosis of anarchy and control, and of atonality and late Romantic harmony in expressionist music. The anguished tone of this quartet is generally assumed to reflect Schoenberg's state of mind following his wife's elopement with the painter Richard Gerstl and the latter's subsequent suicide when Mathilde returned to Schoenberg. In fact much expressionistic music can be shown to have arisen in response to overwhelming personal crises (Crawford and Crawford, 1993).

1909 was Schoenberg's expressionist *annus mirabilis*, the highpoint being *Erwartung*. The story of this one-act monodrama – that of a woman searching for her lover in a forest at night, finding his dead body, and in the course of her dementia virtually confessing to his murder – is again understandable on one level as a kind of personal catharsis. Schoenberg composed the music in a torrent of inspiration in 17 days, barely enough time to write down the notes of the extremely dense and refined score. The musical language is quintessentially expressionist in its avoidance of repetition and denial of stability in all parameters, including tempo. Harmony is chromaticized to the point where it forms a more or less static backdrop, in a constant state of flux and only occasionally falling back on more tonally reminiscent formations when the woman is in a state of emotional regression. By contrast, more immediately active elements are to be found in the texture, which is polarized between paralysis and anxious hyperactivity (Adorno, 1949). Initially the texture closely shadows the text in its flux between relatively impressionist and expressionist styles; later it takes on more autonomous, form-shaping power.

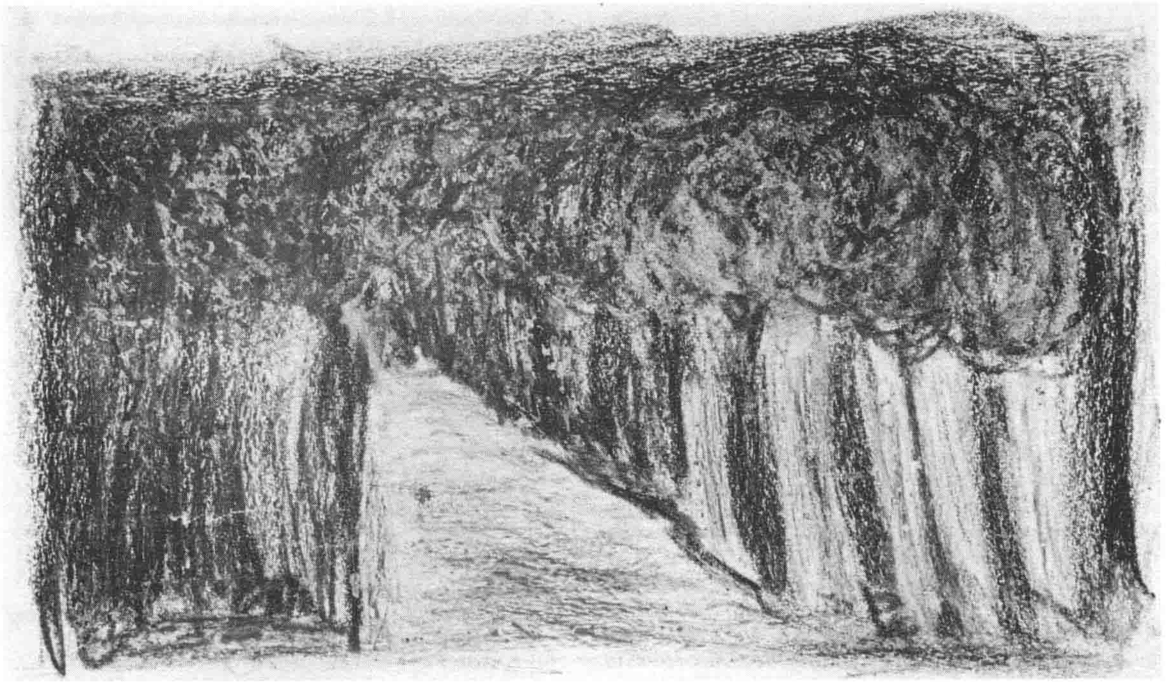
Further central expressionist compositions from the same year are Schoenberg's violently eruptive Piano Piece op.11 no.3 and the first and last of his Five Orchestral Pieces op.16. These co-exist, however, with more euphonious late Romantic lyrical studies and more strictly composed or impressionist ones, confirming that even in this arch-expressionist phase Schoenberg was never far removed from late Romantic instincts.

The alienated figure of the artist becomes the subject of his next stage work, *Die glückliche Hand*. The tableaux that symbolize the central character's inner turmoil are influenced by the expressionist dramas of Kokoschka and Strindberg. However, the large-scale structural framework represents a significant move away from the stream-of-consciousness style of *Erwartung*.

Although Berg was fanatically devoted to *Erwartung* and heavily influenced by its musical language, expressionist impulses in his music had to compete with his instincts for a sensuously beautiful surface and a selfconsciously concealed constructivist core. His comparatively aphoristic and atypical Clarinet Pieces op.5 are cited by Adorno (1982) as his only true expressionist work, though the surrounding works (the *Altenberglieder* op.4 and the Three Orchestral Pieces op.6) also have strong claims. The success of his first opera, *Wozzeck*, from 1925 on helped popularize Expressionism; but that very success was a symptom of the opera's sensational and ultimately consoling aspects, which fall outside the stricter definition of Expressionism.

Webern's music, by contrast, having been close to the spirit of Schoenbergian expressionism around 1909–13, became increasingly constructivist on the surface and increasingly concealed its passionate expressive core. This represented one of several possible routes away from Expressionism.

5. THE END OF EXPRESSIONISM? Expressionism flourished at the end of an era that had systematically



3. Sketch by Schoenberg for the setting of his monodrama 'Erwartung'

emancipated itself from patronage. 'The idea that the true purpose of art was to express personality could only gain ground when art has lost every other purpose' (Gombrich, 1950, p.398). By the same token the movement tottered as soon as artists began to realize that their autonomy had been bought at the cost of their own impotence and their audience's indifference. Exhilaration in freedom gradually gave way to a bad conscience over relevance.

Kandinsky had noted the socio-political dimension in the rise of Expressionism: 'When outer supports threaten to fall, man turns his gaze from externals in onto himself'. When, however, the outer supports actually did fall, with the calamity of World War I, the overriding priority seemed to be to create new, more reliable supports. The inner psychic processes of alienated, suffering, hypersensitive artists hardly seemed to qualify.

There was a more banal reason for the demise of Expressionism. As Georges Braque put it, 'you cannot remain in a perpetual paroxysm' (Richard, 1978). Moreover, each of the arts found itself in a crisis of technique. In music the effective taboos on inherited form and on the bases of formal construction (not only tonality but repetition, sequence, homogenous timbres, patterning of any kind) left Schoenberg without musical means for creating large pieces. He was temporarily confined either to aphoristic outbursts (the incomplete chamber orchestra pieces of 1910 being the most extreme example) or to structures predicated on texts. The way out of this *impasse* was necessarily a way out of Expressionism. More subtly, as Adorno noted, the conscious negation of traditional means and of confinement to any style involved principles of selection which paradoxically led back to style and thus again to self-destruction; hence his characterization of musical Expressionism as an 'unstable chemical element'.

Schoenberg's quest was increasingly for a musical language that would re-establish elements of comprehensibility to replace the abandoned props of tonality. *Pierrot lunaire* had already combined examples of classically expressionist eruptive anarchy (no.14) with pieces whose expressionist gestures concealed tightly controlled motivic proliferation (nos.8, 17 and 18), and thereby pointed forward to 12-note technique. As Schoenberg moved in that direction he was moving too beyond the psychological truths of Expressionism to transcendent religious truths (notably in *Die Jakobsleiter*).

Some of the textural features and the violent discontinuity of Schoenberg's expressionist music survived in his initial 12-note works (for instance the very first, the Prelude of op.25) and returned from time to time in later works, such as the String Trio of 1946. The psyche and the intellect were never wholly incompatible to expressionists, because their central tenet was the exploration of inner processes at the expense of the senses and of any reference to the outside world: 'The World is out there . . . it would be absurd to reproduce it' (Kasimir Edschmid, cited in Richard, 1978, p.187).

By 1922 a growing number of voices could be heard claiming that Expressionism was more part of the problem than the solution. Former supporters of musical Expressionism, such as the young but already influential critic Hans Heinz Stuckenschmidt, were lamenting its excesses, which seemed the more egregious for the new modesty of means favoured by the postwar Zeitgeist. Alongside Germany's revulsion against rampant individualism, other forces were gathering. Parisian intellectuals, spearheaded by Cocteau in his *Rappel à l'ordre*, had been advocating a return to Apollonian order and a wholesale rejection of Romanticism and its satellite movements. The German variety of this trend crystallized into NEUE SACHLICHKEIT, a form of neo-classicism that retained a squared-off version of expressionist mannerisms within a more sober aesthetic outlook.

One outward sign of the new ethos was the cultivation of parody. Here again *Pierrot lunaire* was an early example, but in the 1920s not even the once-sacrosanct suffering artist was immune. In Krenek's *Jonny spielt auf*, the first words sung by Max, an effete composer, are 'Du schöner Berg'. This one phrase neatly sends up all three members of the Second Viennese School, including the mountain-loving Webern.

After World War II it was the neo-classicism of the 1920s and 30s that in turn fell under a taboo, this time pronounced by the shrillest voices of the central European avant garde; on the other hand any art movement that had been stigmatized by the Nazis, such as Expressionism, was sympathetically reconsidered. Expressionist music was reincarnated, either in fairly pure post-Schoenbergian guise (Henze) or fused with post-Webernian serial controls (Boulez). Maxwell Davies showed the continuing potential of expressionist gestures to revitalize music theatre, as did Rihm and Zimmermann in German opera. Now even more than before, however, Expressionism was only one among many competing trends and could hardly claim to be a leading force.

In its least intellectualized form Expressionism from the mid-1950s on has supplied many composers east of the former Iron Curtain with a non-élitist, ready-to-serve musical dissidence, which has allowed audiences to read their own social agony into the music; but with few exceptions (such as the best works of Schnittke) it has been applied in these countries with a naivety of technique which makes it difficult for Western audiences to respond without embarrassment. At the other intellectual extreme Expressionism lives on in the work of, for example, Finnissy. Perhaps its most valuable legacy has been as a vital ingredient in an internationally communicative, progressive style, less militantly dehumanized than the 1950s avant garde yet still untainted by proximity to the entertainment industry. In this sense Expressionism has been embraced by countless composers. As an onomatopoeia of the emotions, as a subversive corrective force to complacency or academicism, musical Expressionism seems likely to live on and reappear in limitless, unforeseeable new guises.

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DAVID FANNING

Expression marks. *See* TEMPO AND EXPRESSION MARKS.

Expression piano [semi-reproducing piano]. An electrically driven PLAYER PIANO which is capable of automatically producing limited degrees of expressive effects in imitation of a 'human' performance. Further refinements led to the development of the REPRODUCING PIANO.

Exsequiae. *See* NENIA.

Exsultet. *See* EXULTET.

Extemporization. *See* IMPROVISATION.

Extension organ. 20th-century term for an organ in which the principle of 'extension' (making one row of pipes available at different octave or overtone pitches) is applied to a major degree. Praetorius (*Syntagma musicum*, ii, 1618, 2/1619/*R*) drew a table-positive in which the chest of a single row of pipes was so grooved and palletted that it could supply each key with three tones (2′, 1⅓′ and 1′); a few larger examples are known to have been made over the next two centuries or so, but clearly the non-mechanical actions of the late 19th century gave greater opportunities for the system, since they made it easier for key-action and chest-construction to be designed for this purpose. Audsley (*The Art of Organ Building*, 1905) used the terms 'borrowing' for a rank extended beyond the keyboard compass in order to make it available at another octave (e.g. 116 pipes could provide stops at 32′, 16′, 8′, 4′, 2′ and 1′, each to a compass of 56 notes) and 'duplicating' for using a rank of pipes on two or more keyboards, manual or pedal, called 'communication' by English builders from about 1650 to 1800. Marcussen's organ at Siseby (Schleswig, 1819) used both systems; the electric 'unit organ' of 1930 took it a step further by giving each pipe its own action playable by any key desired. The principle is quite different from that of the COUPLER, which unites whole keyboards.

See ORGAN, §VI, 4.

PETER WILLIAMS

Extrasino (Sp.). *See* ORNAMENTS, §2.

Extravaganza. A hybrid word, derived from the English 'extravagance' but taking its ending from the Italian *stravaganza*, applied to works that depend for their interest on extravagant fancy of one kind or another.

It has been used for instrumental works that either deliberately violate the conventions of contemporary style or are designed in the spirit of burlesque or caricature (*see* STRAVANGANZA). Mozart's *Ein musikalischer Spass* K522 has been quoted as the classic instance of instrumental extravaganza. Stanford's *Ode to Discord* (1908) was an attempt to caricature the apparent liberties taken by composers of his day.

The term is also applied to a genre of light theatrical entertainment with music, a form of BURLESQUE, popular in England during the 19th century. The term and the genre may be said to have been invented by James Robinson Planché, who described it as 'the whimsical treatment of a poetical subject' as distinct from 'the broad caricature of a tragedy or serious opera, which was correctly termed a "Burlesque"'. Planché's most characteristic and significant extravaganzas were his fairy plays, beginning with *Riquet with the Tuft* (1836).

Extravaganzas tend to be less strongly bound to a model than burlesques and were often based on classical stories. Distinctions between the two genres were often subtle, if not arbitrary; but the best extravaganzas were characterized by more consistent stories rendered more delicately than in burlesque, and in some instances the music tended to be more highly developed. A 'Chinese Extravaganza' by Hale and Talfourd called *The Mandarin's Daughter* (1851) was one of many exotic extravaganzas and may well have influenced Gilbert and Sullivan in works like *The Mikado*. Gilbert used the term more than once as a subtitle, e.g. *Trial by Jury: an Extravaganza.*

For bibliography *see* BURLESQUE.

MICHAEL TILMOUTH/FREDRIC WOODBRIDGE WILSON

Exultet [Exsultet]. A lyrical prayer, chanted by a deacon once a year during the Easter Vigil, to bless the Paschal candle and to celebrate its symbolism. It is called *Exultet* (the first word of the text), *Laus cerei*, *Benedictio cerei* or *Praeconium paschale*.

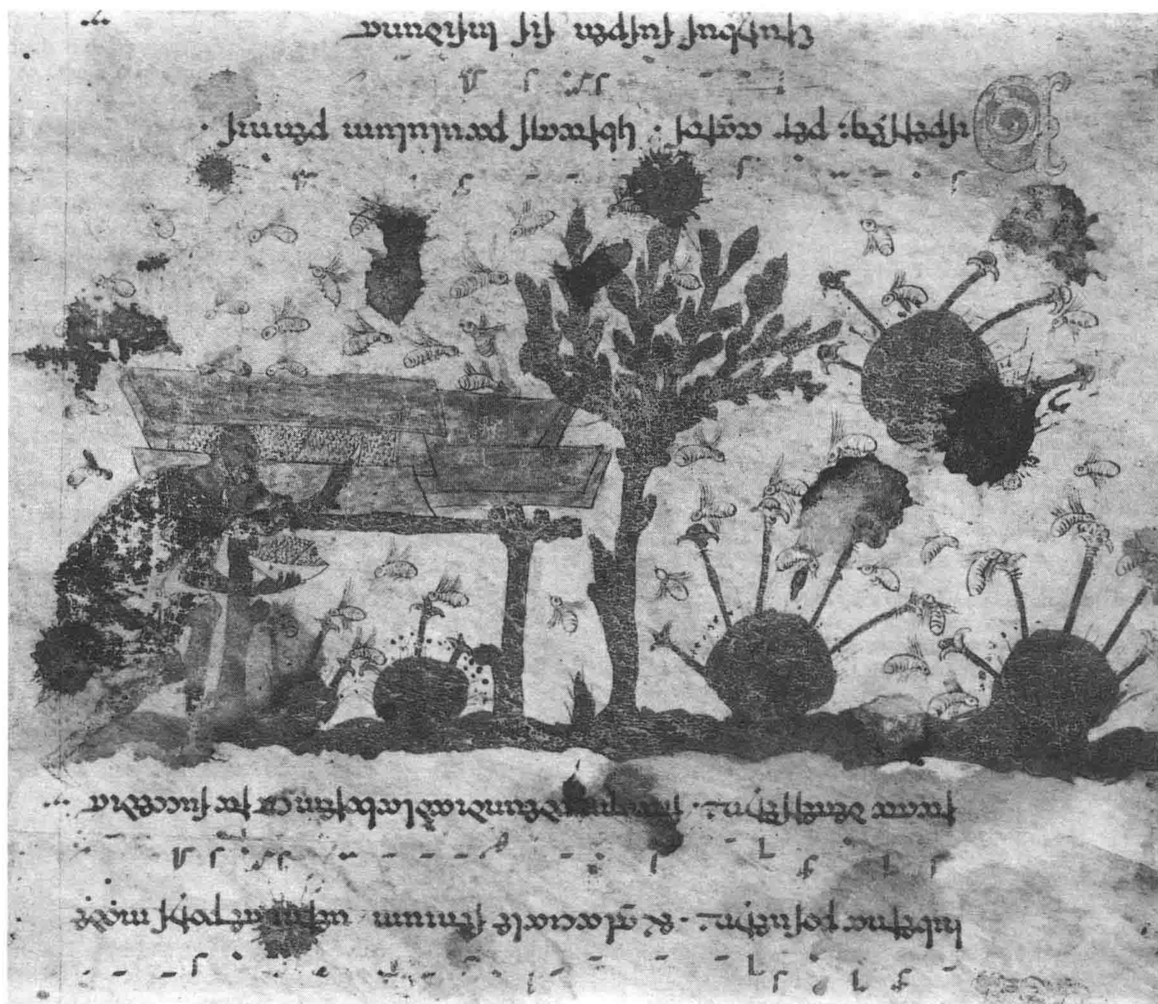
The text of the *Exultet* has formed part of the Roman rite from the Middle Ages, but its remote ancestry goes back to the ancient Gallican liturgy. It appears first in the *Missale gothicum* of Autun (8th century), and the *Missale gallicanum vetus* (second half of the 8th century). From there it passed into the Frankish Gelasian sacramentaries, then into the Gregorian sacramentaries; lastly it entered the Roman liturgy, like many other Gallican chants and rites.

In central and, especially, southern Italy, where the *Exultet* text was different from the Gallican version, the *Benedictio cerei* was inscribed on long rolls which the deacon placed on the ambo from which the Gospel was normally read in the Mass (see illustration). On these rolls the miniatures appear upside down, relative to the text, illustrating the themes celebrated in the *Exultet*: the night, the world, the crossing of the Red Sea, Christ's resurrection and so on

The literary structure of the *Exultet* falls into two distinct parts: the introduction, *Exultet jam angelica turba*, in an exhortatory style comparable to that of the invitatory or Preface which preceded prayers in the Gallican liturgy; then the Preface consecrating the candle, formerly improvised or composed by the deacon. The text of this Preface subsequently crystallized in different forms in different regions.

The introduction, *Exultet jam angelica turba*, seems to have originated in the 4th or 5th century. It was already known in Pavia in the time of Ennodius and it became obligatory in all those liturgies that had adopted the principle of a Preface to consecrate the Paschal candle. In it there are several expressions characteristic of the Gallican liturgies, such as the apostrophe *fratres carissimi* or the couplets *Rex aeternus* and *divina mysteria* (a faulty reading for *ministeria*). The concluding doxology of this invitatory introduces the opening dialogue of the Preface.

The Preface consecrating the candle begins with a set phrase normally found in the Gallican liturgies: 'Dignum et justum est, vere quia dignum et justum est'. In the Roman sacramentaries this became shortened to: 'Vere dignum et justum est', as in the other Prefaces. The text then treats the essential themes in lyrical vein; their exact treatment was formerly left to the discretion of the individual deacon. It was even permitted to use verse. St Augustine quoted three lines from a *Benedictio cerei* he had composed in his youth, when he was still a deacon,



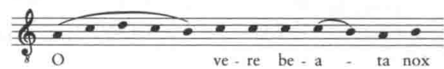
Exultet roll, Italian, 12th century, in Beneventan script and neumes (GB-Lbl Add.30337): the text appears upside down relative to the illustration which refers to that part of the text likening the chaste but fecund bee to the Virgin mother

and an Escorial manuscript contains a metrical benediction (see G. Mercati: *Un frammento delle Ipotiposi de Clemente Alessandrino: paralipomena ambrosiana, con alcuni appunti sulle benedizioni del cereo pasquale*, Rome, 1904, p.40) whose attribution to him rests, no doubt, on this quotation. The deacon had then to expand on the themes that naturally came to mind on Easter eve: the miracles wrought at the first Passover when the Jews were freed from their captivity in Egypt, and the redeeming work of Christ in atoning for the sin of Adam and freeing the faithful from the bondage of the Devil. In fact there are some differences between the ancient versions at this point: some stress Christ's redemption of the faithful, whereas others sing of the return of spring and the rebirth of nature; all, however, draw on the *Georgics* of Virgil, with his mention of the bees and their virginal manner of reproduction.

Borrowings from Virgil are, moreover, not limited to this theme, and are often introduced very skilfully, in a way that recalls the literary habits of St Ambrose. This fact, and certain idiosyncratic expressions, have led some literary critics, following Honorius of Autun, to attribute the composition of the Gallican *Exultet* to St Ambrose; but there is no solid evidence to support their theory. The similarities between the works of Ambrose and the *Praeconium paschale* may be explained by the simple fact that his writings form one of the general sources of the Gallican liturgy, which is made up of all kinds of borrowings. The similarities in style between the *Exultet* and Easter prayers in the Gallican rite, and the analysis of the biblical quotations (and so on) in the *Exultet* suggest merely that the composer of the *Exultet* was a member of the Gallican Church who was familiar with the writings of St Ambrose and Virgil, and who lived, no doubt, in the 6th century.

It is thus possible to reach fairly definite conclusions concerning the text of the *Exultet*. The question of the melody, however, is more complicated. If a single melody for the *Exultet* had been preserved in the traditions of different regions, musical criticism might be able, by analysis alone, to determine if it could be contemporaneous with the 6th-century text: this is, indeed, possible with the *Te Deum*, also Gallican in origin. But, in fact, several different versions survive for the introduction and sometimes even for the Preface of consecration.

According to a Roman-Frankish *ordo* of the 8th or 9th century, the deacon is required, after the dialogue following the introduction ('Dominus vobiscum. Et cum spiritu tuo. Sursum corda' and so on), to chant the consecration of the candle to the tone of the eucharistic Preface that opens the Canon of the Mass: *Inde vero [diaconus] accedit in consecrationem cerei decantando quasi canonem* (M. Andrieu: *Ordines romani*, Leuven, 1931–56, iii, 404, Ordo XXVIII). This pattern is followed in the vast majority of *Exultet* sources: the second, or consecratory part, is chanted as a solemn recitative. As in all recitatives of this type, this consists of an intonation, a recitation on one note and a final cadence. In longer phrases, an intermediary cadence followed by a second intonation interrupts the recitation on the single note. Naturally, this recitative is fitted to the text according to the rules of the cursus and of accentuation (see PalMus, iv, 171–96). The only departure from this basic musical scheme is found in the lyrical embellishment decorating the exclamation in admiration of the Easter night, as shown in ex.1. Occasionally, manuscripts give an even more extended development at this point.



This extremely simple recitative, identical with that of the eucharistic Preface, is, however, not universal. Some sources contain far more ornate melodies, with melismas at the intonations and cadences. Examples of these are to be found in *Exultet* rolls from southern Italy (PalMus, xiv, 390ff) and in printed missals from Spain, where the melody is adapted from the ornate recitative of the *Oratio Jeremiae*, read at the Office of Tenebrae on Holy Saturday.

In Milan, the melody of the Ambrosian *Praeconium paschale* is mixed: its introduction is chanted as a syllabic recitative, but its Preface is sung to a melody with embellished cadences. This is a unique tradition, both melodically and textually: in Milan, the *Exultet* Preface differs from the accepted text of the Roman Missal.

Although most sources of the *Exultet* thus present the second part, or Preface, as a recitative, identical with that of the eucharistic Preface, the melody for the first part, or introduction, varies considerably according to region. This observation is all the more surprising since it is precisely this 4th- or 5th-century introduction (held in common by all the churches) which adopted the custom of blessing the Paschal candle, whereas the Preface, which follows, is the variable element, textually speaking. Thus it is difficult to determine which of the three main types of recitative listed below is the earliest:

(1) A two-note recitative covering a major 3rd (C to E, F to A or G to B♭), with the recitation on the central note (D, G or A respectively); the upper note of the recitation is used for accentual decoration, and the lower note for the cadences. This very austere and sober melody was used at Lyons, Chartres, St Bénigne, Dijon, and a few of the Norman monasteries reformed by Guillaume de Volpiano, abbot of St Bénigne (*d* 1031).

(2) A melody covering a minor 3rd (D to F) found in most manuscripts from the west of France and those of the Cistercians. It is also found in Paris, but with accentual decoration on the G.

(3) The melody given in the *Missale romanum* of Pius V, which consists of two types of intonation (G, A–C, C and D–A, A, C) and two types of cadence, an intermediary cadence on the A and more important cadences on the E. The antecedents of this melody are to be found in manuscripts from Germany and north-eastern France, and above all in Anglo-Norman manuscripts. The *Exultet* melody was, however, rather more developed in the Salisbury rite than it was in Normandy (*GS*, pl.105). This melody, which had been adopted by the Dominicans and Franciscans, was introduced to Rome, probably in the late 1250s, in the official Franciscan *Missale romanum*; and even in an earlier Franciscan missal from Salerno (*I-Nn*, vi.G.38), from about the mid-13th century, the Beneventan melody has been deleted and replaced by a Norman melody. The Franciscan missal of the 1250s was the direct ancestor of the Roman missal of Pius V (1570), which includes the official Roman melody, now edited more accurately in *Officium et missa ultimi tridui majoris hebdomadae* (Solesmes, 1923).

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MICHEL HUGLO/THOMAS FORREST KELLY

Eybler, Joseph [Josef] **Leopold,** Edler von (*b* Schwechat, nr Vienna, 8 Feb 1765; *d* Vienna, 24 July 1846). Austrian composer. He received his first music lessons from his father, a choir director and schoolteacher in Schwechat. By the age of six he was able to perform a piano concerto for a visiting Viennese official, who recommended him for musical training to the choir school at the Stephansdom (where his distantly related cousins Joseph and Michael Haydn had studied). From 1776 to 1779 he also took lessons in composition from Albrechtsberger. In 1782 the choir school was temporarily dissolved and Eybler began legal studies at the university, but when a fire destroyed the home of his family later that year he was left without financial support, and had to earn his living as a musician. During several difficult years of apprenticeship Joseph Haydn helped him as a friend and teacher; in 1787 Haydn recommended three of Eybler's piano sonatas to the publisher Artaria. Eybler was also befriended by Mozart, who commissioned him to help coach the singers for the first performance of *Così fan tutte*. On this occasion Eybler experienced the intrigues of the opera house, which, he later confessed, determined him against a career as a theatre composer. Towards the end of his life Mozart came into even closer contact with Eybler, and seems to have greatly valued his honesty, modesty and devotion. Eybler later wrote: 'I had the good fortune to keep his friendship without reservation until he died, and carried him, put him to bed and helped to nurse him during his last painful illness' (*AMZ*, 1826). After Mozart's death his widow commissioned the completion of his Requiem to Eybler. However, after completing the instrumentation of large parts of the Sequence he was apparently hindered by respect and awe from continuing the 'Lacrimosa', and having added only about ten notes to the soprano part he gave up the task, which then passed to Süssmayr. He later presented the Court Library with those parts of Mozart's autograph which were still in his possession.

In 1792 Eybler was appointed choir director at the Carmelite church in Vienna, and then in 1794 went in the same capacity to the more famous Schottenkloster, retaining the post for 30 years. In 1801 he was also appointed court music teacher, possibly on the recommendation of Joseph Haydn and his special patroness, the Empress Maria Theresa. At her request Eybler wrote in 1803 his Requiem in C minor. It was perhaps the success of this work which led to his appointment in 1804 as deputy Hofkapellmeister under Salieri. In 1810 he was commissioned by the emperor to compose the massive oratorio *Die vier letzten Dinge*, the text of which Joseph Sonnleithner had originally written for Haydn.

With Antonio Salieri's retirement in 1824 Eybler succeeded him as Hofkapellmeister. His later conservatism is reflected in his refusal in 1825 to allow the performance of the mass in A♭ by Schubert (he afterwards remarked that he had found the work interesting but too difficult and not to the emperor's taste). In 1833 he suffered a stroke (ironically while conducting Mozart's Requiem) which left him unable to continue his duties at court. In his final years, which he spent with his family, he received numerous honours from foreign academic bodies, and in 1835 was raised to the nobility by the emperor.

Eybler's early works show throughout his attachment to traditional styles and his respect for Haydn and Mozart. His Requiem resembles in many respects the late works of Michael Haydn, though with fewer commonplace motifs and less routine repetition. The vocal parts are simple and easily performed, while the parts of the large orchestral setting are surprisingly independent and often technically demanding. *Die vier letzten Dinge*, though remarkably successful when first presented, is now largely forgotten, and probably rightly so, since its innate musical value only doubtfully justifies the great efforts necessary to perform it. Eybler's chamber music has attracted a rising interest, and several of these works have been reprinted. The string quintets deserve special mention for their particularly beautiful viola parts. His only opera, *Das Zauberschwert*, a *romantische Komödie* in three acts, was given at the Theater in der Leopoldstadt in 1802.

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unless otherwise stated, all works are in MS, and all prints were published in Vienna; for thematic catalogue, with fragmentary and lost works and with list of sources, see Herrmann (1976); suppl. in RISM A/II (1996)

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Orats: Die vier letzten Dinge (J. Sonnleithner), 1810, *Wn*; Die Hirten bei der Krippe, 1794, *Wn*, also arr. as cant.
Cants.: Dich Schöpfer sanfter Harmonie; Il sacrifizio; Die Macht der Tonkunst
Masses: Requiem mit Libera (1825); Messe zur Krönungs-Feyer ... der Kaiserin Carolina als Königin von Ungarn (Missa Sanctorum Apostolorum) (1826); 2. Messe de S Mauritio (1827); 3. Messe de S Leopoldo (1827); 4. Messe de S Ludovico (1829); 5. Messe de S Rudolpho (Missa S Josephi) (1829); 6. Messe de S Rainero (1831); Messe zur Krönungs-Feyer ... Erzherzogs Ferdinand ... zum Könige von Ungarn (1832); *c*26 others, mass parts, *Ws*
Grads: Tua est potentia (1826); Sperate in Deo (1827); Omnes de Saba venient (1827); Dies sanctificatus illuxit nobis (Viderunt omnes) (1829); Benedicam Dominum in omni tempore (1829); Non in multitudine est virtus tua Domine (1831); Domine Deus omnium creator (1832); *c*33 others, *Ws*
Offs: Domine si observaveris iniquitates (1826); Si consistant adversum me castra (1827); Reges Tharsis et insulae munera offerunt (1827); Tui sunt coeli et tua est terra (1829); Jubilate Deo omnis terra (1829); Timebunt gentes nomen tuum Domine (1831); Magna et mirabilia sunt opera tua Domine (1832); Fremit mare cum furore (1814); *c*25 others, *Ws*
Other sacred: 4 Marian ants, 7 TeD, 15 hymns, others
Songs: 12 Lieder beym Clavier zu singen (Augsburg, n.d.); Auf Weihnacht, 1v, pf, music appx to F. Treitschke's poems (1817); Klag-Toene, 1v, pf, in *Wiener Modenzeitung*, Jg.i/36 (1816); Getröstetes Heimweh, 1v, org (?1832); Danklied an Gott, 1v, org (n.d.)
Other vocal: 4 canons, *c*8 unacc. choruses, music for 1v, chorus, orch

INSTRUMENTAL

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Chbr: str qnts: 2 vn, 2 va, vc, op.5 no.1 (1798), vn, 2 va, vc, db, op.6 no.1 (1801), vn, 2 va, vc, db, op.6 no.2 (1803), 2 vn, va, vc, db [no.4], fl/vn, vn, 2 va, vc [no.5]; 2 qnts, va d'amore, vn, va, vc, db, 1 also arr. as str sextet; 9 str qts: op.1 (1794), op.10 (1809), 3 without op. no., *CZ-CHRm*; 12 variationes Augustin; Str Trio, op.2 (1798); Pf Trio, op.4 (1798); Sonata, pf, vn (1798); 3 Sonatas, pf, vn, op.9 (1808), as 3 sonates faciles, pf, vn (?1825); 2 Sonatas, 2 vc, op.7 (1803)
Pf: 12 variations ... sur le theme a Schüsserl und a Reinderl (1797); 3 marcie (1798); 10 Variationen [on Pria ch'io l'impegno] (1798); 12 Menuetten und 10 Trios (n.d.); 12 deutsche Tänze und 8 Trios (n.d.); 12 deutsche Tänze und 12 Trios (1810); Allgemein beliebte Polonaises, Eccossoises und Contre-Taenze (1812); 12 variations (1820); 12 deutsche Tänze und 12 Trios nebst Coda (1823); Favorit-Deutsche samt Trios und Coda (n.d.); Alexanders Favorit-Tänze (Berlin, n.d.)
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EVA BADURA-SKODA with HILDEGARD HERRMANN-SCHNEIDER (work-list)

Eyck, Jacob van (*b* ?Heusden, nr 's-Hertogenbosch, 1589/90; *d* Utrecht, 26 March 1657). Dutch carillonneur, bell expert, recorder player and composer. He inherited the noble title of 'joncker', and was blind. He spent his early years in Heusden, and in 1623 visited Utrecht, where he was appointed carillonneur of the Domkerk in 1625. Three years later he became director of the Utrecht bellworks, having technical supervision of all the parish-church bells. Later he also became carillonneur of the Janskerk, the Jacobikerk and the city hall. It was he who discovered the connection between a bell's shape and its overtone structure, which enabled bells to be tuned properly. In this he had the cooperation of the famous bellfounders François and Pieter Hemony. His work gained the attention of such prominent intellectuals as Isaac Beeckman (1588–1637), René Descartes and Constantijn Huygens (a distant relative, and dedicatee of van Eyck's *Der Fluyten Lust-hof*). He was charged with carillon improvements all over the northern Netherlands and had several pupils.

In 1649 his salary at the Janskerk was increased, 'provided that he would now and then in the evening entertain the people strolling in the churchyard with the sound of his little flute', a practice that was first mentioned in a poem of 1640. His two-volume *Der Fluyten Lust-hof*, which was reprinted several times, contains almost 150 pieces for solo soprano recorder in C. The original prints contain many errors, mainly due to van Eyck's blindness. A few of the pieces are free compositions (preludes and fantasias), but the majority consist of variations on melodies popular at the time. Although most of these melodies have Dutch titles, many originate from the French *air de cour* repertory, and some are Italian (from Giulio Caccini, Gastoldi), English (Dowland), German and Dutch; 16 were borrowed from the Genevan Psalter. The process of composing variations was called 'breecken' (breaking): the notes of a theme were broken into notes of smaller values, each reprise becoming increasingly elaborate. Although van Eyck's ornamental style shows many features of Italian improvised *passaggi*, his pieces are to be considered as true compositions. *Der Fluyten Lust-hof*, i (1649) includes five duets that make use of some of the monophonic variations; these arrangements are not by van Eyck and can be attributed to his publisher Paulus Matthysz.

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Euterpe oft Speel-goddinne, rec (Amsterdam, 1644; enlarged 2/1649/*R* as Der Fluyten Lust-hof, i); W i–ii
Der Fluyten Lust-hof, ii, rec (Amsterdam, 1646; 2/1654/*R*); W iii
Variations on Je ne puis eviter, rec, 1646[11], collab. Pieter de Vois, Steven van Eyck [10 bars only by J. van Eyck]; W iii

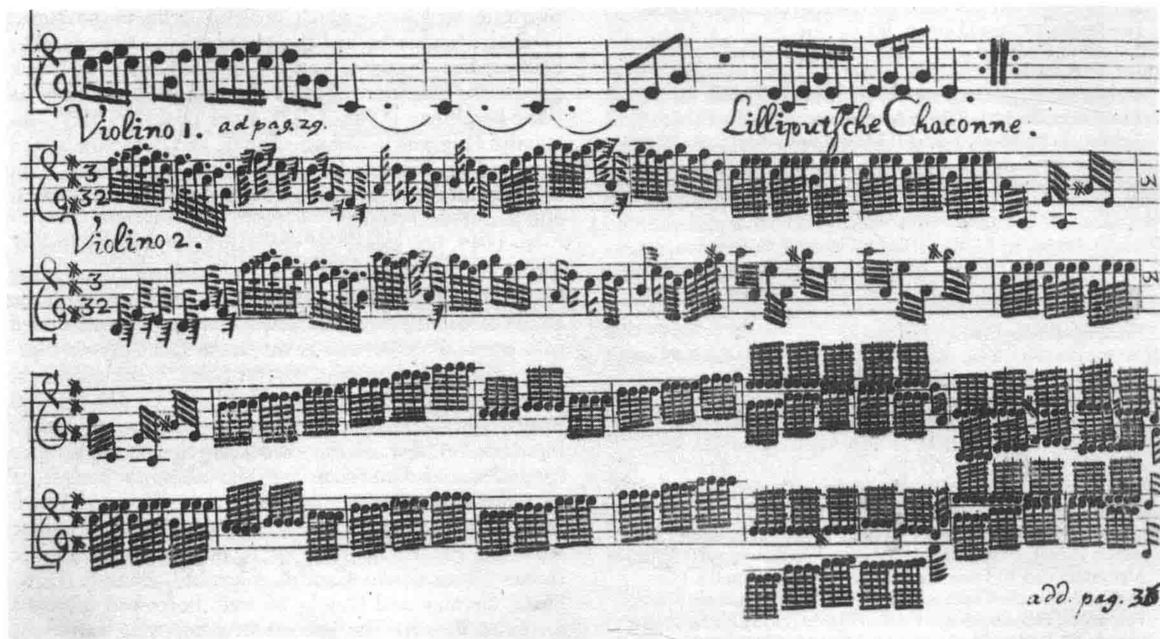
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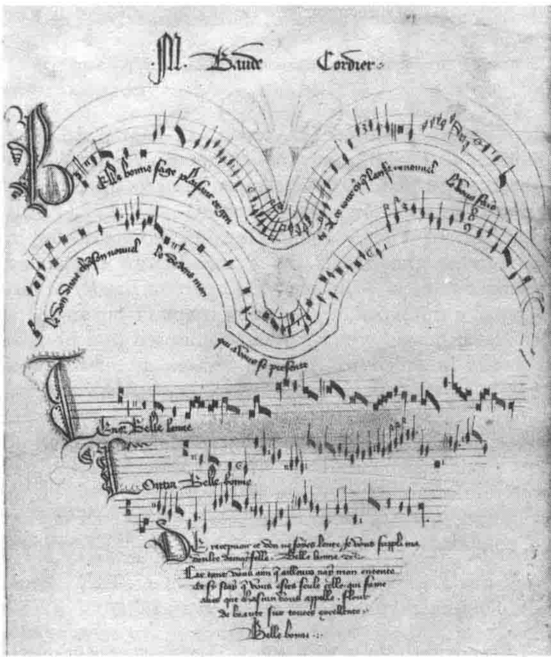
THIEMO WIND

Eye music (Ger. *Augenmusik*). Musical notation with a symbolic meaning that is apparent to the eye but not to the ear (e.g. black notes for words such as 'darkness' and 'death'). Since its effects are derived from notation it is the concern of composers and performers rather than listeners. In eye music the performer derives two simultaneous interpretations from the signs on the page, one purely musical and the other symbolic. In the light of this it is worth listing at the outset certain features that are not really examples of eye music: the use of musical signs for decorative or cryptographic purposes, since their musical significance is thereby completely destroyed; the complicated cross-rhythms of, for example, the English





1. *Lilliputian chaconne (above, including final line of previous minuet) and part of the Brobdingnagian gigue from Telemann's 'Der getreue Music-Meister' (1728–9)*



2. Baude Cordier's three-voice rondeau 'Belle, bonne, sage', c1400 or later, in the form of a heart (F-CH 564 (olim 1047), f.11v)

virginalists, designed for the eye rather than for the ear – this use of notation has little or no symbolic meaning; puzzle canons, where the musical meaning becomes apparent only after the symbolism has been unravelled; and the private asides to the player of music by, for example, Satie, for these do not use the signs of musical notation.

It is difficult to establish a precise dividing-line between WORD-PAINTING and eye music, but the former is usually audible as well as visible (as in musical depictions of words such as 'rise', 'fall', 'step', 'pace', 'crooked', 'slope', 'scatter', 'wave', 'hover' and so on). The most common type of eye music proper is confined almost entirely to the 16th and early 17th centuries, a period characterized on the one hand by a great deal of thought and discussion about the matching of words with suitable music and on the other by an unusually rich variety of notational signs (though the intended effects are often lost in transcription into modern notation). Most note shapes existed in two forms, black and white, the duration of a white symbol usually differing from that of a black. Thus the blackness or whiteness of a note had primarily a musical significance, but it could also have a symbolic one if words such as 'black', 'shade', 'death', 'blind', 'colour', 'night' and 'darkness' were associated with black notes, and words such as 'white', 'day', 'light', 'pale' and 'open' with white notes. A mourning song – for instance, one on the death of the Emperor Maximilian (1519) – may be written in black notation throughout, even though the other songs in the same manuscript are in white. Josquin used black notation in his lament on the death of Ockeghem, *Nymphes des bois*, where it appears as a visual image to support the aural one provided by the introit of the *Requiem aeternam* plainchant used as cantus firmus.

Other kinds of eye music may involve a variety of notational devices. The 'Gulliver Suite' for two violins in Telemann's *Der getreue Music-Meister* includes a Lilliputian chaconne and a Brobdingnagian gigue, the one in absurdly small note values (3/32), the other in ridiculously large ones (24/1), charmingly apt to their titles and clear instances of eye music, since only the performers see the point of the joke (fig.1). The same is true of Benedetto Marcello's cantata *Stravaganze d'amore* (extract in C. Parrish: *A Treasury of Early Music*, 1958, no.49), in which one of the 'extravagances' is the absurd extent to which the continuo part is notated in terms of enharmonic equivalents to the notes of the voice part. Another type of eye music involves writing out the music of a love-song on a staff bent into a heart shape (fig.2), or that of a perpetual canon on one bent into a circle. There is more than one instance of the symbolism of the Crucifixion illustrated by means of a set of notes in the form of a cross.

Eye music received the support of a theorist such as Cerone in his *El melopeo y maestro* (1613/*R*) and was endorsed by Zarlino inasmuch as he employed black notation in his motet *Nigra sum sed formosa*, but it was certainly not universally accepted and was opposed by, for example, Vincenzo Galilei in his *Dialogo della musica antica et della moderna* (1581). Eye music was a mannerism, confined above all to two kinds of composer: mystics and madrigalists, mainly Italian ones active from about 1550 to 1625, but also, to a much smaller extent, italianate English ones. In the hands of the best of them, used with restraint, it retains a spontaneous charm.

See also CRYPTOGRAPHY, MUSICAL.

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Eysbock Keyboard Book [Elisabeth Eysbock's Keyboard Book] (*S-Sk* Tabl.1). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Eyser, Eberhard (Friedrich) (*b* Marienwerder, Germany, 1 Aug 1932). Swedish composer. He studied composition (1952–7) with Fritz von Bloh, himself a pupil of Hindemith, at the Hanover Akademie für Musik und Theater. He also attended the Salzburg Mozarteum summer academy and the Accademia Musicale Chigiana in Siena in 1965. He has also been strongly influenced by the composition teachings of Alois Hába, Hauer, Jelinek and Rufer, and by seminars with Xenakis, Maderna, Scherchen and Kertész. He played the viola at the Hanover Opera (1956–7), and in the Stuttgart RSO (1957–61) and then at the Stockholm Opera.

He has composed about 250 works including around 25 stage works, although some are of only a few minutes' duration. *Der letzte Tag am Erden* is written for six silent roles. *Abu Said* was awarded the first Weber Prize at Dresden in 1978. With three commissioned and performed operas (*Drömmen om mannen*, 1972; *Sista resan*, 1974, *Hjärter Kung*, 1973), and minor contributions to even more productions, he is the most performed new composer of the Vadstena Academy. Several of his operas have also been very successful in Stockholm, while *Charlie McDeath* has been performed as a television opera. Among his other works the chamber music dominates, with a striking element of music for saxophone, including seven saxophone quartets. His music often has an ironic touch and is distinguished by clarity and directness.

However, only a fraction of his non-operatic output has been performed.

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Orch: Iberische Suite, chbr orch, 1957; Toccata, 1957; Metastrophy, 1965; Capriccio 68, 1968; Concertino, hn, chbr orch, 1971; Petite nocturne, db, hpd, str, 1972; Symphonie orientale, chbr orch, 1974; Pf Conc. 'Tripiko I', wind orch, 1974, rev. 1990; Circus-ouverture, 12 wind, perc, db, 1976; Heldenleben, str orch/str qnt, 1976, rev. 1992; Sinfonietta, str, 1977; Sinfonietta 2, chbr orch, 1979; Larest, wind orch, 1983; Burloni, wind orch, 1985; Entrada festiva, wind orch, 1987; Pf Conc., 1990; Giochi dodecafonico, wind band, 1990; Itaból, 1990; Stoccasta, op.57, 1992; Sinfonietta 3, chbr orch, 1993; Itabolaum, wind orch, 1994; Alba: insieme, str, 1995; Girondelle, eng hn, va, str, 1995; Ardogini, 1996; Att nalkas Stockholm, a Stockholm Sym., chbr orch, 1996; Gatto nero: sinfonia confuziana, 1997

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Sax qts: no.2 'Dorian Gray', 1982; no.3 'Bagatelles', 1987; no.4 'Delicae scanienses', 1987; no.5 'Divertimento', 1989; no.7 'Serenata con bicchiere da vino', 1993

Solo inst: 3 Fugen, pf, 1955; Toccata, org, 1967; 5 sonatinas: heckelphone, 1968, eng hn, 1968, b cl, 1968, hn, 1968, tpt, 1968; Cadenza, va d'amore, 1971; Solo, db, 1971; Bermudatriangeln, 3 vn, 1981; Chaconne, vn, 1994; Chroma, perc, 1994; Chroma 2, vib, mar, 1994; Libriccino, cimb, 1994; Meditation, vib, 1996

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ROLF HAGLUND

Eysler [Eisler], **Edmund** (*b* Vienna, 12 March 1874; *d* Vienna, 4 Oct 1949). Austrian composer. At the Vienna Conservatory he studied with Anton Door (piano), Robert Fuchs (harmony and counterpoint) and J.N. Fuchs (composition). He gave piano lessons and conducted in the summer theatre in the Prater before he gained overnight fame in 1903 with the operetta *Bruder Straubinger*. For this work he used some themes from an opera *Der Hexenspiegel* which he had composed to a libretto originally intended for Johann Strauss as *Schelm von Bergen*. Several of his later operettas were performed abroad, but he was generally overshadowed by Lehár, Fall, Straus and Kálmán. Though later making use of more modern elements, he was most valued for a homely, more old-fashioned Viennese style which he was able to use to good effect in the most successful of his later works, *Die gold'ne Meisterin* (1927).

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Other works: Schlaraffenland, ballet, 1899; Der Hexenspiegel, opera, 1900; Hochzeitspräludium, opera, 1946; songs, dances, pf pieces

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ANDREW LAMB

F

F (i). *See* PITCH NOMENCLATURE.

F (ii) [*f*]. *See* FORTE.

Fa. The fourth degree of the Guidonian HEXACHORD; *see also* SOLMIZATION, §I. In French, Italian and Spanish, the note F; *see* PITCH NOMENCLATURE.

Faà di Bruno, Giovanni Matteo [Horatio, Orazio] (*fl c*1570). Italian composer. He was a member of one of the leading aristocratic families of Casale Monferrato, well connected to the Gonzagas of Mantua, who ruled the duchy. These connections are reflected in his publications: his first book of madrigals is dedicated to Duke Guglielmo Gonzaga and his second to Vincenzo, Guglielmo's son and heir. The *Primo libro* was assembled by Andrea Botta, *maestro di cappella* of the cathedral at Casale, whose dedicatory preface to the second edition of 1573 describes Faà's residence as a centre of musical activity in the city and also reports that Faà's music for vespers, written for the cathedral some years earlier, had now been published. This book, the *Salmi di David*, also of 1573, contains a number of motets (one for eight voices) as well as a sequence of vespers psalms (in a simple and largely homophonic style) together with alternative settings of the *Magnificat*. For his second edition of 1587, the Brescian printer Bozzola duplicated the vespers music, omitted the motets and included a number of fresh pieces by Antonio Mortaro, then at the start of his career and presumably resident in the city.

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Motet, Domine ad adjuvandum me, inc., 1594, *D-LÜh*, *PL-WRu*

IAIN FENLON

Fabbri, Anna Maria. Italian singer. *See* FABRI, ANNIBALE PIO.

Fabbri(-Mulder), Inez [Schmidt, Agnes] (*b* Vienna, 26 Jan 1831; *d* San Francisco, 30 Aug 1909). American soprano and impresario of Austrian birth. She studied in Vienna, making her début in the title role of *Lucrezia Borgia* in Kassa (Kaschau), Hungary (now Košice, Slovakia), in 1847. She was prima donna of the Stadttheater in Hamburg in 1857, and that year was engaged by the impresario Richard Mulder (1822–74), whom she married, to tour the Americas, Canada and the Caribbean islands. Her 25 appearances at the Winter Gardens, New York, in 1860 in a publicity 'war' with Patti secured her international reputation. For the next two years the Fabbri-Mulder Troupe toured North America. She returned to Europe in 1862, becoming prima donna of the Frankfurt Stadttheater in 1864, where she remained for seven years. On the outbreak of the Franco-Prussian War, she and Mulder returned to the USA. In 1872, the year after which Fabbri appeared at Covent Garden, they joined forces with another company to present an opera season in New York. In winter 1872–3 Fabbri and Mulder produced 43 operas at the California Theater, San Francisco, and in 1874 they staged the first performance in the city of *Die Zauberflöte*. Fabbri alone produced a remarkable season (1875–6) in which she directed and sang in 60 operas. Her repertory included at least 46 different roles as well as appearances at many special concerts. She retired from the stage in 1880 and undertook several unsuccessful operatic ventures. Her musical memorabilia are in the music library at the University of California at Berkeley.

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JOHN A. EMERSON/R

Fabbri, Mario: Writings (*b* Florence, 7 Jan 1931; *d* Florence, 12 June 1983). Italian musicologist. He studied the piano with Scarlino, composition with Frazzi (1949–56), the organ with Bützler, early instruments with Rapp, and palaeography at the University of Parma (1958). He worked initially in Perugia, as professor of music history and librarian at the conservatory (1959–62) and as a lecturer at the Università per Stranieri (1960–62). Subsequently he taught at Florence Conservatory (1962–82), where he was also chief librarian (until 1970) and director of the museum of early instruments; he was appointed to a teaching post at the Graduate School of Fine Arts in Villa Schifanoia (1969–75). He was professor of music history at Florence University (1969–82), artistic director of the Accademia Musicale Chigiana (1963–9) and guest lecturer at Duke University, North Carolina (1968). He was editor of *Chigiana* (appointed 1964) and president of the Accademia Nazionale Luigi Cherubini (1972–80). Fabbri's numerous publications indicate a wide range of interests; his work on the music history of Tuscany from the 15th to the 18th century is particularly valuable.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Fabbri, Paolo (*b* Ravenna, 15 Oct 1948). Italian musicologist. After graduating in humanities at Florence University (1971), he undertook postgraduate study in musicology at Bologna University (1976). He has taught music history at the school of music in Ravenna (1980–87), and was appointed professor of music history and musical aesthetics at the universities of Udine (1987–91) and Ferrara (from 1991). During 1992 he was the visiting professor at the University of Chicago. He has been a member of the administrative and editorial board of the journal *Rivista italiana di musicologia* (1977–85), and a committee member of the Società Italiana di Musicologia (1989–91) and the IMS (1992–7). Fabbri's main area of research is Italian music from the 16th century to the 19th. In 1989 he joined the editorial board for the complete edition of the works of Rossini, and he is also on the advisory committee for the complete edition of Andrea Gabrieli. He was vice-director of the Fondazione Rossini in Pesaro (1994–8) and co-director of the journal *Bollettino del Centro rossiniano di Studi* (1996–8). He is also one of the musical directors of the Istituto di Studi Rinascimentali in Ferrara and the Fondazione Donizetti in Bergamo. In 1989 he was awarded the Dent medal.

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TERESA M. GIALDRONI

Fabbri, Stefano. *See* FABRI, STEFANO (i) or (ii).

Fabbrini [Fabrini], **Giuseppe** (*b* ?Siena; *d* Siena, 20 Nov 1708). Italian composer and organist. Since he is represented in a collection of motets dedicated to St Ignatius Loyola (RISM 1695[1]), he was presumably a Jesuit. Documents exist (in *I-Sd*) showing that he received payments as organist of Siena Cathedral from November 1671 until 1685, when he was appointed *maestro di cappella*. He held this post until 1704. In 1705 and 1706 he again acted as organist but was *maestro* from 1707 until his death. Dedications and prefaces to the librettos he set to music show that he taught music and singing at the Collegio Tolomei, Siena, a famous institution open only to the nobility. The writings of Gerolamo Gigli, one of the best-known literary figures of the period, contain many references to musical activities at the college during Fabbrini's years there. His operas to librettos by Gigli were all written for the college theatre which opened in 1685. The preface to the libretto of the version of Alessandro Scarlatti's *L'honestà negli amori* performed in the theatre of the Accademia dei Rozzi, Siena, in 1690, for which Fabbrini wrote the prologue, all the intermezzos and some additional pieces, shows that he was a member of the academy with the name 'L'Armonico'.

WORKS

OPERAS

music lost; first performed at Siena, Collegio Tolomei, unless otherwise stated

La Genefieva (G. Gigli), 1 Feb 1685, lib *US-Wc*
La forza del sangue e della pietà (Gigli), 15 Feb 1686, lib *Wc*
Lodovico Pio (Gigli), 3 Feb 1687, lib *Wc*
La fede ne' tradimenti (Gigli), 12 Feb 1689, lib *Wc*
Prol and addns to A. Scarlatti: L'honestà negli amori (G.F. Bernini), Siena, Accademia dei Rozzi, 24 May 1690, lib *I-Bc*
La forza d'amore (Gigli), 1690, lib *US-Wc*, tentatively attrib. Fabbrini by Sonneck
L'Eudossia (Gigli), carn. 1696, lib *Wc*, tentatively attrib. Fabbrini by Sonneck
Coriolano (?Gigli), carn. 1706, lib *Wc*, tentatively attrib. Fabbrini by Sonneck

ORATORIOS

Il cielo, la terra, l'abisso, prostrati al nome ineffabile di Giesù (G.B.F. Lupi), 4vv, insts, Vienna, 1680 (?orig. intended for Siena), *A-Wn*
La madre de' Maccabei (Gigli), 1688, described by Allacci as an orat, anon., pubd lib of performance in Florence, 1694, Brompton Oratory, London
La glorie del nome di Giesù (Lupi), Vienna, 1689, mentioned in *RicordiE* (?identical with Il cielo, la terra, l'abisso)
Il martirio di Sant'Adriano (Gigli), 1690, mentioned as anon. and without date in Allacci; attrib. Fabbrini in *LaMusicaD*

OTHER SACRED VOCAL

Motet, 1v, 2 vn, bc, 1695[1]
Masses, introits, sequences, vesper psalms, compline psalms, antiphons for Vespers for all the saints, responses for the Office of the Dead, hymns, 1644–1708, *I-Sd*
Ricercari a 2 soprani, *D-Bsb* (according to Eitner)

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FABIO BISOGNI

Faber Music. English music publisher, based in London. The firm was established in 1965 as an offshoot of the book publishers Faber and Faber, for the prime purpose of publishing Benjamin Britten's music after his withdrawal from Boosey & Hawkes in 1964. In 1988 Faber Music separated from Faber and Faber and became an independent company. In addition to Britten's output from 1964 and many of his previously unpublished earlier works, Faber Music publishes and promotes the works of an outstanding group of English composers including Vaughan Williams, Holst, Frank Bridge, Robert Simpson, Malcolm Arnold, Nicholas Maw, Jonathan Harvey, David and Colin Matthews, Oliver Knussen, George Benjamin and Thomas Adès, and the Australian composer Peter Sculthorpe. Its constant underlying philosophy is to identify and support talented young contemporary composers.

Faber Music also issues concert works by Paul McCartney, the music of a growing number of composers working principally in film and television, most notably Carl Davis, and a number of music theatre works including Lloyd Webber's *Cats*.

It publishes a wide range of printed music, and has developed an extensive education catalogue and a strong and varied list of choral publications. It has issued important performing and scholarly editions including John Dowland's *Collected Lute Music*, operas by Monteverdi and Cavalli, early keyboard music, masses and other large-scale choral works by Haydn, Mozart, Schubert, Weber, Purcell and others. Other publications include Brian Newbould's realization of Schubert's Tenth Symphony and Deryck Cooke's performing version of Mahler's Tenth Symphony.

ALAN POPE/R

Faber, Benedikt [Benedictus] (*b* Hildburghausen, Lower Franconia, 1573; *d* Coburg, 28 April 1634). German composer. Research has yet to be undertaken on his life and work. He seems to have been a fellow student of Melchior Franck at the choir school at Augsburg in the 1590s. He probably went to Coburg about 1600; on title-pages of works that he published between 1607 and 1631 he described himself as a musician at the Saxe-Coburg court chapel. A few of his occasional compositions were printed together with a number of similar pieces by Franck, who had become Kapellmeister there and for whose wedding in 1607 he composed a motet. His music is often similar in style and technique to Franck's. He did not adopt the basso continuo, and he favoured essentially

homophonic double-choir settings for eight voices. These two features indicate the conservative nature of his music.

WORKS

pubd in Coburg

Der 118 Psalm, 8vv (1602)
Harmonia sup. Psalm 148, 8vv (1602)
Sacrarum cantionum, 4–8vv, editio prima (1604)
Canticum gratulatorium in solennitatem nuptiarum Dn. Melchioris Franci (Ego flos campi), 8vv (1607)
Der 51 Psalm, 8vv (1608)
Adhortatio J. Christi ad genus humanum directa, 5vv (1609)
Cantio nuptialis (Ps xxxii), 6vv (1609)
Colloquium metricum (Quis puer), 8vv (1609)
Triumphus musicalis in victoriam resurrectionis Christi, 7vv (1611)
Gratulatorium musicale (Ps ix), 8vv (1620)
Christliches Memorial order Valet Gesänglein Simeonis (Im Frieden dein), 4vv (1622)
Laudes musicae, infantis Jesuli nati, das ist, Neue gantz fröliche deutsche Weyhnacht Gesang, 4, 6vv (1625)
Neues fröliches Hochzeit Gesang (Das ist vom Herrn geschehen), 4vv (1629)
Natalitia Christi, 8vv (1630)
Neuer Freuden-Schall (Vom Himmelhoch), 4/4vv (1630)
Gratulatorium musicale, 6vv (1631)
Compositions in the following works of M. Franck (all pubd in Coburg): Cantica gratulatoria (1608), Gratulationes musicae (1609), Gratulationes musicae (1610), Vincula natalitia (1611), Gratulationes musicae (1611), Concentus musicae (1613), Musicalische Glückwünschung (1614), Zwey neue Hochzeitgesänge (1614)
Herr Gott durch deine Güte, 4vv; Exultate justi, 6vv; both *D-Bsb*

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ADAM ADRIO/DOROTHEA SCHRÖDER

Faber, Gregor (*b* Kützen, nr Merseburg, *c*1520; *d* after 1554). German music theorist. In 1545 he entered the University of Leipzig and in the following year he received the baccalaureate degree. After becoming a magister in 1547 he enrolled in 1549 at the University of Tübingen, where in 1554 he was awarded the degree of doctor of medicine. Meanwhile he had become a music teacher at the university and had published the treatise on which his fame rests, *Musices practicae erotematum libri II* (Basle, 1553).

Faber's treatise exhibits both conservative and progressive traits. It follows the format of Sebald Heyden's *De arte canendi,* for it also consists of two books, the first on the elements of music and the second on the intricacies of mensural notation. Faber's book 1, however, discusses at length the philosophy of music, an appropriate subject for a university textbook. He borrowed numerous music examples from Heyden, including Ockeghem's well-known *Prenez sur moy* and the Kyrie II from Isaac's *Missa 'Quant j'ay au cueur'*. He was one of the few theorists who followed Heyden's theory of a single *tactus* that could be applied to all mensurations. Although Faber praised Glarean's theory of 12 modes, he still adhered to the eight-mode system. His progressive thought is shown in comments on *musica ficta* and particularly on an outstanding example of it, Matthias Greiter's *Passibus ambiguis* for four voices. This extraordinary composition contains written-out accidentals and modulates by a downward circle of 5ths from F to F♭, the chord on which the composition ends.

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CLEMENT A. MILLER

Faber, Heinrich [Lichtenfels, Hainrich] (*b* Lichtenfels, before 1500; *d* Oelsnitz, 26 Feb 1552). German music theorist and composer. Under the name of Hainrich Lichtenfels he may have been a singer from 1515 to 1524 in Copenhagen at the court of King Christian II of Denmark (see Peters-Marquardt). In 1538 he was a teacher at the Benedictine monastery of St George in Naumburg. He entered the University of Wittenberg in 1542 and three years later received the Master of Arts degree. Meanwhile he became rector of the cathedral school of Naumburg in 1544, but his advocacy of Lutheran doctrines brought him into conflict with Catholic authorities and in about 1549 he left the city. He lectured on music in 1551 at Wittenberg, and at the time of his death he was rector at Oelsnitz.

Faber's musical renown rests on three theoretical works. His *Compendiolum musicae* (Brunswick, 1548), a textbook for beginners in music, was the most popular music treatise in Lutheran schools during the 16th and 17th centuries. It had more than 30 editions, the last appearing in 1665; several German versions of the treatise were printed, and such well-known composers as Melchior Vulpius and Adam Gumpeltzhaimer edited it. The work is a model of clear and concise musical definitions and an important source of bicinia, because in order to develop the musical skill of his students Faber included some of his own two-voice compositions. For additional practice he recommended the bicinia of others, such as those in George Rhau's *Bicinia* (Wittenberg, 1545). Another work, *Ad musicam practicam introductio* (Nuremberg, 1550), follows a typical format of the time in being divided into two parts, the first on the elements of music and the second on mensural notation. Its conservative nature is shown by its frequent reliance on Gaffurius's *Practica musicae* (Milan, 1496). The work contains many polyphonic examples, some by Faber and some by Josquin and others of his generation. (Other compositions by Faber are found in *D-Dl* 1/D/4, *Rp* A.R.940/41 and *H-Bn* Bártfa 23.)

In addition to treating practical music Faber wrote a *Musica poetica* (1548, in *D-Z*). Besides its discussion of the more humanistic aspects of music it is valuable for a comparison of *sortisatio* (improvised singing) and composed music. As a conservative Lutheran schoolteacher Faber strongly supported composed music, saying that improvised singing in Germany was practised only by labourers and mechanics. In his examples of *sortisatio* the cantus-firmus tenor and the counterpoint sometimes formed parallel 5ths and unisons, a procedure unacceptable in music written according to his rules of composition. Other German school musicians, such as Gallus Dressler (*Praecepta musica poeticae,* 1563), followed Faber's lead

in rejecting improvised song. Adrianus Petit Coclico also confirmed Faber's contention, saying that in Germany at the mention of improvised song 'they rail at you with greater aversion than at a dog' (*Compendium musices*, Nuremberg, 1552, f.I/iv). But in contradistinction to Faber, Coclico advocated improvised song as a beautiful art in which other nations excelled.

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CLEMENT A. MILLER

Faber, Johann Christoph (*fl* early 18th century). German composer. An entry for a violinist of the same name in the list of orchestral personnel at the Oettingen court in 1689 (see Nettl) may be a clue to the identity of a composer otherwise known only through five manuscripts in the Herzog August Bibliothek in Wolfenbüttel. In one of the manuscripts homage is paid to Duke Ludwig Rudolph of Brunswick-Lüneburg, ruler of the duchy of Blankenburg from 1714 to 1731, who then succeeded his brother at the Wolfenbüttel court, where he remained until his death in 1735. Faber may have been part of the musical establishment at these courts.

The curious content of four of the five manuscripts attributed to Faber engenders interest in the composer, even though the music itself is of such poor quality as to raise the question that he may have been an amateur. Except for *Parties sur les fleut dous à 3*, each manuscript contains a musical puzzle, a cryptographic message and its solution provided by the composer. Faber inserted into the two *Compositio obligata* and the *Invention* a text to be read by assigning a letter of the alphabet to each note of the staff. A crotchet on the first staff line becomes *a*, on the first space *b*, to *m* on the space above the first leger line. The alphabet is completed with quavers, on the bottom line as *n*, to *z* on the space above the first leger line (a 24-letter alphabet without *i* or *v*). Three special pitches and rhythmic values represent the umlauts *ä*, *ö* and *ü*. By this means, in the first *Compositio obligata*, the notes of the viola part in the second (Vivace) movement spell out 18 different foods, and their initial letters also add the advice, *Geld her vors Essn* ('pay money before eating'). The second *Compositio obligata* uses much the same method, although the note values in the alphabetical scale become minims and crotchets, and the viola part of the opening movement gives an encomium to Duke Ludwig Rudolph: *Ludwig der angenehmst, das Deutschlandes Zier . . .* ; a second 'mystery' appears in the oboe part, where Faber assigned note values to various monetary denominations, such as groschen, heller, batzen, dukaten etc. from which one can apparently determine the composer's payment for the work. In the fifth manuscript, a concerto for double string ensembles, which may be performed separately or simultaneously, the secret message is a two-line verse again hidden in the viola part. Finally, in the *Neuerfundene obligata Composition*, written for Ludwig Rudolph's name day, the clarino part for each of the nine movements contains exactly the number of notes representing each letter in *Ludovicus*. The letters are represented by assigning each in the Latin alphabet with a number equivalent (see below). This form of *gematria* was not new in literature, where cryptographic meanings have often been derived from equating letters of the alphabet with numbers. In the Baroque period, particularly, both poets and theologians used *gematria* for symbolic interpretations. Although there have been many demonstrations of *gematria* in the music of Bach, for example, such as his delight in the number 14 representing the name Bach (see Smend), substantiation of the practice by composers has been rare. Faber's manuscripts, despite their musical inferiority, are therefore valuable.

WORKS

all MSS in D-W

Compositio obligata, in sich haltent ein secret verborgener Sprach, davon Materia handelt von einem Tractament von 18 Speisen, aus Worten die ersten Buchstabend das ander Secret, 2 vn, va, vc, hpd
Compositio obligata in zweyen absonderlichen Mysteria, als der verborgene musicalische Secretarius und musicalischer Rechenmeister à 6, ob, 2 vn, va, vc, hpd
Parties sur les fleut dous à 3
Neu-erfundene obligate Composition von diesem numeralisch-lateinischen Alphabet, a 1, b 2, c 3. . . k 10, l 20 . . . t 100, u 200 . . . Daraus gezogene L.U.D.O.V.I.C.U.S., tpt, 2 vn, va, vc, hpd
Invention, wie zwey Concerten so wohl jede à parte als auch hernach zugleich auf zweyen ein wenig von einander gesezten Tafeln können aufgeführt werden, double str orch

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F. Smend: *Johann Sebastian Bach bei seinem Namen gerufen* (Kassel, 1950)

GEORGE J. BUELOW

Faber, Nicolaus (i) [Schmidt, Nickel] (*b c*1490; *d* Leipzig, 1554). German printer. Records show that he became a citizen of Leipzig on 5 October 1510. His printing and publishing business, begun in 1521, included a book bindery and a retail bookshop. Since no publications bearing his name are dated later than 1545, he probably devoted the last years of his life to the sale rather than to the printing of books. After his death the firm was taken over by his son, Lorenz, but apparently with little success.

One of the first Protestants in Leipzig, Faber maintained close business ties with Georg Rhau in Wittenberg. His book production was largely confined to school texts and grammars and theological writings, beginning with the works by Reformation authors and later turning to those of the Catholic Church. In music he is known for a single publication, *Melodiae Prudentianae et in Virgilium magna ex parte nuper natae* (1533), which contains four-voice metric settings by Lucas Hordisch and Sebastian Forster of hymns by the 4th-century Latin poet Aurelius Clemens Prudentius. Simple note-against-note settings of antique metres, often of Horatian odes (*see* ODE (ii)), were fairly frequent in Germany in the early 16th century and showed the influence of the contemporary humanistic movement. The quantitative rhythms of the hymns in this collection are notated in semibreves and minims with no general time signature; one note is allotted to each syllable of the text. The metric scheme is indicated at the beginning of each setting. The music is printed in choirbook format, using the old-fashioned system of block printing. Faber published the complete texts in a separate volume, *Aurelii*

Prudentii ... liber kathemerinon (1533), since only the first strophe was given with the melodies.

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MARIE LOUISE GÖLLNER

Faber [Wolzanus], **Nicolaus** (ii) (*b* Bolzano; *fl* Bavaria, 1516). Tyrolean musician. He was a Kantor and priest at the court of Duke Ernst (youngest brother of Wilhelm IV of Bavaria) and may be identical with a Nikolaus Georg Fabri who served as court chaplain to Ludwig IV. Faber has frequently been cited as the author of the treatise *Musicae rudimenta* (Augsburg, 1516), but all evidence points to Johannes Aventinus as its true author. Faber is mentioned on the title-page, but only in the capacity of a musical authority recommending the treatise. The first ascription to Faber in a primarily musical work is in J.G. Walther's *Musicalisches Lexicon* (1732). Many subsequent reference works (e.g. *FétisB* and Forkel's *Allgemeine Geschichte der Musik*) have carried double entries, as though both Aventinus and Faber had written separate treatises, or have ascribed authorship to Faber and considered Aventinus either the editor or publisher (e.g. *MGG1*, RISM).

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T. HERMAN KEAHEY

Faberdon. *See* FABURDEN, FAUXBOURDON and FALSOBORDONE.

Faber Stapulensis, Jacobus [Lefèvre d'Etaples, Jacques] (*b* Etaples, *c*1460; *d* Nérac, 1536). French theologian, scholar and music theorist. He matriculated at the University of Paris, possibly in 1474 or 1475, and received the BA in 1479 and the MA probably in 1480. He taught in the Faculty of Arts at the Collège du Cardinal Lemoine, University of Paris, until 1508 and was afterwards active as a scholar at the abbey of St Germain-des-Prés outside Paris. There he prepared a French translation of the New Testament and Psalms, which provoked the Parlement of Paris to summon him on suspicion of heresy. Clearly in sympathy with the Reformation, he fled to Strasbourg in 1525, but in 1526 he was recalled by François I, who appointed him librarian of the royal collection and made him tutor to his children. Faber completed his translation under royal protection; it was published in 1530. He spent his last years at the court of Queen Marguerite of Navarre.

During his lifetime Faber's writings and editions were printed more than 350 times. Apart from his theological interests, which included medieval mystical writers such as Hildegard of Bingen and Raymundus Jordanus, his chief intellectual efforts were directed towards Aristotelian philosophy (especially logic and moral philosophy) and mathematics, which he promoted in a programme of educational reform. In this context he wrote his *Musica libris demonstrata quattuor* (also internally titled *Elementa musicalia* or *Elementa musices*), which was printed together with a treatise on arithmetic, an epitome of Boethius's arithmetical treatise and a *Rithmimachie ludus* in Paris in 1496. In this treatise, Faber propounded the traditional tonal system and arithmetical reckoning of the proportions of intervals. However, on the basis of Euclid's *Elements*, he also offered a new geometrical method by which intervals represented by superparticular ratios (e.g. the tone, 9:8) might be divided into two equal parts. In so doing he opened up a new approach to questions of tuning and temperament; his treatment was quoted up until the 18th century.

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MICHAEL FEND

Faberton (?Ger.). *See under* ORGAN STOP.

Fábián, Márta (*b* Budapest, 27 April 1946). Hungarian cimbalom player. She began playing at the age of eight. She studied at the Budapest Conservatory (1960–64), and later with Ferenc Gerencsér at the Liszt Academy of Music (where the cimbalom faculty was created for her) graduating in 1967. She was a member of the Budapest State Dance Ensemble (1967–73) and a soloist with the Budapest Chamber Ensemble from 1969. In 1968 she played for the Wuppertal Opera, and made her first appearance as a soloist in Darmstadt. She has been a guest performer at the Darmstadt, Zagreb, Graz, Lucerne, Witten and Warsaw festivals, with the ensemble Die Reihe, and in Paris. Her playing combines great artistry with an impressive rhythmic vitality, and she has invented several new effects for the cimbalom. She is a specialist in contemporary music and has recorded many of the works dedicated to her by contemporary composers, among whom are György Kurtág, Emil Petrovics, István Láng, László Sáry, Endre Székely and Sándor Szokolay. The cimbalon part in Boulez's *Eclat/Multiples* (1970) was also composed for Fábián.

PÉTER P. VÁRNAI

Fabini, (Félix) Eduardo (*b* Solís de Mataojo, Lavalleja, 18 May 1882; *d* Montevideo, 17 May 1950). Uruguayan composer and violinist. He studied the violin at the Conservatorio Musical La Lira, Montevideo, and attended the Brussels Conservatory (1900–03) as a pupil of Thomson (violin) and De Boeck (composition). At the end of his studies he was awarded the first prize in violin before returning to Montevideo. He gave concerts in Europe, Argentina, Brazil and Uruguay, and in 1910 he joined the Asociación Uruguaya de Música de Cámara. Together with Broqua and Cluzeau-Mortet, Fabini founded a new nationalist style in Uruguay. The best-known work in this style is the symphonic poem *Campo* (1913), first performed in Montevideo by Vladimir Shavitch on 29 April 1922 and again in Buenos Aires in 1923, with Richard Strauss conducting. *Campo* and *La isla de los ceibos* (1924–6), another symphonic poem, were recorded by RCA Victor in the USA. He wrote further orchestral pieces: *Melga sinfónica* (1931), *Mburucuyá*(1933) and the ballet *Mañana de reyes* (1937). Next in importance are several *tristes* for piano and voice and piano. He also composed other vocal and choral works, chamber music and pieces for guitar.

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SUSANA SALGADO

Fabordon [fabordón, fabourden, fabourdon]. *See* FABURDEN; FAUXBOURDON; and FALSOBORDONE.

Fabre d'Olivet, Antoine (*b* Ganges, 8 Dec 1767; *d* Paris, 27 March 1825). French writer and musician. The son of a Protestant merchant family, he devoted himself mainly to literature, studying music as a hobby. During the French Revolution he made his name by writing songs and hymns, as well as the libretto of *Toulon sauvé*, set to music by Jean-Baptiste Rochefort (1794). He wrote the libretto for a fairy opera (*Le miroir de la vertu*) and several *tragédies lyriques* (*Cornélie et César*, *Alcée et Sapho*, *Hermione*). He wrote both the text and the music of a philosophical drama *Le sage d'Indostan* (1796), which was intended for performance by the handicapped. His quartets for two flutes, viola and cello were published by Ignace Joseph Pleyel in 1800. In the same year he became a theosophist and turned to the study of classical ideas. Inspired by an article in Rousseau's *Dictionnaire de musique*, he took up Charles-Henri de Blainville's theories of the 'third mode', and in 1804 composed *Hymne à Apollon* and an ode, *Les souvenirs mélancoliques*, in the 'Greek mode'. He re-used the mode in some passages of an oratorio sung on 25 December 1804 at St Louis-du-Louvre, Paris, on the occasion of Napoleon's coronation. Many of his articles were published posthumously in *La musique expliquée comme science et comme art*.

For Fabre d'Olivet the function of music was not simply aesthetic but above all moral, spiritual and magical. Musical laws, laid down by the initiated for the uplifting of humanity, expressed the harmony of the cosmos (hence the numerical connotations of harmonies and the relationship between musical sounds and the planets). For this reason he held the music of ancient cultures (Egypt, India, China and Greece) to be vastly superior to that of modern Western civilization.

WRITINGS

Notions sur le sens de l'ouïe en général, et en particulier sur la guérison de R. Grivel sourd-muet de naissance (Paris, 1811, enlarged 2/1819)
La musique expliquée comme science et comme art et considérée dans ses rapports analogiques avec les mystères religieux, la mythologie ancienne et l'histoire de la terre (Paris, 1896, 3/1928; Eng. trans., 1987)

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JACQUES REBOTIER/MANUEL COUVREUR

Fabreti, Bartolomeo. *See* FAVERETTO, BARTOLOMEO.

Fabri, Adam. French singer. He may be identifiable with the French composer ADAM.

Fabri [Fabbri], **Annibale Pio** ['Balino'] (*b* Bologna, 1697; *d* Lisbon, 12 Aug 1760). Italian tenor and composer. A pupil of Pistocchi, he sang female parts in intermezzos performed between the acts of three operas at the Ruspoli Palace, Rome, in 1711, and probably made his public début at Modena during Carnival 1714 in *La fede tradita e vendicata* (composer not named, but probably Francesco Gasparini). In 1716 he sang in G.B. Bassani's *Alarico re dei Goti* at Bologna and in five operas at Venice (two of them by Vivaldi). He appeared again in Bologna, and also in Rome and Mantua, in 1718. In Bologna, where he was admitted to the Accademia Filarmonica as a composer, he produced oratorios in 1719 and 1720. By that time he was in constant demand all over Italy, singing in Rome (1720–21), Venice (1720–22, 1727–8), Milan (1721, 1726, 1728), Genoa (1722), Naples (nine operas in 1722–4, two of them by Vinci), Bologna (1724, in Alessandro Scarlatti's *Marco Attilio Regolo*) and Florence (1725–7, 1729, 1732, 1737). Handel engaged him for two seasons in London (1729–31) and he made a successful début in *Lotario* (Berengario) at the King's Theatre. Handel also composed the parts of Emilio in *Partenope* and Alexander in *Poro* for him, and he sang in *Giulio Cesare*, *Tolomeo*, *Scipione*, *Rinaldo* and *Rodelinda*.

In 1732 Fabri sang in Vienna (Caldara's *Adriano in Siria*) and received the title of virtuoso to the Emperor Charles VI, who on 23 February 1733 stood godfather to one of his sons. Fabri went on to appear in Bologna (1734–5), Modena and Venice (1735), Genoa (1737 and 1748), Madrid (1738–9), where he enjoyed great success in seven operas (three by Hasse), Florence (1744–5, in Porpora's *Ezio*) and Brescia (1749). He composed operas for Madrid and Lisbon, including a setting of *Alessandro nell'Indie*. After retiring from the stage he was appointed to the royal chapel at Lisbon.

Fabri was one of the leading singers of his age and did much to raise the status of the tenor voice. Swiney, in recommending him for London (1729), wrote that he 'sings in as good a Taste as any Man in Italy'. Mrs Pendarves described his voice as 'sweet, clear and firm'



Annibale Pio Fabri: caricature by Marco Ricci, pen and ink over pencil, before 1730 (Royal Library, Windsor Castle)

and called him 'the greatest master of musick that ever sang upon the stage'. The parts Handel composed for him have a compass of nearly two octaves (B to *a'*) and require 'great abilities' and 'considerable agility', according to Burney, who declared that 'the merit of this tenor was often sufficient in Italy to supply the want of it in the principal soprano'. Fabri's wife, Anna Bombaciara (Bombaciari, Bombasari), was also a singer (contralto); she appeared in four operas by L.A. Predieri at Florence (1718–19). Venice (1720), Milan (1721) and Naples (1722). She is often identified, probably incorrectly, with Anna Maria Fabbri (*fl* 1708–24), who sang in Bologna, Naples, Genoa and Venice, where she was particularly associated with Vivaldi, taking part in the premières of his *Orlando finto pazzo*, *Arsilda regina di Ponto* and *L'incoronazione di Dario*.

WINTON DEAN

Fabri [Fevre, Schmidt], **Joducus** [Josquin] (*fl* ?Basle; early 16th century). Swiss composer of uncertain origin. A 'Joducus Fabri de Leittenberg' matriculated at the University of Vienna on 14 April 1500, but there is no proof that this is the same Fabri whose music survives today exclusively in Basle autographs dating from the first quarter of the century. Fabri's autograph copy of a three-voice *Magnificat* is of particular interest in that it represents the earliest known draft and subsequent fair-copy of a composition in European music (*CH-Bu* F VI 26d, ff.4*r*–5*r*; facs. of 4*r* in Owens, 143 and in Kmetz, 411). Aside from documenting the genesis of a composition from start to finish, this autograph demonstrates that Fabri used pseudo-scores (i.e. without bar lines or exact vertical alignment of the voices) when writing in an imitative style, yet relied on separate parts for those sections of the *Magnificat* that lacked prevailing imitation. Two untexted compositional drafts (*CH-Bu* F VI 26h, ff.3*r*, 4*v*; facs. of 3*r* in *MGG2*, i, col. 1267), both of which can be attributed to Fabri on palaeographic evidence, further demonstrate his reliance on pseudo-scores for sorting out the vertical and horizontal relationships inherent in imitative writing.

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JOHN KMETZ

Fabri, Martinus (*d* The Hague, May 1400). North Netherlandish composer. In 1395 he became a singer at the court of Holland at The Hague, where he died. He also appears in the records of St Donatian, Bruges, though without dates (see *StrohmM*). Several books of polyphonic music left by him were bought by the Count of Holland for use in the court chapel. His music is known from four compositions in the Leiden fragments. The form in all cases seems to be that of the ballade, though two works are in French and two in Dutch. The French pieces use the complex style of late 14th-century composers such as Senleches and Trebor, employing coloured notes and proportions. The Dutch works are quite different, with their syllabic parlando settings.

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Eer ende lof heb d'aventuer, 3vv
Een cleyn parabel, 3vv, inc. (begins imitatively)
Or se depart, 3vv, A (Triplum or Ct may be used, but not both)
N'ay je cause d'estre lies et joyeux, 3vv, A

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GILBERT REANEY

Fabri, Petrus (*fl c*1400). Composer. His name appears only attached to the triplum voice of the (otherwise anonymous) Latin virelai *Laus detur multipharia* (*F-CH* 564,

f.16*v*) in honour of St Catherine. The triplum, marked 'triplum: laus detur: petrus fabri' was the last of the work's four voice-parts to be copied and it seems likely that, as with similar identifications elsewhere in the manuscript, the ascription serves to identify the author of the piece to which the triplum is to be added, rather than the composer of the added triplum. The virelai employs red minims somewhat unusually to achieve *sesquitertia* proportion in both cantus and triplum. The most recent modern edition, in PMFC, xviii (1981), erroneously transcribes a flat sign as a rest, causing the cantus part to be incorrect (bars 3–17), while Apel's edition in CMM, liii/3 (1972), is correct. The use of hocket, short imitative passages and *sesquitertia* proportion is reminiscent of the so-called 'realistic' virelai, suggesting that the Latin text may be a contrafactum.

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ANNE STONE

Fabri [Fabbri], **Stefano (i)** (*b* Orvieto, *c*1560; *d* Loreto, 28 Aug 1609). Italian composer, father of STEFANO FABRI (ii). His Flemish father, Francesco, was *maestro di cappella* of Orvieto Cathedral, where the young Stefano served as singer (1568–85), organist (1580–81) and trombonist (1582–3). From 11 May 1590 until March 1591 he was *maestro di cappella* of the Collegio Germanico, Rome, and from 1 May 1599 to 30 September 1601 he held the same position at the Cappella Giulia in the Basilica di S Pietro. From October 1607 to August 1608 he was *maestro* of S Giovanni in Laterano, Rome, and on 23 September 1608 he became *maestro* of the Santa Casa, Loreto; he died less than a year later.

As a composer Fabri is known by only two pieces, a five-part madrigal (RISM 1604[8]) and a six-part motet (1613[2]).

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ARGIA BERTINI/NOEL O'REGAN

Fabri [Fabbri], **Stefano (ii)** (*b* Rome, *c*1606; *d* Rome, 27 Aug 1658). Italian composer, son of STEFANO FABRI (i). A pupil of G.B. Nanino, he was *maestro di cappella* of the Seminario Romano, 1638–9, and of S Giovanni dei Fiorentini until 1644. While at the Seminario Romano he presided over music for seven choirs of voices and instruments at the centenary celebrations of the founding of the Jesuit order at the church of the Gesù in 1639, organized by Cardinal Antonio Barberini. On 7 October 1644 he became *maestro di cappella* of S Luigi dei Francesi. This position, to which Romano Micheli hoped to be appointed, should have been assigned by competition, but the papal singers, who had already refused to sing under Micheli because of his hostile attitude to the papal chapel, sought and obtained the abolition of the competition and the appointment of Fabri, who held the post until December 1656. On 25 February 1657 he was appointed *maestro* of S Maria Maggiore but died 18 months later.

Like his father, Stefano (ii) seems to have published no collection of his music, though a volume of psalms in the concertato style appeared posthumously, and he is well represented in anthologies of the time devoted to sacred music, again by pieces for small forces.

WORKS

[14] Salmi concertati, 5vv (Rome, 1660)
Motets in 1642[1], 1643[1], 1643[2], 1645[2], 1646[2], 1647[1], 1647[2], 1648[1], 1650[1], 1652[1], 1654[2], 1655[1], 1656[2]

2 Mag settings, 8vv, 16vv, org, *I-Bc*, *Rc*, *Rvat*, *S-Uu*
Ps Confitebor tibi, 9vv, *I-Rvat*
14 motets, 2–5vv, *Bc*, *Rvat*, *S-Uu*

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ARGIA BERTINI/NOEL O'REGAN

Fabri, Thomas [Tomas] (*fl* *c*1400–15). Franco-Flemish composer. On 23 June 1412 he was appointed succentor at the church of St Donatian in Bruges, where he remained until 1415. Earlier he had been a pupil of the Parisian composer JOHANNES TAPISSIER (*d* *c*1410), since a Gloria by him in *I-Bc* Q15 describes him as 'scolaris Tapissier' (ed. in CMM, xi/1, 1955, p.78). Three other compositions by him survive: an incomplete antiphon, *Sinceram salutem care mando vobis* (which mentions his associations with Bruges), and two three-voice secular songs, *Die mey so lieflic wol ghebloit* (ballade) and *Ach vlaendere vrie* (?rondeau). All three are in *A-HE* and are edited in *StrohmM*.

CRAIG WRIGHT/R

Fabrianese, Tiberio (*b* Fabriano, early 16th century). Italian composer. His works appeared in anthologies from the mid-16th century onwards. They include two madrigals for four voices in Antonio Gardano's 'true third' volume of madrigals *a note nere* (1549[31]; ed. in CMM, lxxiii/4, 1978) and 'The song of the hen' (*Canzon della gallina*), a work anticipating the animal imitations of the madrigal comedy, in Baldassare Donato's first book of four-part *Canzon villanesche alla napolitana* (1550[19]). The popularity of the latter piece is apparent from its reappearance in the five later editions of the collection, all dating from the 1550s.

DON HARRÁN

Fabricius, Albinus. *See* FABRITIUS, ALBINUS.

Fabricius, Bernhard. *See* SCHMID, BERNHARD (i).

Fabricius [Goldschmidt], **Georg** (*b* Chemnitz, 23 April 1516; *d* Meissen, 15 July 1571). German poet. He studied at the Leipzig Thomasschule in 1535 and at Wittenberg in 1536. From 1536 to 1538 he taught in Chemnitz and

in 1539 he was deputy headmaster in Freiberg. From 1539 to 1543 he was in Italy; he matriculated at Bologna University in 1541. After a period as private tutor at Schloss Beichlingen, Thuringia, in 1543, and in Strasbourg in 1544, he became rector of the Landschule of St Afra, Meissen, at which Michael Vogt and Wolfgang Figulus were Kantors from 1549 to 1551 and from 1551 to 1588 respectively. On 7 December Fabricius was crowned Poet Laureate by Emperor Maximilian II at the Reichstag in Speyer and raised to the aristocracy.

Although Fabricius was not himself a musician he actively encouraged music at his school. Some of his own hymns and odes were set to music by composers including Martin Agricola, Johann Walter, Le Maistre, Scandello, Reusch and Figulus. Reusch set not only hymns and odes (*Melodiae odarum Georgii Fabricii*, Leipzig, 1554) but also some of Fabricius's occasional poems: funeral songs for several members of the Rhau family (*Epitaphia Rhavorum*, Wittenberg, 1550) and wedding songs for various prominent people (*Carmina nuptialia*, Leipzig, 1553). Fabricius's *Elogium musicae* was set to music for two voices by Joachim Heller (RISM 1549[16]) and for four voices by Wolfgang Figulus (*Precationes aliquot*, Leipzig, 1553). Most of Fabricius's writings were published in *Poematum sacrorum libri XXV* (Basle, 1567). He also edited works by the classical Latin writers and wrote commentaries on works by such early Christian poets as Prudentius and Sedulius.

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HEINRICH HÜSCHEN

Fabricius, Jakob (Christian) (*b* Århus, 3 Sept 1840; *d* Copenhagen, 8 June 1919). Danish administrator, music critic and composer. A banker by profession, Fabricius remains best known for his many practical initiatives in Danish musical life. In 1871 he founded the Samfund til Udgivelse af Dansk Musik (Society for the Publication of Danish Music), whose president he was from 1887 until his death. This society is today the principal organization for the publication of contemporary Danish music. He was the founder of the choral society Vega (1872) and a founder-member of the Copenhagen Concert Society (Koncertforening; 1874), a progressive musical society which existed until 1893. It was chiefly due to him that the first regular concert hall, the Koncertpalae, was built in Copenhagen during 1884–8. As a music critic his writings stand out from the generally poor music criticism of his time.

As a composer, Fabricius has never been highly rated in Denmark, perhaps chiefly because his practical enterprise overshadowed his musical activities. His early *En vaarnat* ('A Summer Night') for choir and orchestra, and a symphony (1880) were performed in Copenhagen; but the major part of his works were for many years far better known abroad, as a result of successful performances in Berlin and Paris of his vocal compositions, especially three-part madrigals, *a cappella* madrigals and other choral works (Berlin), and solo songs, accompanied by piano and cellos, which were composed for concerts in Paris and published there.

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BO MARSCHNER

Fabricius [Fabritius], **Petrus** [Schmidt, Peter] (*b* Tondern, Schleswig [now Tønder, Denmark], 1587; *d* Warnitz, nr Apenrade, Schleswig [now Åbenrå, Denmark], 1651). German lutenist and composer. He matriculated at Rostock University in 1603, where he studied mathematics and astronomy and later theology. A commendatory poem by him prefaces Joachim Burmeister's *Musica poetica* (1606), an important source of musical rhetoric. In 1608 he took the degree of Master of Theology, and in 1610 was assistant to the Lutheran pastor at Bülderup (now Bjolderup, near Tinglev, Denmark). From 1617 until his death he was a minister at Warnitz.

Fabricius's most notable musical achievement is his compilation of the bulk of the manuscript *DK-Kk* Thott 841 (a small part of the manuscript is attributed to Petrus Lauremberg, his friend when he was a student). It contains 152 leaves and was compiled in 1605–7 (though it was possibly not completed until 1608); several poetic supplements may also have been Fabricius's work. The manuscript is an excellent source for both Low and High German song texts and their music, especially from student circles. Most of the pieces are in several parts and are intabulated, in German tablature, for the six-course lute. Many others, however, are solo songs in staff notation, some of which reach well back into the 16th century; they include German polyphonic songs, Lutheran melodies, popular art songs and genuine folksongs. Fabricius's wide knowledge of the foreign repertory is clear from the number of English, French, Italian and Polish compositions that he included in addition to his own pieces. The composers of pieces that he intabulated he named as Hausmann, Meiland, Zangius, Lechner, Spatz, Friderici, William Brade, Scandello and 'H. K.', and it can be demonstrated from concordances that Jacob Regnart, Henning Dedekind, Melchior Franck and Staricius are also represented. Some pieces appear in no other sources. All are accurately copied. His manuscript is also important for the literary history of the song tradition of northern Germany, though less so than for its musical contents.

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WOLFGANG BOETTICHER

Fabricius, Werner (*b* Itzehoe, Holstein, 10 April 1633; *d* Leipzig, 9 Jan 1679). German organist and composer. He

studied at Flensburg with the Kantor Paul Moth, and at the age of 12 was precocious enough to be admitted to Thomas Selle's Kantorei at Hamburg; in Hamburg he also studied with Heinrich Scheidemann. In 1650 he began to study philosophy, law and mathematics at the University of Leipzig; after graduating he practised law as a 'notarius publicus Caesareus'. He became organist and director of music at the Leipzig university church, the Paulinerkirche, in 1656 and also served as organist from May 1658 at the Nikolaikirche (the organ of which was probably the finest in Leipzig); his pupils there included J.F. Alberti. In 1662 Fabricius presented Schütz with the manuscript of his *Geistliche Arien, Dialogen, und Concerten*, acknowledging which Schütz wrote (in Latin):

> You ask me, Werner, if your work pleases me? So I say: who would criticize when Apollo himself praises you? Continue thus, and you will brighten with sweetest song not only the world but the firmament of the stars.

In 1663 he was one of seven candidates considered for Selle's position in Hamburg, but Schütz's pupil Christoph Bernhard, who received one more vote than he did, was the successful one. In the same year he was invited to play the organ at the dedication of a church in Zeitz for which Schütz composed most of the music. He married on 3 July 1665. Among his close friends he numbered not only Schütz but the poet Ernst Homburg, many of whose texts he set to music.

Fabricius has been known principally as a composer of sacred vocal music – notably simple melodies characteristic of those of the period – and as the author of a treatise on organ building. However, the rediscovery of a keyboard manuscript (in *US-Cn*) considerably broadens our view of him as both teacher and composer. The manuscript includes a copy of his printed *Manuductio zum General Bass*, mentioned by Mattheson in 1731 but for long thought to be lost. This instruction manual, according to Mattheson, 'consists entirely of examples' and provides keyboard realizations of melodies with figured bass. The manuscript proper consists of simple chorale settings and a set of short preludes notated in the new German keyboard tablature. The preludes are arranged by key in the following order: c, C, d, D, e, F, g, G, a, A, B♭, b. Although they are primarily pedagogical and too simple to continue the keyboard tradition of his teacher Scheidemann, they are nonetheless interesting for their fingerings.

His son, Johann Albert Fabricius (*b* Leipzig, 11 Nov 1668; *d* Hamburg, 30 April 1736), was a classical scholar and, from 1694, librarian to the Hamburg pastor J.F. Mayer. Several of his published treatises contain references to music among the ancient Greeks and Romans.

WORKS

VOCAL

E.C. Homburgs geistlicher Lieder erster Theil, 2vv, bc (Jena, 1659) (100 melodies); 2 in C. von Winterfeld: *Der evangelische Kirchengesang*, ii (Leipzig, 1845), nos.173–4

Geistliche Arien, Dialogen, und Concerten … 4–6, 8vv, bc, insts (Leipzig, 1662)

Sacred melodies in: Trauer-Trost-Nahmens Ode (Leipzig, 1656); Passionale melicum (Görlitz, 1663); Crügers praxis pietatis melica (Frankfurt, 1676); Nürnbergisches Gesangbuch (Nuremberg, 1676); Geistlicher Harffen-Klang (Leipzig, 1679); Musikalischer Vorschmack (Hamburg, 1683); Lüneburgisches Gesangbuch (Lüneburg, 1686); Das grosse Cantional oder Kirchen-Gesangbuch (Darmstadt, 1687); Choral Gesangbuch (Stuttgart, 1692); Meiningenisches Gesangbuch (Meiningen, 3/1693); Darmstadtisches Gesangbuch (Darmstadt, 1699); Cantiques spirituels (Frankfurt, 1702); Königs harmonischer Liederschatz (Frankfurt, 1738)

2 compositions in Gustaf Düben (i): Motetti e concerti (1665)

German and Latin motets in MSS in *D-Bsb*, *Lm*, *NAUw*

Aria, Schöner Frühling, 2vv, bc, in Gedoppelte Frühlings Lust (Leipzig, 1656)

INSTRUMENTAL

Deliciae harmonicae oder Musikalische Ergötzung, von allerhand Paduanen, Alemanden, Couranten, Balletten, Sarabanden von 5 Stimmen, bc, viols/other insts (Leipzig, 1656)

Kürtze Praeambula vor incipienten durch alle Claves Manualiter und Pedaliter Zugebrauchen, *US-Cn*, also contains chorales in tablature

2 kbd intabulations, *S-Uu*

WRITINGS

Unterricht wie man ein neu Orgelwerk in- und auswendig examiniren, und so viel wie möglich probiren soll (Frankfurt and Leipzig, 1656)

Manuductio zum General Bass bestehend aus lauter Exempeln (Leipzig, 1675, MS copy in *US-Cn*)

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ROLAND JACKSON

Fabricus [Fabricius] **Lutebook** (*DK-Kk* Thott. 4° 841). *See* SOURCES OF LUTE MUSIC, §3.

Fabrini, Giuseppe. *See* FABBRINI, GIUSEPPE.

Fabritiis, Oliviero de. *See* DE FABRITIIS, OLIVIERO.

Fabritius [Fabricius], **Albinus** (*b* Görlitz; *d* probably at Bruck an der Mur, Styria, 19 Dec 1635). German composer resident in Austria. As a young man he spent two years in Denmark. He soon settled in Styria, becoming secretary of the Benedictine monastery of St Lambrecht. In 1597 the monastery made over to him two ironworks in the Aflenz-Tal, where he also acted as administrator on behalf of the monastery. He lived at Bruck an der Mur. Later he also became commissioner for the Counter-Reformation for Bruck and the Mürz-Tal. His *Cantiones sacrae* for six voices (Graz, 1595; five repr. RISM 1603[1]) contain not only traditional polyphonic writing but also more up-to-date homophonic and declamatory passages. The only manuscript works by him not from the 1595 print are five Latin motets for five and six parts (four in *D-Rp*, one in *D-FBo*), two German motets (*D-Rp*) and a six-part *Magnificat* (ed. in DTÖ, cxxxiii, 1981), which is based on Marenzio's six-part madrigal *Nel più fiorito aprile* (1581).

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G. Gruber: 'Magnificat-Kompositionen in Parodientechnik aus dem Umkreis der Hofkapelle der Herzöge Karl II. und Ferdinand von Innerösterreich', *KJb*, li (1967), 33–60

WALTER BLANKENBURG

Fabritius, Ernst (*b* Vyborg rural district, 2 July 1842; *d* Lapinjärvi, 8 Oct 1899). Finnish composer and violinist. He studied the violin with F.R. Faltin in Vyborg, and from 1857 to 1861 attended the Leipzig Conservatory where he studied the violin, piano and composition. Fabritius gave concerts in Finland and Sweden, and for

some years worked as a violinist in a theatre orchestra in Helsinki. In 1864 he gave up his promising musical career and worked first as a civil servant and later in agriculture, though he still composed and played chamber music. Fabritius's main work is his Romantic and virtuoso Violin Concerto (1878), which he performed in Helsinki in 1881. His orchestral works, which include a symphony (1878, lost) and overtures, show the influence of Schumann and Mendelssohn, and his piano pieces, the suite *Snöflingor* (1859) and the *Phantasie*, that of Chopin. He also wrote a string quartet (1860) and pieces for violin and cello.

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SEIJA LAPPALAINEN

Fabritius, Petrus. *See* FABRICIUS, PETRUS.

Fabrizi, Vincenzo (*b* Naples, 1764; *d* ?after 1812). Italian composer. After starting to compose at the age of 18 or 19, within six years he had written 14 operas and gained an international reputation; he then disappeared from public notices, though Gerber, about 1812, wrote of him as still living. His first stage work, a revision of the Goldoni-Ciampi intermezzo *I tre gobbi rivali* (originally *La favola de' tre gobbi*, 1749, Venice), was produced in Carnival 1783 during a period when Neapolitan theatres were experimenting with the French fashion of presenting several short comic pieces instead of a full-length opera. This was the third of three short works commissioned by the Teatro dei Fiorentini; as the other two were written by Giacomo Tritto, Prota-Giurleo regarded Fabrizi's contribution as evidence that he was Tritto's pupil. He worked in northern Italy during 1784–5. In 1786 he was in Rome where his election to the *maestri di cappella* of the university was announced on 1 March. In the same year, his comedy *La sposa invisibile* produced loud applause both for its novelty and its expression. As a result he received a three-year appointment as musical director at the Teatro Capranica. His three-act version of the Don Giovanni story, produced in the following year, proved successful throughout Europe.

Gervasoni observed that 'in the space of a few years ... [Fabrizi] contributed greatly to the refinement of musical taste'. His extant music, which includes chamber works as well as comic operas, shows him to have been a competent composer, with ensembles distinguished by a solid structural sense and an ability to achieve desired effects with economy of means. In particular his harmony, while essentially simple and diatonic, shows skilful and judicious use of chromatic detail.

There is no evidence that he was related to the composer Paolo Fabrizi (*b* Spoleto, 1809; *d* Naples, 3 March 1869), who studied at Naples with Zingarelli and had seven operas given there, 1830–40, and two later at Spoleto.

WORKS

OPERAS

opere buffe unless otherwise stated

I tre gobbi rivali (int, after C. Goldoni), Naples, Fiorentini, carn. 1783

La necessità non ha legge, Bologna, Marsigli-Rossi, ?July 1784; also as Noth hat kein Gesetz

I due castellani burlati (F. Livigni), Bologna, Marsigli-Rossi, aut. 1785; also as I due castellani ossia I due rivali in amore, I due castellani delusi, I due rivali in amore; *?D-Dl, F-Pc, I-Tf, P-La*

La sposa invisibile (farsetta a 5), Rome, Capranica, 20 Feb 1786, *?D-Dl, MÜs* (?excerpts), *P-La*

Chi la fà l'aspetti, ossia I puntigli di gelosia (Livigni), Florence, Intrepidi, spr. 1786; also as La moglie alla moda, La moglie capricciosa, I puntigli di gelosia; *I-Bc, Fc*

La contessa di Novaluna (G. Bertati), Venice, S Moisè, aut. 1786

L'amore per interesse (Bertati), Parma, Ducale, 26 Dec 1786; orig. title La Mirandolina

Il convitato di pietra (G. Lorenzi), Rome, Valle, ?carn. 1787; also as Don Giovanni Tenorio, ossia Il convitato di pietra; *GB-Lbl* (aria, trio, finale), *I-Rmassimo, Rsc, S-Skma* (excerpts)

La nobilità villana, Rome, Capranica, 30 Jan 1787

Gli amanti trappolieri (G. Palomba), Naples, spr./sum. 1787

Il viaggiatore sfortunato in amore (F. Ballani), Rome, Valle, aut. 1787

Il Colombo o La scoperta delle Indie (farsa, M. Mallio), Rome, Capranica, carn. 1788; also as La tempesta, ossia Da un disordine ne nasce un ordine

L'incontro per accidente (G.M. Diodati), Naples, Fondo, spr./sum. 1788; also as Il maestro di cappella, ossia L'incontro per accidente

Il caffè di Barcellona, Barcelona, S Cruz, 1788

Impresario in rovina (dg, A. Piazza), Casale, spr. 1797

OTHER WORKS

Sonatas, pf 4 hands, *I-Mc, PEsp*

Pieces in *A-Sca, GB-Ob, I-CHf, Fc, Gl, Pca, PAc, PEsp, Rsc, Vc, S-Skma*

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JAMES L. JACKMAN/REBECCA GREEN

Faburden [faburdon, faburthon, fabourden, faberthon etc.]. A style of improvised polyphony particularly associated with English music of the 15th century, related to but independent of FAUXBOURDON.

1. Introduction. 2. Early faburden. 3. Faburden and fauxbourdon. 4. Later history of faburden.

1. INTRODUCTION. The term 'faburden' originally designated the lowest voice in an English technique of polyphonic vocal improvisation that enabled a group of soloists or a choir to sing at sight a three-part harmonization of plainchant, derived from the notes of the chant itself. It flourished from about 1430 or earlier until the time of the Reformation. The highly schematic formula used led to chains of what would now be called 6-3 chords, punctuated by occasional 8-5 chords (particularly at the beginnings and ends of phrases and words). The plainchant was thought of as the mean or middle voice, from which the other two parts were derived, although of course the chant was also present in the treble, which doubled it at the upper 4th while the bottom part sang 5ths or 3rds beneath it. The singers apparently declaimed the words simultaneously in the normal rhythm of plainchant. Ends of phrases were slightly ornamented, probably from quite early on, to provide satisfactory cadential suspensions; it is unlikely, at least in choral performance, that general ornamentation was introduced.

By 1462 the name 'faburden' was being used to designate the whole technique or complex of the three voices, so that one might speak of singing the *Magnificat* 'in faburthon' (see Harrison, 1962, pp.24–5). From about the same period onwards a number of traditional faburden parts, with or without their plainchants, may be traced through their use as the basis of polyphonic vocal compositions; they are also employed in 16th-century English organ pieces 'on the faburden' by Redford and others. A number of single faburden parts in mensural notation have been found, usually, like squares (*see*

SQUARE), in liturgical books; the discovery by Mary Berry of a considerable number of faburdens, notably faburdens to hymns, apparently copied in sight notation (*see* SIGHT, SIGHTING) on the same staff as their plainchants, suggests that most of the directions for the 'Sight of Faburdon' given by Wylde's Anonymous about 1430–50 (see below) still held good after 1528. The faburdens that survive in mensural notation nevertheless show that the technique was subject to variation and that different transpositions of the plainchant came to be used when faburdens were written down (this may have been one of the reasons why they needed to be written down); and the late account of the Scottish Anonymous (1558 or after) gives a very full picture of additional refinements to faburden, including arrangements for four voices. Similar developments are found in the history of FAUXBOURDON and are described, along with aspects of faburden and gymel, in the treatise of GUILIELMUS MONACHUS (*c*1480). Guilielmus, writing in Italy, may well have been English: this can be argued not merely from his knowledge of insular musical techniques, but also from his use of the English variant Sarum Sanctus no.3 as the unnamed cantus firmus of one of his musical examples (ed. in CSM, xi, ex.56, p.40; see Thannabaur, 1962, melody no.49).

2. EARLY FABURDEN. The English had used the word 'burdoun' (or bordoun, burdon or burdowne) to mean 'lowest voice' since before 1300: seven literary references in English to the term are known before about 1400, two in Anglo-Norman French, and another in Welsh (*byrdwn*). All but two refer unequivocally to singing, and in two of these the singing is choral. Six use 'burden' to mean the lowest voice of three – treble (or 'hauteyn'), mean and burden; in two jocular uses by Chaucer, both set in secular surroundings, it means the lower voice of two soloists; in the Welsh reference, a quatreble is added to make four voices. In three references the surroundings are definitely ecclesiastical, and 'monks' or 'clerks' are singing (see Flasdieck, 1956; Carter, 1961; Scott, 1971; Hoffmann-Axthelm, 1972; *Oxford English Dictionary*; Trowell, 1977; Stone, 1977–92, under 'Burdun'; Welsh reference in *Geiriadur Prifysgol Cymru,* i, Cardiff, 1950–67, under 'Byrdwn'). This tradition presumably relates at one extreme to the 'triple song' of Cistercian and Benedictine monks, attested since the 12th century (see Scott; A.A. King: *Liturgies of the Religious Orders*, London, 1955, pp.94–5); and at the other to secular 'three-men's songs', first referred to as such about 1425. It may also be connected with the three- or four-voice harmonization of chant apparently envisaged by Pseudo-Tunstede (see *CoussemakerS*, iv, 294*a*), although this was not an exclusively English technique (see J. Dyer, *MQ*, lxvi, 1980, pp.83–111). The unequivocal use of 'burden' to mean a low voice-part is unique to English during the 14th and 15th centuries. Harrison (1962) suggested that the voice-name might be rooted in instrumental practice, since shawms (*chalamis*) 'quos burdones appellamus' were played, while bells sounded, at the installation of the abbots of St Albans in the 13th century; Stone has dated this reference as perhaps as early as 1235, some 60 years before the first known uses of 'bordoun' as a voice name. This employment of wind instruments to enhance ecclesiastical dignity may have been, or have become, more general: Ulrich von Richental noted that at the Council of Constance in 1414 the English bishops processed to the sound of three trombones, and 'die pusauner pusaunoten über einannder mit dreyen stimmen, als man sunst gewonlichen singet' (J. Handschin, *SMz*, lxxiv, 1934, p.459).

The earliest use of the evidently composite term 'faburden' in the British Isles is probably to be found in the Cornish-language *Ordinalia*, a cycle of sacred plays surviving in a 15th-century copy of a 14th-century original (Fowler, 1961, esp. 125): a minor devil calls on Beelzebub and Satan to sing a great faburden ('faborden bras') as an obscene parody – presumably one takes the faburden and the other the chant – to which he will add a fine treble ('trebl fyn': see E. Norris, ed.: *The Ancient Cornish Drama*, Oxford, 1859, pp.176–9). The earliest precisely datable references come in two documents of 1430 and 1431, both connected with Durham Cathedral. The first is the earliest known indenture for an English choirmaster: John Stele is to teach the Benedictine monks and eight secular boys both to play the organs and to sing organ-song ('ad organum decantandum'), i.e. 'Pryktenote ffaburdon deschaunte et counter' (Bowers, 1975, p.A056; for later indentures etc. see ibid., p.A058, and *HarrisonMMB*, 41, 169, 174–5, 177ff, 181, 187, 192). With the addition of square-note, this form of words was to remain surprisingly constant in nearly all subsequent pre-Reformation choirmasters' indentures, in contexts which suggest that faburden was used as a simple technique appropriate not only for professional choirmen but above all for musically unskilled monks and canons carrying out the *opus Dei* in their closed choirs, to which lay singers were not normally admitted. At Durham, however, there had been a tradition of lay singers helping the monks in triple song ('in cantu qui dicitur trebill', i.e. perhaps faburden); their absence had given rise to a complaint in 1390, and Stele's appointment appears to be intended to solve a continuing problem. The second reference to faburden comes in a letter probably of 1431, formerly dated 1428–32. In 1426/7 the prior and convent of Durham had turned the parish church at Hemingbrough, Yorkshire, into a collegiate foundation with four clerks and six vicars-choral; it came into operation in 1428. Richard Cliffe, a vicar there, wrote to the prior recommending the appointment as fifth vicar of a priest then serving at the secular cathedral of Lichfield, Staffordshire; among the musical accomplishments then thought desirable in a vicar-choral he listed the ability to read and sing plainchant and 'to synge a tribull til [to] faburdun' (Trowell, 1959; Bowers, 1975, pp.4096, 5076; idem, 1981, p.14; R.B. Dobson: *Durham Cathedral Priory*, Cambridge, 1973, pp.156–62). The letter dated 21 November (the day after St Edmund KM), without year, but can hardly belong to 1432, since the vicar, William Watkinson, was installed on 27 November that year, and an interval of only six days would be insufficient. By 1431, then, faburden was known in three counties in the English north and Midlands as a technique expected of musically unsophisticated vicars-choral and unskilled monks. It is probably no accident that the first full description of faburden comes from the Augustinian abbey of the Holy Cross, Waltham.

This anonymous treatise, *The Sight of Faburdon*, was copied into *GB-Lbl* Lansdowne 763 by the precentor (more likely 'preceptor')of Waltham, John Wylde, at a date formerly thought to lie between 1430 and 1450 but now believed by Reaney (1970, p.263) to be earlier. The first mention of faburden in English musical theory

precedes this in the same manuscript in a cryptic paragraph on f.58 which compares faburden to *cantus coronatus*. Sweeney (1975) has pointed out that this paragraph, along with other surrounding material, is also found in the tract *De origine et effectu musicae* (*GB-Ob* Bodley 515, ff.89–90). In the Bodleian Library catalogue, Madan dated the latter manuscript as from the first half of the 15th century; from its appearance it is certainly earlier than Lansdowne 763 and the first archival references to faburden (*see* WYLDE, JOHN).

According to the author of *The Sight of Faburdon*, which is the last of an important and systematically arranged collection of vernacular treatises on discant, faburden was 'the leeste processe of sigtis natural and most in use' ('the lowliest of the sight techniques, natural [i.e. seemingly instinctive, innate, or possibly vocal] and commonest'). The ensuing directions show that a faburdener, like the singer of 'counter' or 'countir', was to keep beneath the plainchant throughout and to imagine or 'sight' his notes by visualizing them on the plainsong staff a 5th higher than he sang them, transposing downwards like a horn in F (*see* SIGHT, SIGHTING). Unlike the singer of counter, the faburdener is restricted to only two intervals, the 3rd and the 5th beneath the plainchant: he is to derive these by downward transposition from the sighted notes, visualized respectively as a 3rd above and a unison with the plainchant. He is to begin with the 5th below 'in voice' and thereafter is to sing 3rds, 'closing' his sight into a unison with the chant in order to sing a 5th again at the ends of words; he may sing as many 3rds as he likes, but never two consecutive 5ths. The restriction to 3rds and 5ths beneath the chant allows the foolproof addition of a third voice called a treble, who sings the same notes as the plainchant, but a 4th higher. (Wylde's author did not give directions for the singer of the 'tribull til faburdun', to use Cliffe's phrase: the pitch of the treble is known only because of the fact that when the faburdener sings a 5th or a 3rd beneath the chant he is also respectively an octave or a 6th beneath the treble.) The 4th, though a consonance, was not a concord and was not one of the permitted intervals in the treble sight of discant, though it might be made good, as Pseudo-Tunstede had observed, by the addition of a lower part (see *CoussemakerS*, iv, 279). Had Wylde wished to include a special prescription for the treble to faburden, he would have instructed him to set his sight even (i.e. in unison) with the plainchant and his voice at the 4th above. Scott's suggestion that the use of the term 'mene', here used merely as a voice name, implies transposition of the chant to the upper 5th by mean sight, though accepted by Strohm, seems implausible because unnecessary: the tract is explaining a rule-of-thumb process of improvisation, not a technique of written composition, and the singers might choose to begin at any convenient pitch.

One of the difficulties of extemporizing discant beneath the plainchant, according to Pseudo-Tunstede, had been that it prevented all but the most skilled singers from adding a third voice above it (*CoussemakerS*, iv, 294). But if the low part is restricted to 3rds and 5ths beneath the chant, a treble or quatreble discanter will always be safe if he keeps to the unison, 4th or 6th above it (or their equivalents at the upper octave). Compositions or passages built up in this way for three voices are found in English sources of the 14th century, many of them exhibiting the typical parallel movement of faburden, and some with the cantus firmus in the mean (see Trowell, 1959, p.57, and many of the English compositions in score notation published in PMFC, xiv–xvii, which include the 'Grottaferrata Gloria' (xvi, no.37) formerly advanced as an Italian example of proto-fauxbourdon). Sanders's observations on the commonness of parallel movement in free composition and the comparative rarity of its application to chant may suggest that a technique from popular music was only gradually adapted for liturgical use. On the other hand, Coussemaker's 14th-century English Anonymus 5 (*CoussemakerS*, i) describes a 'widely prevalent' (*totus generalis*) method of singing which accompanies a plainchant entirely in octaves or 6ths, beginning with either but pausing or closing on an octave, and avoiding parallel octaves. This was formerly interpreted as so-called English discant above the plainchant, a now exploded concept; since the rest of the tract is largely concerned with discanting beneath the chant, this technique may now be considered an early ancestor of faburden with the chant untransposed in the treble (though its actual pitch would be at the singers' choice), needing only the addition of an inner part a 4th below it to produce the characteristic three-voice sonorities. Although this description differs from the technique of the Lansdowne tract, the writer agrees in forbidding the singer to close downwards with an octave on to a *mi* (E or B), pitches on which the faburdener also may not cadence (see below). The Dutchman Johannes Boen (*d* 1367) in his *Musica* (1357) describes his astonishment, on arriving in Oxford as a student, at hearing a similar technique: it was, he says, universally beloved by 'laymen and clerics, young and old'; their singing was 'restricted entirely to 3rds and 6ths, ending on 5ths and octaves' (*tertiis et sextis. . .duplis et quintis postpositis, ipsas solas invocantes*; see W. Frobenius: *Johannes Boens Musica*, Stuttgart, 1971, esp. 76). Applied to chant, and adding a parallel mean, this would have been faburden in all but name. Ex.1 is a specimen from the apparently Carthusian Credo in *GB-Lbl* Sloane 1210, f.1; the notes taken from chant are marked 'x'.

In such pieces the lowest voice (perhaps a 'burden') will sometimes sing parallel 5ths below the mean, when the treble will usually sing parallel 6ths above (10ths above the bass). These are written compositions, not faburdens, but they suggest a possible ancestry for faburden: by restricting still further the succession of intervals open to the outer voices (parallel 5ths were vanishing for other reasons at this time) a method was distilled, perhaps, which allowed even unskilled musicians to harmonize plainchant in a halo of rich sonority.

Ex.1

Con - fi - te - or u - num bap - tis - ma in re - mis - si -

x x x x x x x x x x x x [e d e]

- o - nem pec - ca - to - - rum.

x x x x x x

One of the hitherto unexplained mysteries of faburden is that Wylde's Anonymous omitted the pitches E and B from his list of notes in the chant where the faburdener may 'close down even in sight upon the plainsong' (i.e. sing a 5th beneath it). Practical experience has now suggested a reason. The faburdener arrives at his notes by visualizing them in sight and transposing down a 5th: he can therefore never produce a B♮ but sings only B♭, since the sighted note is always the F-*fa* above on the plainchant staff. With a great many chants, especially if the faburdener observes the instructions of Wylde's Anonymous and frequently 'closes' (i.e. makes his sighted note converge with the plainchant in a unison) 'at the last end of a word', his B♭s will also involve him in E♭s.

Ex.2 makes this clear; it shows the Sarum version of the communion *Vos qui secuti estis me* (selected for comparison with Du Fay's fauxbourdon setting: *see* FAUXBOURDON, ex.1), harmonized in faburden strictly according to the instructions of Wylde's Anonymous. The top staff shows the plainsong mean and its parallel treble, which, like the faburden, has perpetual B♭s; the lower staff shows the faburden and above it, in small print, the sighted notes from which it is derived. The faburdener sings a 5th beneath the chant at the beginning and also, wherever possible, at the ends of words (marked 'o' above his part); elsewhere he sings 3rds. Every E in the plainchant, under which the faburdener may not sing a 5th, is marked '+': two of them come at the end of a word ('estis', 'iudicantes'). The faburdener's B♭s force him to sing the four E♭s marked '*', and these in turn oblige him to sing every other E as an E♭, visualized in sight as a B♭. There are many contradictions and some successive false relations between the E♮s in the mean and the E♭s in the faburden; these can be paralleled in the compositions of Leonel Power and Dunstaple. But if faburden 5ths are placed beneath the plainsong Es, particularly at the ends of words, where 5ths are otherwise recommended, quite unacceptable progressions result. This must explain the prohibition of the strong open 5ths A–E and E–B: they quarrel much more fiercely with the B♭s and frequent E♭s than do the alternatives, the 3rds C–E and G–B.

From ex.2 it is clear that with certain plainchants the faburdener is forced to swim for long periods in 'the sweetness of B-*fa*', to use a phrase of Giraldus Cambrensis. He not only produces B♭s 'in voice', but in order to sing E♭s he also has to add B♭s 'in sight' on the plainsong staff in front of him, which has none. This seems the simplest explanation of the term 'fa-burden': 'bass part characterized by the use of B-*fa*'. The term was presumably invented by a sophisticated musician, and such a person listening to a faburden, visualizing the music in notation and noting the absence of B-*mi* and the characteristic flatwards shift of tonality, might well have christened the bottom part 'fa-burden' on those grounds alone; when one finds that a chant without a B♭ in it will often be harmonized not merely with perpetual B♭s, but also with E♭s, the above explanation of the name 'faburden' gains further support. Trumble's main objection (1960, pp.28–9) to this derivation – that the singer of counter also transposes down a 5th from his sighted note and therefore never sings B-*mi*, so that his part could equally well have been called a faburden – does not take account of the general rule of discant that a 5th or octave must always be perfect. The discanter must in such cases match a *fa* with a *fa* and a *mi* with a *mi*: a counterer harmonizing a plainsong B-*mi* with the octave beneath would be forced, as common sense also suggests, to sing a B-*mi* (see Bukofzer, 1936, pp.143, 146, 149). Hoffmann-Axthelm's hypothesis (1972) that 'fa' is the Scottish and northern English dialectal form of 'foe', that 'burden' meant a bass voice bearing a cantus firmus and that a 'foe-burden' was a part in some way inimical (?counter) to the plainchant also seems unduly contrived: 'burden' did not mean a tenor part, as she suggested, and Wylde's Anonymous expressly called the plainchant a mean. Doe's hypothesis (1972) that a 'fa' burden began on F-*fa* a 5th beneath tenor C and a 'faut' (i.e. faux) burden on C-*fa ut* an octave beneath cannot hold, since both the F and the C are 'fa ut'.

Ex.2

TREBLE

PLAINSONG MEAN — Vos qui se - cu - ti es - tis me se - de - bi - tis su - per se - des iu - di - can - tes du - o - de - cim tri - bus Is - ra - el di - cit Do - mi - nus.

FABURDEN SIGHT

FABURDEN

3. FAUXBOURDON AND FAUXBOURDON. It is not yet possible to explain the undoubted relationship between faburden and fauxbourdon. Just as the names are obviously similar and yet importantly different, so are the musical techniques. It is likely enough that Wylde's Anonymous was describing faburden as it was understood in 1427–32 by Richard Cliffe, whose protégé could read and sing plainchant and 'sing a treble to faburden'. An improvised technique used by musically unsophisticated monks would probably not change very rapidly. In any case, although Wylde's copy of the faburden treatise may be later than the Cornish and Durham references, none of the other material in his plainly retrospective collection can be shown to date from later than about 1430. Du Fay's earliest fauxbourdons belong to the courtly world of late Gothic sonority; they were apparently written for two solo voices and an instrument, with a rhythmically independent, contrapuntally conceived tenor and a refined, chanson-style ornamentation of the plainchant which is decorated in both the upper parts with many dissonant passing notes and melismas. If Du Fay invented this kind of fauxbourdon about 1427, as Besseler maintained, it is hardly conceivable that such a style could have been transmuted by 1430 into a simple rule-of-thumb technique for the chordal declamation of plainchant by a male-voice chorus of Durham monks. The presence of a simpler style of fauxbourdon alongside the refined manner of Du Fay's earliest experiments, in the contributions of Johannes de Lymburgia and Binchois (who was perhaps in English employment in the 1420s),

Ex.3



may suggest that they and Du Fay were interpreting a common experience, the new sound (for them) of English faburden, in two very different ways. Besseler (1950, p.15) had imagined Du Fay listening to the parallel movement of English discant, but Kenney (1959) showed that the latter was an invention of Bukofzer's. The simpler fauxbourdon of Binchois, which is far more akin to the sound of faburden, did not become the general rule until the 1440s, when English singers may well have gone abroad in answer to requests from King Alfonso V of Portugal (1439) and from the Emperor Frederick III (1442) (L. de Freitas Branco: *Elementos de sciencias musicais*, Lisbon, 1931, ii, 38; H. Nicolas: *Proceedings and Ordinances of the Privy Council of England*, London, 1834–5, v, 218). It must be significant that the Germanic and Iberian words for 'fauxbourdon' (*Faberdon, Faberton* etc.; *fabordão, fabordón, fabordó*) appear to derive from the English word 'faburdon', not from the French. The German poet-musician, theorist and doctor Johann von Soest tells us that in his youth (*c*1460) he studied 'Faberthon' in Bruges with 'two masters from England' (F. Stein: *Geschichte des Musikwesens in Heidelberg*, Heidelberg, 1921, esp. 14).

Faburden and fauxbourdon may have been used in very similar liturgical situations, but they were essentially designed for different kinds of performer and were transmitted in different ways. Fauxbourdon doubtless came to be extemporized *super librum* like faburden, but it has left its mark in history as sophisticated music, designed for professional performance, transmitted, even at its simplest, in learned notation in manuscripts that usually also contain the finest 'high culture' music of their time; the canonic instructions describing how to perform fauxbourdon are written in Latin, which is also the language used by musical theorists in discussing it. Faburden, though it has left its traces in polyphonic manuscripts, was essentially a means of schematic improvisation which did not normally need to be written down; it was a technique much used by unlearned monks and musically unsophisticated canons and vicars-choral, many of whom were in any case not permitted to sing elaborate polyphony. The two insular treatises on faburden are in English, not Latin. Faburdens were mainly transmitted orally, and some of them assumed traditional forms which can be traced where they were written down as a basis for composed polyphony or for more elaborate four-part improvisation based on the faburden (in which 3rds and 5ths would not be interchangeable), for organ extemporization, or simply in order to secure agreement if there were several singers to a part. Surviving single-line faburdens are almost exclusively found in liturgical plainsong books. (Only one such single-line fauxbourdon tenor is known; perhaps significantly, it is found in a source much nearer to English influence and example than the Italian manuscripts, namely *F-CA* 29, f.159, the anonymous hymn *Cultor Dei*: see facs. in Wright, 1978.) It is mainly because scholars have not been comparing like with like – on the one hand a mainly written tradition, on the other a mainly oral one – that the controversy over the origins of faburden and fauxbourdon is proving so difficult to resolve.

4. LATER HISTORY OF FABURDEN. Faburden, like fauxbourdon, offered a basis for further development in written composition. With or without their accompanying chants, faburdens might be used in plain or decorated form as a framework for vocal polyphony. Harrison (1962) has shown the process at work in a number of compositions (though not all of his examples are strict faburdens, and Paul Doe has suggested in a private communication that the pitch relationships between faburden and chant are not always correct), ranging from a hymn in the late 14th-century *GB-Lbl* Sloane 1210 to specimens from the mid-16th-century Giffard partbooks (*Lbl* Add.17802–5). The first extensive collection to show consistent use of the practice, however, is the Pepys manuscript in Cambridge (*GB-Cmc* 1236; ed. S.R. Charles, CMM, xl, 1967), which dates from about 1460. The source, like several later ones, contains monophonic faburden parts which, if realized according to the first set of precepts of Guilielmus Monachus (f.19*v*), yield a faburden setting with the chant in the upper parts. Ex.3 shows the beginning of verse 2 of the hymn *Eterne rex altissime*, realized from the faburden in *GB-Lbl* C.52.b.21, f.188*r* (manuscript addition to printed book); chant notes are marked with a cross. (It should however be noted here that Guilielmus's second discussion, on f.27*v*, says that the English manner was always in triple time and that the first note of the chant was always doubled in length to allow the bass part to move up from an octave to a 6th: these features are not to be found in surviving examples of written faburden, although his method of spacing out the cantus firmus in equal breves before decorating it is applied to the notes of the faburdens themselves when they are employed in organ pieces.) Harrison's findings, complemented in 1980 by his valuable study of organ music composed 'on the faburden', show that sophisticated musicians have used faburden, and a number of archival and literary references demonstrate this: the technique was particularly useful for processional music such as litanies and processional antiphons, psalms and hymns. Like fauxbourdon it was also widely used for *alternatim* performance in hymns, responsorial psalmody and settings of the *Magnificat*, *Nunc dimittis* and *Te Deum*. The organ settings 'on the faburden' favour the same categories, particularly hymns, although antiphons are not unknown (see edns by J. Caldwell, EECM, vi, 1965; and D. Stevens, EECM, x, 1967). Harrison (1980) has shown that they are more abstractly composed than is usual in vocal faburden: the melodies are presented in notes of uniform length, a breve or a semibreve, traceable even beneath ornamentation.

Faburdens recovered from vocal polyphony, and some of those surviving as mensural monophonies, show a variety of transpositions; many of them imply that the chant was sung at the upper octave in the treble (or at the upper 5th in the mean), as was usual in fauxbourdon. At first view this might imply that the traditions of faburden and fauxbourdon had met and mingled, or that Wylde's Anonymous was describing an aberrant form of faburden, or simply that the older manner had been largely forgotten during the second half of the 15th century. The organ pieces 'on the faburden', and the discovery by Mary Berry

of a number of faburdens copied into liturgical books of the 15th and early 16th centuries, show that this was probably not the case (H.M. Miller, 1940; Mother Thomas More [M. Berry], 1970, pp.248ff). Trowell (1977) offers a classified list of all strict faburdens then known, excluding those for the *Magnificat*, a total of 144 (not counting nos.106–15 and deleting no.44, indicating their transposition and type of notation. (The list needs correction: in no.15 3rds are dotted; no.54's title is *Lucis creator optime*; no.71 is on ff.67*v*–68.) Two recently identified mensural faburdens are: a single-voice *Aspergus* in *GB-Lbl* Lansdowne 462, f.1*v*; and, in *GB-BEV* DDHU 19/2, f.IV B*v*, the bottom part of a three-voice *[Sancta Maria vir]go* in plainchant notation (decorated faburden); in both, the chant would fit in the treble at the upper octave. The Digital Image Archive of Medieval Music has recently recovered from Worcester Fragment x (*GB-Ob* Lat.liturg.d.20), ff.1*v*–2*r*, a previously illegible faburden and mean for the communion *Beata viscera* which, in spite of its void notation, Margaret Bent thinks may be as early as 1400 and thus the earliest recorded example of the technique; the chant is transposed up a 5th, and the polyphonic portion consists of 58 breves in major prolation, unadorned save for the introduction of a passing minim at five points in the faburden (unpublished research). Further and later examples are discussed by Allenson (1989: hymn *Christe qui lux es* and six settings of the processional psalm *Laudate pueri*) and Aplin (1978, 1979: vernacular settings of *Magnificat*, *Nunc dimittis* and *Te Deum*).

In all of Berry's faburdens that the present writer has examined, and in the separate mensurally written faburdens designed to fit plainchants present in the same books – nearly 40 examples, and there are more – the faburden seems to be intended to fit in 3rds and 5ths beneath the chant. The faburdens have almost all been added on the plainchant staff over the notes of the chant itself. The pitch of the sighted notes is indicated, which the faburdener must transpose down a 5th: such an interpretation is supported by the survival of separate mensural faburden parts for three items, one of which has been duplicated in the same book in 'sight notation'. This takes various forms. First there are hymns with dots or tiny plainchant notes, or both, indicating over every note of the chant whether a third or unison is to be sighted; in some an ornamental descent to the cadence is shown by extra dots, in others by mensural notes (see illustration). There are other hymns, with dots to show only where the faburdener is to sight 3rds; the sighted unisons are left unmarked; there is no mensural notation and rarely cadential ornament – this type of notation seems to be earlier than the first described above, since the former has occasionally been copied in on top of it. Sometimes this has also happened in the case of the third, most economical procedure, where only the sighted unisons are indicated, either by means of a dot or by a stroke through the plainchant note. In addition to the hymns (of which the bulk are in the 15th-century hymnal *GB-Lbl* Harl.2951), the printed Sarum Hymnal of 1528 (Ruremund) also contains manuscript faburdens for all the *Magnificat* tones (*Lbl* C.52.b.21).

The old method of faburden continued in use, then, into the 16th century. Erasmus was astonished at the 'fauburdum' that greeted his ears wherever he went among the English Benedictines (C.A. Miller: 'Erasmus



Part of the hymn 'Salvator mundi' from a printed Sarum Hymnal (Antwerp: Ruremund, 1528); the 'sighted' pitches were added by hand, at first by means of dots in unison with, or a 3rd above, each note of the hymn, with some mensural notation at cadences (staff 3) – the dots of verse 1 were subsequently converted into plainsong note-shapes (staff 1) (GB-Lbl C.52.b.21, f.vi)

on Music', *MQ*, lii, 1966, pp.332–49, esp. 339, 341). The late treatise of the Scottish Anonymous (*GB-Lbl* Add.4911; see J. Maynard: *An Anonymous Scottish Treatise on Music*, diss., Indiana U., 1961; I. Woods, *RMARC*, no.21, 1988, pp.37–9) affords evidence that by 1558 or later faburden had sprouted a remarkable variety of different methods in Scotland, including a four-voice kind that recalls the prescriptions of GUILIELMUS MONACHUS. The writer prescribes octave transposition of the plainchant as if he were describing fauxbourdon: if Guilielmus's four-voice fauxbourdon represented English practice around 1480, treble-derived faburden must presumably have come into existence by then (it may of course always have been an alternative to Wylde's approach), for it would have been very cumbersome to build new altus and bassus contratenors around the faburden voice as understood by Wylde's Anonymous, and his plainchant mean would itself have had to vanish. Erasmus, whose visits to England began in 1499, described singers bursting out into many-voiced faburden, 'not one of them singing the pitches shown by the notes in his book' (*nullus eas sonat voces quas habent codicum notulae*). There is however one passage in Scottish Anonymous (f.98*v*) where he seems to be recalling the priorities of Wylde's mean-derived faburden: the treble and 'baritonant' are directed to vary from the 'richt way', but the counter 'standis ay ferm & invariabill from the just way of faburdoun'. By 1505 the Scottish Chapel Royal owned 'two manuscript volumes of parchment with notes *in faburdone*'; one wonders whether faburden was the 'new kind of chaunting and musick . . . wherein he was expert himself' that the Scottish King James I (1427–37) brought into the divine service: he had spent the years 1406–24 in captivity at the English court (H.G. Farmer: *A History of Music in Scotland*, 1947, pp.102, 105). In both Scotland and England, however, faburden appears to have died out as a device for liturgical music with the destruction of the Latin repertory that accompanied the Reformation. Its final manifestations have been studied by Allenson (1989) and Aplin; the latter has shown (1978, 1979) that faburdens were still employed after the collapse of the Latin liturgy, without the chant,

as the basis for settings of the Anglican rite. Morley mentioned the practice but equated it with the Italian *falsobordone*; his example, the hymn *Conditor alme siderum*, gives a faburden that presumably transposes down an octave to produce 6ths and octaves beneath the plainchant. He showed how the faburden should 'break some notes in division' at the cadence, as in many surviving examples, but did not show how the chant itself was decorated at this point; he omitted any mention of the middle voice.

It is possible that faburden gave rise to the name 'burden', meaning a refrain in a song or poem, a use not attested before the late 16th century. If faburden had to do with *cantus coronatus*, as suggested in Wylde's manuscript (f.58), then it was also used in secular music. The technique could easily have been applied, like fauxbourdon, to any *cantus prius factus*, secular as well as liturgical, and in certain 15th-century carols a monophonic phrase in what is anachronistically called the burden is immediately repeated by three voices as a kind of refrain in a manner very close to faburden (see Trowell, 1959, pp.54–5, 57ff). This may be evidence of a use of faburden refrains in popular singing which could have survived to the time of Shakespeare and Bacon.

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For further bibliography *see* FAUXBOURDON.

BRIAN TROWELL

Facchetti [Facchinetti], **Giovanni Battista.** *See* FACHETTI, GIOVANNI BATTISTA.

Facchi [Facco, Facho, Faccho], **Agostino** (*d* Vicenza, Dec 1662). Italian composer and organist. He was a priest and a member of a religious order. Although he was associated with Bologna in the early part of his career, it is unlikely that he was born there. When he published some of his early music as *Concerti spirituali a 1–4 con due scielte de Littanie della Madona a 3 e 5 con il basso continuo* (Venice, 1624[4]), he was working at Bologna as organist at the church of the 'Gratie' (presumably S Maria delle Grazie). He dedicated this volume (which also

contains two works by A.M. Castellini) to the visitor to the Congregation of S Girolamo, Fiesole; he possibly had some earlier connection with this eremitical order. On 13 September 1624, after a competitive examination, he became organist of Vicenza Cathedral, a post that he occupied for most of the rest of his life. Late in 1624 or in 1625 he was enrolled, together with Monteverdi, as a visiting member of the Bolognese Accademia dei Filomusi. While working at Vicenza he lived at the nearby monastery of the Grazie and in 1630 was made its prior. His work at Vicenza Cathedral is documented up to 30 June 1633 and again from 1637, but on the title-pages of his *Motetti a 2, 3, 4 & 5 voci, con le letanie della Madona a 6, & il basso continuo, libro secondo* (Venice, 1635) and *Madrigali a 2, 3, 4 & 5 voci con il basso continuo, libro secondo* (Venice, 1636), he continued to describe himself as organist there. On 2 May 1647 he wrote to the cathedral chapter resigning his appointment on the grounds of ill-health. He returned to the post in 1650 but was again forced to leave for health reasons in July 1661.

Facchi was a skilful composer in whose music elements of the old and the new are found side by side. The solo motets of his 1624 book are rich in florid passage-work, while the three- and four-part pieces are more harmonic in conception. His serious, old-fashioned attitude towards word-painting can be seen here and in his later music – for example, in the two-part madrigals *Lusinghiera fallace* and *Son le bellezze tue, Clori* (1636), in which emotionally charged passages of chromaticism are effectively contrasted with passages in more lyrical vein.

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JOHN WHENHAM

Faccio, Franco [Francesco Antonio] (*b* Verona, 8 March 1840; *d* Monza, 21 July 1891). Italian conductor and composer. Born in humble circumstances, he early manifested a propensity for music and was admitted to the Milan Conservatory in 1855, where he studied composition with Stefano Ronchetti-Montevito. There he struck up a lifelong friendship with Arrigo Boito, two years his junior. Their first collaboration was a patriotic cantata, *Il quattro giugno* (1860), inspired by the death in battle of a fellow pupil; Boito supplied the text and some of the music. The reception of this work at the conservatory, on the heels of the liberation of Lombardy, was so enthusiastic that the next year they produced a sequel, *Le sorelle d'Italia*, a panegyric to nations still under foreign domination. In the patriotic fervour of the times both Boito and Faccio, who were natives of the Veneto (then still in the hands of the Austrians), were received, despite their youth, by the upper echelons of Milanese society, including the famous salon of Countess Maffei. Their precosity, talent and determination to renew the tradition of Italian opera won them such warm support that on the completion of their studies they were awarded 2000 lire each to travel abroad.

Arriving in Paris in the spring of 1862, Faccio and Boito were received, not without irony, by Rossini. Countess Maffei had supplied them with letters of introduction to Verdi. Both were hard at work on operas – Boito on what was to become *Mefistofele*, and Faccio on the three-act *melodramma*, *I profughi fiamminghi*, to a text by Emilio Praga. Faccio was the first to return to Milan, where his work was introduced at La Scala on 11 November 1863. He sought to tap again the euphoric spirit of the times, but this opera achieved only five performances. The reception was cool and there were murmurs of that shibboleth, 'music of the future'. Faccio's friends fêted him with a banquet, however, and it was on this occasion that Boito read his ode *All'arte italiana* that so offended Verdi.

Faccio's second opera, the four-act *Amleto*, to an innovatory libretto by Boito, was first performed at the Teatro Carlo Felice, Genoa, on 30 May 1865, where its success was contested. There was some resentment of the self-congratulatory iconoclasm of the youthful collaborators, and dismay at the score's paucity of melody. The only section to win general approval was Ophelia's funeral march. In 1866 both Faccio and Boito volunteered to serve under Garibaldi. At the end of their brief duty, Faccio left Italy and for two years honed his skills as an opera conductor in Scandinavia. On the strength of this experience, he was offered a post at the Teatro Carcano on his return to Milan in the autumn of 1868. At this time he was also appointed to teach composition at the conservatory, a post he held for ten years. In 1869 he became Terziani's assistant as conductor at La Scala, succeeding to the full office in 1871.

He won Verdi's approval to conduct the Italian première of *Aida* there (8 February 1872). Henceforth, conducting was to be Faccio's principal activity, particularly after the miserable failure of his remounted *Amleto* at La Scala the year before, a fiasco that caused him to renounce the writing of operas. His tenure as principal conductor at La Scala lasted until his collapse in December 1889. The chief glory of his period there was the première of *Otello* (5 February 1887). Although Verdi's works dominated the repertory during those years, Faccio also conducted the premières of operas by a number of younger Italian composers, notably Ponchielli (*I lituani*, *La Gioconda* and *Il figliuol prodigo*), Catalani (*Dejanice* and *Edmea*) and Puccini (the two-act version of *Le villi* and *Edgar*). He also conducted important performances of *Der Freischütz* and *Lohengrin*, and presented works by Massenet and Bizet. His last task there was the preparation of the first Italian staging of *Die Meistersinger*.

Faccio was also active elsewhere. At Brescia in 1872 he conducted the revised *Forza del destino* to such effect that the survival of the work was assured. At Bologna he made a profound impression with *Don Carlos* in 1878. The following year he conducted a concert there for the local Società del Quartetto; instrumental conducting would soon become second only to his work in the opera house. He led the local premières of *Otello* in Rome, Venice and Bologna, as well as in London (5 July 1889). Shaw remembered this last occasion as one of the finest examples of opera conducting in his experience.

That there were serious problems with Faccio's health became apparent the night he insisted there was no third

act to *Die Meistersinger*. To provide him with some relief from the rigours of opera-house routine, Verdi arranged his appointment as director of the Parma Conservatory. He soon proved incapable of coping with even this amount of work, and the faithful Boito accompanied him to Kraft-Ebbing's Sanitorium at Graz. There, his condition was diagnosed as paralysis associated with tertiary syphilis and he spent the brief remainder of his life in an institution at Monza.

WORKS

published in Milan unless otherwise stated

STAGE

I profughi fiamminghi (melodramma, 3, E. Praga), Milan, La Scala, 11 Nov 1863; *I-Mr**, vs (1864)

Amleto (tragedia lirica, 4, A. Boito), Genoa, Carlo Felice, 30 May 1865; *Mr**, 9 nos., pf acc. (*c*1868–70)

VOCAL

Il quattro giugno (cant. patria, Boito), 1860, unpubd

Le sorelle d'Italia (mistero, prol, 2 pts., Boito), 1861; vs, pt.1 (Milan, *c*1861), music of pt.2 by Boito, unpubd

Cantata d'inaugurazione (E.A. Berta), vv, orch, for opening of Turin Exhibition, 1884; *Mr**, vs (n.d.)

SONGS

Gondoliere veneziano, romanza, 1862 (n.d.); Sotto il salice piangente, romanza, 1862, unpubd; L'ultima ora di Venezia (Countess Colonna-Fusinato), romanza (*c*1863); Album melodica (*c*1868); Ad un bambino, ninnerella, Il destino, ode amorosa, Mezzanotte, ballata, I re magi, cantilena; 5 canzonette veneziane (*c*1869); El dubio, Ma bada!, La nana, El tropo xe tropo, La gelosia; Vado di notte, romanza (*c*1870); Tecla, notturno, 2vv (*c*1873); Le pescatrice (H. Heine), notturno, S, A, T, B (1875)

After 1875: Rispetti toscano: Se moro ricopritemi di fiori, Colomba che nel poggio sei volata, Domenica mattina, Giovanottino da que' bei capelli, La vostra madre, Se ho a vivere nel mondo; 5 romanze (P. Ferrari): Sappi ch'io, La Margherita, Ei m'ha tradita, Un sogno, Dolor di madre; Demain; Mattino dello festo dello Statuto, canto per gli allievi delle Civiche Scuole Elementari; Noi t'imploriamo, Maria, preghiera; Sentinella perdute, duet; Ad una rondine, in *Anacreonte: odi tradotte da Andrea Maffei* (?1877)

INSTRUMENTAL

Orch: 3 syms., incl. 1 in F, arr. pf 4 hands (n.d.); Scherzo, D, arr. pf 4 hands (?1884); sym. interludes to Giacometti's Maria Antonietta (n.d.); Contemplazione, preludio (n.d.)

Chbr: Preludio, hp (*c*1863–4); Str Qt, G, 1864 (n.d.); Sul Baltico, 2 melodie, vn, pf (*c*1869–70)

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WILLIAM ASHBROOK

Facco, Agostino. *See* FACCHI, AGOSTINO.

Facco, Giacomo [Jaime, Jayme, Jacometto] (*b* Marsango, nr Padua, 1676; *d* Madrid, 16 Nov 1753). Italian composer, violinist and cellist. The earliest information about him relates to his post in the service of the Marquis de los Balbases, Carlo Filippo Spinola. Cantatas by Facco now in the Naples Conservatory were probably composed when Spinola was governor of Castelnuovo, Naples, before 1707. From 1707 to 1713 Spinola served as viceroy in Sicily, where Facco had arrived by 1705, when he composed the *dialogo Il convito fatto da Giuseppe*. In Messina Facco dedicated to Spinola the serenata *Augurio di vittorie*, the *dialogo La contesa tra la pietà e l'incredulità* (both 1710) and three operas, *Le regine di Macedonia* (1710), *I rivali generosi* (1712) and *Penelope la casta* (1713), the last in collaboration with Pietro Pizzolo. Facco also dedicated to the marquis 12 concertos published in Amsterdam under the title *Pensieri adriarmonici*.

When Spinola returned to Madrid Facco was engaged as a violinist in the chapel royal and music master to the infantes Luis, Carlos and Fernando. His commissions to compose works for highly important court occasions are proof of his fame. The texts of these are by José de Cañizares, and the first of them unites the experience of Facco as an opera composer with the novelty of a Spanish text. *Amor es todo imbención: Júpiter y Amphitrión* is the oldest surviving score of an Italian-type opera in the Iberian peninsula, and the oldest opera with a Spanish text. An incomplete version was discovered by José Subirá in 1948; a more complete copy came to light in Évora in 1991, and this has made possible the opera's restoration. The *Festejo para los días de la reyna* (1722) is a courtly serenata in which the action is resolved by Paris handing the mythical apple to the Farnese queen. In 1728 the new Marquis de los Balbases, Carlo Ambrogio Spinola, travelled to Lisbon to discuss the marriage contracted between the heirs of Spain and Portugal. There he had a temporary theatre built where various musical works were put on: of these *Las Amazonas de España* was probably by Facco, and a serenata for six voices and the first act and *loa* of the opera *Amor aumenta el valor* certainly are (the other two acts have been attributed to José Nebra and Philipo Falconi).

Facco is the only musician mentioned in the lavish *Fasto de hymeneo* (1752) describing the wedding ceremonies of 1729. He had refused offers of a post at the Lisbon court of João V, when the latter was trying to surround himself with Italian musicians, similar to that accepted by Domenico Scarlatti. Facco's fortunes changed with the arrival of Farinelli in Madrid. He seems thereafter to have been inactive as a musician, and the surviving documents deal only with his requests for payment. Important as a violin teacher, his works were published in collections such as those of Michel Corrette. Six solo cantatas by him survive in Palermo, and five suites for two cellos in Venice. The presence of his music in Latin America is perhaps explained by the fact that Carlo Filippo Spinola's father-in-law had interests in mineral exploitation in the colonies. Facco was married to Angela Colonna and had at least four children, one of whom, Paolo (*b* Messina; *d* 2 Nov 1769), was a violinist at the Madrid court.

WORKS

music lost unless otherwise stated

OPERAS

Le regine di Macedonia (dramma per musica, 3, ? N. Merlino), Messina, Munizione, 1710

I rivali generosi (dramma per musica, 3, A. Zeno), Messina, Munizione, 1712

Penelope la casta [Act 3] (dramma per musica, 3, M. Noris), Messina, Munizione, 1713 [Acts 1 and 2 by P. Pizzolo]

Amor es todo imbención: Júpiter y Amphitrión (melodramma, 2, J. de Cañizares), Madrid, Buen Retiro, 1721, *E-Bim* (inc.), *P-EVp* (inc.); ed. A. Cetrangolo (Florence, forthcoming)

Amor aumenta el valor [loa and Act 1] (melodramma, 3, Cañizares), Lisbon, palace of Marquis de Redondo, Jan 1728, *E-Mp* [Act 2 by José de Nebra, Act 3 by P. Falconi]; facs. of loa in Cetrangolo (Florence, 1992)

OTHER VOCAL

Edition: *Musica italiana nell'America coloniale. Premesse: cantate del veneto Giacomo Facco*, ed. A. Cetrangolo (Padua, 1989) [C]

Il convito fatto da Giuseppe ai fratelli in Egitto (dialogo, P. Riccio), 4vv, insts, Palermo, Chiesa dei Pisani, 1705

Augurio di vittorie alla Sacra Real Cattolica Maestà di Filippo V (serenata), Messina, Piazza del Duomo, 1710

La contesa tra la pietà e l'incredulità decisa da Maria Vergine (dialogo), Messina, Piazza del Duomo, 1710

Festejo para los días de la reyna (serenata, J. de Cañizares), 4vv, insts, 1722, *E-Mn*, *Mp* (facs. (Padua, 1990); see Cetrangolo and De Padova)

Serenata (Cañizares) for Philip V of Portugal, Lisbon, 6vv, insts, Palace of Marquis de Redondo, 1728, *Mp*

It. cants., 1v, bc: Bella leggiadra Armida, *I-PLcon*, ed. in C; Clori pur troppo bella, *Nc*, ed. in M. Corrette: *L'art de se perfectionner dans le violin* (Paris, 1782/*R*), ed. in C; Emireno d'Egitto, *PLcon*, ed. in C; In grembo ai fiori, *Nc*; Menzognere speranze, *PLcon*, ed. in C; Or che spunta, *PLcon*, ed. in C; Perchè dici ch'io t'amo, *PLcon*, ed. in C; Sentimi amor, *Nc*; Vidi su molli erbette, *PLcon*, ed. in C

Sp. cants., 1v, bc: O qué brillar, cant. a la Virgen Maria, Colleción Jesús Sánchez Garza, Instituto Nacional de Bellas Artes, Mexico City; Bella rosa, *GCA-Gc*; El trinar, *Gc*; Si el ave, si la fiera y si la planta, *E-Mn*

INSTRUMENTAL

Pensieri adriarmonici, o vero Concerti a 5, 3 vn, va, vc, hpd, op.1 (Amsterdam, 1720–21); ed. A. Cetrangolo (Treviso, 1996)

A Select Concerto ... chose from the Works of Giacomo Facco, vns, other insts (London, 1734)

1 piece in M. Corrette: *L'art de se perfectionner dans le violin* (Paris, 1782/*R*)

Balletti: 5 suites, 2 vc; 9 sinfonias, 2 vc (doubtful); sinfonia, vc; 2 sonatas, 2 vc (doubtful), *I-Vnm*

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ANÍBAL E. CETRANGOLO

Facey, Hugh. *See* FACY, HUGH.

Fachetti [Facchetti, Facchinetti, Brixiensis], **Giovanni Battista** (*b* Brescia, *c*1475; *d* after 1555). Italian organ builder. He was a master organ builder by January 1515 when, writing from Ferrara and signing himself 'Johannes Baptista Brixiensis. Magister orga.', he sent to Cardinal Ippolito d'Este, archpriest of S Pietro in the Vatican, the proposal for an organ for S Maria in Vado, Ferrara. He later built the following organs: Chiesa dei Frati di S Giovanni, Brescia (1517); S Michele in Bosco, Bologna (1524; eight stops, 10′ pipe; cost 1064 lire); the Benedictine monastery of S Pietro, Modena (1524; survives); Cremona Cathedral (1542–7); Genoa Cathedral (1552); and rebuilt the organ at S Petronio, Bologna, by Lorenzo da Prato (1528–31; lowered pitch by moving the pipes and added some extra enharmonic or 'quarter' notes for the *a*♭s).

The specifications of the Ferrara and Genoa organs have fortunately survived and may be compared: the Ferrara organ had Contrabasso 21′ (at back), Tenori (tin, in front), Duodecima, Quintadecima, Decimanona, Vigesima secunda, Vigesima sexta, Vigesima nona, Flauttj. The Genoa organ had 50 notes, *F*′, *G*′, *A*′ to *a*″, omitting *g*♯″: Tenori (two ranks, tin, in case, and lead), Ottavo, XVma, Decimanona, Vigesima seconda, Vigesima sesta duplicata (two ranks), Vigesima nona duplichata (two ranks), Flauto in ottava. Both organs had spring-chests. The Tenori in 1515 are in effect the Ottavo, but by 1552 are the Principali. The Contrabasso at this time was not a Pedal stop but the manual fundamental register which, being of large scale and a heavily leaded metal, was placed at the back of the organ. The basic structure of chorus (ripieno) and a single flute (*in ottava*) survives, but the Duodecima (Twelfth) of 1515 has disappeared and fullness and power are obtained by duplicating the lowest and two highest ranks of the ripieno. As is customary in Italian organs of the period, Fachetti's did not have independent Pedal stops. Nevertheless, his larger organs (S Eufemia, Brescia, 1537; Piacenza Cathedral, 1539; S Sisto, Piacenza, 1544, and S Benedetto Po, 1552) had pedalboards with 20 pedals.

The high quality and fine tone of his organs placed him on a level with the great Antegnatis and made Brescia the most influential centre of early Italian organ design. Vincenzo Parabosco, in a letter of 16 October 1545 to the consuls of the Salò community, wrote 'Magistro Baptista does not, I believe, have the like in the world so excellent in this art [i.e. in organ building], especially in a large church'.

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GUY OLDHAM/UMBERTO PINESCHI

Fachiri [née d'Arányi], **Adila** (*b* Budapest, 26 Feb 1886; *d* Florence, 15 Dec 1962). British violinist of Hungarian origin. A great-niece of Joachim and an elder sister of the violinist Jelly d'Arányi, she studied at the Budapest Conservatory with Hubay and later in Berlin with Joachim, from whom she inherited her 1715 Stradivari. She played Beethoven's Violin Concerto at her Vienna début in 1906; in 1913 she settled in England and in 1919 married the lawyer Alexandre Fachiri. Brought up on the classical repertory, she was noted for her duo performances with Jelly d'Arányi (they played the Bach Double Violin Concerto publicly for the last time in 1960); but her passionate temperament led her to explore widely and she had concertos written for her by Somervell, R.O. Morris and Holst (a Double Concerto first performed with her sister in 1930). A warm and generous player, she made up in ebullience for her sister's greater natural gifts. (J. MacLeod: *The Sisters d'Aranyi*, London, 1969)

ROBERT ANDERSON

Facho, Agostino. *See* FACCHI, AGOSTINO.

Facie [Facio], **Hugh.** *See* FACY, HUGH.

Facien, Jehan. The name of three minstrels recorded in the years 1415–40. *See* BASIN, ADRIEN.

Facilis, Jan. *See* JOSQUIN, JAN.

Facio, Anselmo di. *See* DI FAZIO, ANSELMO.

Fackeltanz (Ger.: 'torch dance'; Fr. *marche aux flambeaux*). Music for a torchlight procession – a survival from medieval tournaments – which took place at some German courts on state occasions, such as the marriage of members of the reigning family. Scored for military band, it is a processional dance, and usually has a loud first and last part, and a soft trio. Meyerbeer wrote four, including one for the marriage of the Empress Frederick of Prussia (25 January 1858). Spontini and Flotow also wrote examples. (I. Peter: *Der Salzburger Fackeltanz: zur Geschichte eines Tanzes* (Salzburg, 1979))

GEORGE GROVE/R

Facoli, Marco (*b* Venice; *fl* late 16th century). Italian keyboard composer. His *Secondo libro d'intavolatura, di balli d'arpicordo, pass'e mezzi, saltarelli, padouane et alcuni aeri* was published by Gardane in Venice in 1588 (ed. in CEKM, ii, 1963). The dance arrangements feature a heavily ornamented top voice in contrast to the generally simpler style of the 12 *aeri* (airs without text) which are among the earliest pieces to be so designated. One other dance, *Passmezo di nome anticho*, appears in a manuscript that may be a copy of the lost first book of 1586 (*GB-Lcm* 2088); the remaining ten works in this manuscript, arrangements from vocal music by Crecquillon and Palestrina, and dances and a canzona by Fiorenzo Maschera, are not, however, specifically ascribed to Facoli.

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H. COLIN SLIM

Facsimile (Lat. *fac simile*: 'make similar'). Name given to a genre of book publishing based on photo-mechanical printing techniques that attempts to recreate the appearance of an original handwritten manuscript or printed edition. Facsimile reproductions employ a wide range of photographic methods and materials. The most sophisticated try to be as faithful to the original as possible by replicating its size, colours, paper, binding and, sometimes, physical condition. It is important to note that facsimile editions are not fakes or forgeries. They are produced, conceived and used as tools for study or investigation by scholars, researchers, teachers and others who might not have access to the original material, although they occasionally become collectable in their own right owing to instances of exceptional craftsmanship or rarity.

The invention of photography and the related development of photo-mechanical printing in Europe during the first half of the 19th century produced the technology that made it possible to make photo-realistic reproductions of original documents on a relatively large scale. This was the first time in the 400-year history of printing that grey-scale images could be passed to paper via the printing press. Using a camera device, an image of the original was first recorded on a photo-sensitive negative and then transferred to a glass or metal plate that had also been treated with a photo-sensitive material. The plate, 'tanned' by light and now capable of attracting greasy ink, was then mounted in a press to produce identical prints. The first facsimile copies found in printed books of that time were glued on to pages, tipped-in, or included as loose sheets. Publishing an entire facsimile manuscript was a revolutionary idea, however; it led to the emergence of a new genre in music publishing: the facsimile edition.

Facsimiles were adopted eagerly in the late 19th century by the learned societies of Europe, which published them for their members and friends. These publications were usually empirical studies aimed at interpreting original texts. Many included dissertations and modern transcriptions of the ancient musical notation. These societies tended to focus their interests on major composers such as Bach, Handel, Mozart and Brahms, or on the study of specific topics such as liturgy, medieval music or literature.

The first notable complete facsimile editions of original manuscripts were Handel's *Messiah*, produced by the Sacred Harmonic Society of London (London: Vincent Brooks, Day & Son, 1868) and Schubert's *Erlkönig*, produced by Wilhelm Müller (Berlin: Photo-Lithographisches Institut der Gebrüder Burchard, 1868). The *Messiah* facsimile was a major achievement in length (278 pages) and format (32 × 26 cm). Both editions are examples of 'line-cuts', a term applied to high-contrast images that contain no intermediate grey tones. The *Erlkönig* facsimile is the first to use a second ink colour (orange), overprinted to illustrate corrections in the original manuscript. Because of the degree of experimentation with various processes and techniques used at the time, it is sometimes difficult to determine the exact techniques employed in some of the earliest examples.

Use of a photo-lithographic process starting in the late 1800s called collotype is easier to identify. Collotypes were made with dichromated gelatine-coated glass plates that produced a screenless half-tone image characterized by a fine random grain structure and relatively high resolution. The Société St-Jean l'Evangelist & Desclée & Cie (Tournai) published a collotype facsimile edition known as *Paléographie musicale* for the monks of Solesmes. Produced under the direction of André Mocquereau, the first volume, St Gallen 339, appeared in 1889, followed shortly by Einsiedeln 121 and British Library Add. 34209. Other collotype facsimiles editions include early reproductions by the Plainsong and Mediaeval Music Society, London and the Société des Anciens Textes Français, Paris. These early collotypes appear somewhat 'wooden' owing to their still relatively narrow tonal range. Collotype plates wore out rapidly or often broke under the pressure applied to them. This technical problem, in addition to the small membership of the sponsoring societies, usually limited press-runs to fewer than 300 copies.

Traditionally, facsimiles have been published to celebrate anniversaries, musical discoveries, and other special occasions. Early examples of this practice include *Das Autograph des Oratoriums 'Jephtha'* (Hamburg: Deutsche Händel-Gesellschaft, 1885) which marked the 200th anniverary of Handel's birth, Beethoven's *As-dur Sonate Op.26* (photo-lithography by Albert Frisch, Bonn, 1895), which commemorated the rediscovery of the manuscript, and *Bachs Handschrift in zeitlich geordneten Nachbildungen* (Leipzig: Bach Gesellschaft, 1895) – an impressive anthology of 142 large-format plates from 34 different compositions spanning the composer's career.

The beginning of the 20th century up to the outbreak of World War I saw the publication of at least 20 major facsimile editions, many of them introduced by leading scholars. These works include *Antiphonale Sarisburiense* (London, 1901–), *Le roman de Fauvel* (Paris, 1907), *Cent*

motets . . . manuscrit Ed.IV.6 de Bamberg (Paris, 1908), *Mozarts Requiem* (Vienna, 1913), and Henry Bannister's *Monumenti vaticani di paleografia musica latina* (Leipzig, 1913). Advanced photographic materials with improvements in tonal range and definition made the collotype the process of choice. *Mozarts Requiem*, produced by the Gesellschaft für Graphische Industrie, was printed in two colours (the main 'text' a grey-to-black monochrome, and the 'third' foliation in red ink). It was also during this time that publishers and composers began turning to the facsimile process to publish first editions of manuscripts as a less costly alternative to traditional music-score engraving. Among the first companies to do so was Universal Edition of Vienna with publications such as Schoenberg's fair copy facsimile of his second string quartet (score and parts, 1911) and *Gurrelieder* (full score, 1912).

Following the hiatus caused by World War I, work resumed on facsimiles with such intensity that the decade 1918–28 could be called the 'golden age' of the facsimile edition and one that, more than any other, defined the genre. For the first time, publishing houses, either alone or with the aid of specialized photo-lithographic studios, developed systematic publishing schedules that laid out whole series of facsimile works by European composers. The leading publishers included Insel Verlag in Leipzig, Drei Masken Verlag in Munich, and Universal Edition and Wiener Philharmonischer Verlag in Vienna. The names of the lithographic speciality firms Albert Frisch (Berlin) and C.G. Röder (Leipzig) constantly appear in the production credits of these editions.

This period saw the creation of about 50 editions. The first major postwar facsimile, by Frisch, was *Drei Briefe Mozarts in Nachbildung*, a beautiful reproduction of three autograph letters in the folded format of the original. Five major choral works of Bach appeared; two of them show the trend towards employing multiple colours, the *Passio . . . secundum Evangelistam Matthaeum* (Leipzig, 1922), a quasi two-colour collotype executed by Frisch with red ink for the biblical text, and *Kantate 'Ach Herr, mich armen Sünder'* (Leipzig, 1926), a true two-colour collotype by Röder with a light beige ink providing the background ambience of the original manuscript. Beethoven's *Sinfonie mit Schluss-Chor über Schillers Ode* (Leipzig, 1924), also by Röder, includes a second colour as well, but here the publishing milestone is in its great format, 36 × 40 cm. Editions that are conservative monochromes but ones that stand out for their format and breadth include three complete Wagner operas – *Die Meistersinger von Nürnberg*, *Tristan und Isolde* and *Parsifal* – all created by Drei Masken Verlag of Munich between 1922 and 1925. Of the four Beethoven piano sonatas that appeared, the *Sonate appassionata* (Paris, 1927), by Edition d'Art H. Piazza, is probably the most remarkable for its craftsmanship. The facsimile incorporated a full-colour process in which each ink was first matched with the original and then meticulously printed with multiple press passes, one colour at a time, recreating the original in all its detail (the irregular grain structure of the collotype allows unlimited overprinting without creating moiré patterns). Besides duplicating the original binding and end papers, the facsimile also captured imperfections of the original, such as its waterstains and clipped first page.

Publishers began to pay homage to some composers of the time with facsimiles of their works. Among them was Strauss's *Tod und Verklärung* (Vienna, 1923), Mahler's *Zehnte Symphonie* (Berlin/Vienna, 1924), produced in the original loose fascicle format with some irregular page trimming and a collection of eight sketch pages, and Fauré's last composition, *Quatuor op.121* (Paris, 1925). In general the works of the 1920s represented the highest standard of book production, and as such, many were 'luxury' publications, used by a small and relatively élite audience. But the period also saw the launching of facsimiles of a more utilitarian and practical nature; Martin Breslauer and Bärenreiter were pioneers of lesser-known works from the 16th and 17th centuries.

The Depression and the impact of World War II severely curtailed facsimile publishing from 1930 to 1950. Surprisingly, magnificent facsimile editions were still produced, although they tended to be less extravagant, usually monochromes, and more often than not, the choice of titles was dictated by political considerations. Frisch is responsible for Beethoven's *Fünfte Symphonie* (1941), Weber's *Der Freischütz* (1942), and Schubert's *Lieder von Goethe* (1943), with the latter two containing remarkable colour process work (on coated paper) in the introductory sections. A most fascinating production were Mozart's letters, edited by Erich H. Mueller von Asow and published as *Briefe und Aufzeichnungen* by Alfred Metzner in Berlin in 1942. The facsimiles (by Frisch) of several hundred letters were produced to accompany Mueller von Asow's critical edition; they were printed on fine paper and painstakingly folded to match the originals. Röder continued to produce beautiful photo-lithography, its best example being Bach's *Inventionen und Sinfonien* published for C.F. Peters in about 1942. A series of fine but modest facsimiles inspired by Sydney Walton and known as 'Harrow Replicas' was published in England during the early 1940s, and issued by W. Heffer & Sons in Cambridge (photo-lithography by Chiswick Press, London).

A watershed for printing technique for a large format facsimile – 40 × 30 cm – is seen in a facsimile edition of Donizetti's *Lucia di Lammermoor*, brought out by Giovanni Treccani degli Alfieri in 1941 and executed in photo-lithography by Emilio Bestetti in Milan. The tone quality was achieved by a fine half-tone screen, a process where the image is represented by thousands of tiny dots. The dot pattern was used for the 'primary' ink only (grey-to-black) and positioned diagonally; a second ink – yellowish-brown in tint – provided the necessary colour nuances of the original. The printing was probably done on an offset press (a process that prints by transferring the ink from a flat plate or cylinder to a rubber blanket that deposits the ink on the surface being printed). Though it was a well established process and especially desirable for smaller format reproductions and printed text, the use of offset here, for a large deluxe facsimile, signalled a change in facsimile production. Since collotype plate making was quite tedious, time-consuming and not feasible for large printing runs, it was only a matter of time before facsimile reproductions would follow the printing shift to the photo-offset press.

After 1950, facsimile editions were printed either in collotype or photo-offset; the former was still favoured by the traditional facsimile publishers but the latter slowly gained ground by the 1970s. At the same time, a related

genre, the reprint edition, began to appear. These are more economical reproductions, usually produced as line-cuts on the more efficient photo-offset presses, in reduced format and larger editions. From the 1950s to the 1970s, postwar economic growth and the accompanying boom in educational spending fuelled an astounding proliferation of publishing activity. The main reprint firms that include Arnaldo Forni (Bologna), Editions Minkoff (Geneva), Georg Olms (Hildesheim), Gregg (London), Broude Brothers (New York) and Zentralantiquariat (Leipzig) produced thousands of inexpensive editions. The collotype process was still the basis of many deluxe facsimile editions and the choice of several of the specialist firms operating in Stuttgart during the 1950s and 60s and in the Leipzig area almost up to 1990. Outstanding among these collotype editions are Schumann's *Jugend-Album Opus 68* (Leipzig: Peters/Röder, 1956), Haydn's *Messe B-dur ('Schöpfungs-Messe')* (Munich: Henle/Schreiber, 1957), and Debussy's *Prélude à l'après-midi d'un faune* (New York: Robert Owen Lehman, 1963 – a four-colour work printed in France).

On the other hand, extremely good results were also being achieved by the 1970s with offset technology and half-tone screening; fine colour examples include Brahms's *Symphonie No.4 in E Minor* (Zürich: Eulenberg, 1974), Beethoven's *Konzert für Violine und Orchester* (Graz: Akademische Druck- & Verlagsanstalt, 1979), Richard Wagner's *Siegfried Idyll* (Zürich: Coeckelbergh, 1983), Stravinsky's *L'oiseau de feu* (Geneva: Minkoff, 1985), and Mozart's *Requiem* (Graz: Akademische Druck- & Verlagsanstalt, 1990). This new technology, plus the addition of laser scanners for colour separation, a four-colour process (yellow, magenta, cyan and black), and presses that are able to print these colours on a single pass, has been used in many of the latest generation of facsimiles. The colour nuances of the original have never been captured so completely but because many offset productions have opted for pure white 'coated' paper in order to enhance colour hues and reduce moiré patterns, the tactile experience of natural papers, so nicely achieved in many older editions, has been lost. Although the market does not require it yet, these modern offset presses, unlike their flat-plate collotype counterparts, are also capable of press runs of many thousands without sacrificing quality. It is still too early to comment on the significance of new digital technology, such as the CD-ROM and colour laser printing because the full potential of this media has not yet been realized.

STEVEN IMMEL

Facy [Facye, Facey, Facie, Facio], **Hugh** (*b* ?Exeter; *fl* *c*1620). English composer. His family name was common in and around Exeter. He was probably the son or a relative of Anthony Facy (1558–1621). Hugh Facy was a chorister and secondary at Exeter Cathedral, and received his musical instruction from Edward Gibbons and Greenwood Randall. There is an entry in the Chapter Act Book for 1 March 1618 recording that he was to be allowed 'sometimes' to play the organ for services. Two further entries refer to him: the first, dated 6 November 1619, begins 'Item they gave leave to Hugh Facye to be absent from the service of the Quire for one whole yeare next ensuing without prejudice unto him in regard of his Secondaries place in this Church and to receave his stipend due to that place in meane time'. In the second, dated 4 November 1620, the dean and chapter extended his leave of absence for another year. No further mention of him is found in the cathedral records.

Among his surviving works, all of which are in manuscript, are some lively divisions and solos for the bass viol. Richards attributes a number of anonymous pieces in the Fitzwilliam Museum at Cambridge, the Dolmetsch collection at Haslemere, and the Manchester Public Library to Facy. Two of his Latin compositions have survived. In his setting of the *Magnificat* (the source is probably holograph) the markings 'suaviter' and 'fortiter' are found. These Latin works suggest Catholic sympathies (not unknown in Exeter at that time; *see* LUGGE, JOHN) and the italianate version of his name – Facio – suggests that he may have spent some time abroad.

WORKS

Short service for meanes (TeD, Bs, Mag, Nunc), 4vv, *US-NYp* 505–8
Magnificat, 4vv, bc, *GB-Lcm* 1181
4 fancies a 3, str, inc., *US-R*
2 solos, b viol, *GB-Mp* 832.V.u.51
2 divisions, b viol, *Ob* Mus.Sch.C.71, *US-NYp* Drexel 3551
Voluntary, Ave maris stella, org, *NYp* Drexel 5611
1 almain, 12 other pieces, virginal, *NYp* Drexel 5611–12, *GB-Lbl* Add.36661

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SUSI JEANS

Fado (Port.). Portuguese vocal and dance genre. *Fado* has two distinct traditions: the most widely known is from Lisbon; a separate though related tradition, also named *fado* or *canção de Coimbra* ('Coimbra song'), thrives in the central city of Coimbra.

1. Lisbon *fado*: (i) History (ii) Performance practice (iii) Repertory. 2. *Canção de Coimbra.*

1. LISBON 'FADO'.

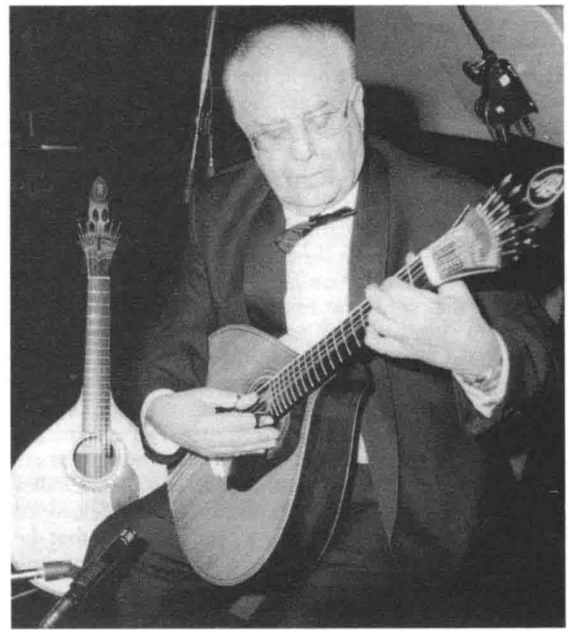
(i) History. The origin of *fado* has been the focus of considerable debate. Most researchers agree that *fado* emerged in poor neighbourhoods of Lisbon during the second quarter of the 19th century. This was a period that immediately followed the transfer of the Portuguese court to Brazil (1808–22), an event that intensified cultural exchange between the two countries. *Fado* was probably the result of a synthesis of several musical genres and dances popular in Lisbon in the early 19th century, as well as new genres brought to Lisbon with the return of the Portuguese court from Brazil. These genres include the *lundum*, a Brazilian dance and vocal genre of African origin, the *modinha*, a genre of salon 'art' song that developed in Portugal and Brazil from the mid-18th century to the mid-19th, the *fandango*, a Portuguese dance of Spanish origin, the *fado*, a Brazilian dance that is still found in rural areas in the state of Rio de Janeiro, and the *fofa*, a dance found in Brazil and Portugal. It is also likely that *fado* was initially danced to the accompaniment of the then popular five-string guitar, an instrument that was replaced by the 'Portuguese guitar' or *guitarra*, which was popular in the bourgeois salons of

Lisbon at the time and which has accompanied *fado* ever since.

Fado researchers have divided its development into several phases. The earliest system of periodization was proposed by Pinto de Carvalho in 1903. He proposed two phases: a 'popular and spontaneous' one (1830–68/9) characterized by the close association of *fado* with prostitution and marginality in the old neighbourhoods of Lisbon, and an 'aristocratic and literary' phase (1868/9–90) characterized by the social ascent of *fado* to the salons and beach resorts of Lisbon's bourgeoisie. Joaquim Pais de Brito (1983) pointed out that it was during Carvalho's second phase that *fado* became consolidated as a musical genre. He also proposed two further phases of development. A third phase (1890–1920) is characterized by a diversification in the social contexts of the production and transmission of *fado*, including the gradual incorporation of *fado* into Portuguese vaudeville (*teatro de revista*). A fourth phase, which began in 1930, is characterized by the professionalization and 'folkloric liquidation' of *fado*, its transformation into an 'artistic expression', the elimination of improvisation and the introduction of innovations in *fado* texts and compositional style. Much of this period coincided with the totalitarian regime of the *estado novo* (1926–74), which imposed censorship on texts, required performers to obtain a licence to exercise their profession (*carteira profissional*) and set up tourist restaurants (*casa típica*) for the performance of *fado* and folkloric representations of rural traditions. This period also coincided with the use of sound recordings, radio and film for the dissemination of *fado*. During this period, some of the most prominent *fado* figures had brilliant careers, including the singers Amália Rodrigues (1920–99) and Alfredo Marceneiro (1891–1992), the *guitarra* virtuoso and composer Armandinho (1891–1946) and the *viola* player Martinho d'Assunção (1914–92). Following the revolution of 25 April 1974, *fado* saw a period of diminished activities, after which there was a resurgence. A new generation of *fado* artists has since been active, introducing innovations while at the same time preserving its distinctive features.

(ii) Performance practice. *Fado* performances involve a solo vocalist as central figure, instrumental accompanists and audiences in a communicative process using verbal, musical, facial and bodily expression. Live *fado* performances are complex events in which *fado* performers construct narratives, express ideas and emotions through the skilful interplay between words, melodies and their variation, vocal quality, gestures, facial expression and instrumental dialogue. *Fado* performances are also structured by social context, political conjuncture, performance setting, occasion, repertory, performers, audience and performance norms. *Fado* is sung solo by either a woman or a man, referred to as *fadista* or *artista*. The standard accompaniment is provided by a *guitarra* and a *viola*. A second *guitarra* and/or *viola baixo* are sometimes added.

Fado can be heard live and through the media, including radio, television and recordings (LPs, cassettes and CDs). In Lisbon, live performance settings include tourist restaurants (*casas típicas*), concerts in large auditoria, Portuguese vaudeville (*teatro de revista*) and neighbourhood associations, taverns and local restaurants regularly featuring amateur *fado* singers. Lisbon's *fado* can also be heard in similar settings in other Portuguese cities and even in the countryside, especially in the south.



Fado accompaniment by Antonio Brojo playing the guitarra, Coimbra

In all performance settings, the *fadista* is the central figure. The instrumental accompaniment, especially that provided by the *guitarra*, is regarded by performers and audiences as an indispensable part of *fado* performance. Each *fadista* imprints the *fado* with his/her style through melodic improvisation, a process designated as *estilar* ('styling'). *Fadistas* recognized for their creative melodic improvisation are referred to as *estilistas*. A few *fadistas* and *guitarristas* have also been distinguished as *fado* composers.

(iii) Repertory. Using musical and poetic structure as their main criteria, *fado* practitioners classify their repertory into two basic categories: *fado castiço* and *fado canção*, roughly 'authentic' *fado* and song-*fado*. These two categories can be seen as two ends of a continuum ranging from a minimum of fixed elements in the case of *fado castiço*, and therefore maximum opportunity for creative performance, to a maximum fixity of most elements.

The *fado castiço*, also referred to by some of its practitioners as *fado fado*, *fado clássico* or *fado tradicional*, is considered the oldest and most 'authentic' *fado*. Within the *fado castiço*, another distinction is made between three anonymous *fados* often referred to as *raízes do fado* ('roots of *fado*'), which are believed to be the oldest and most basic *fados*, and close to one hundred *fados* attributed to 19th- and 20th-century *fado* composers. The 'basic' *fados* are *fado corrido*, *fado mouraria* and *fado menor*. All three terms, and in some cases the respective accompaniment patterns, were documented in 19th- and early 20th-century publications.

All three *fados* have fixed rhythmic and harmonic schemes (I–V) and a fixed accompaniment pattern consisting of a melodic motif that is constantly repeated, at times with slight variation. Using these patterns as a basis, the melody is either composed or improvised. Texts are

usually set to one of the most common poetic structures, such as the quatrain or five-, six- and ten-verse stanzas. The accompaniment pattern, the I–V harmonic scheme and the regular 4/4 metre are the identifying elements of these *fados* and are basically fixed. All other elements are variable. *Fado corrido* and *mouraria*, in the major mode, are usually performed in a fast tempo and have similar accompaniment patterns. *Fado menor* is in the minor mode and is often performed in a slow tempo.

In addition to these three *fados*, there are over one hundred *fados* that have a fixed harmonic scheme, fixed melodies and, in a few cases, a fixed accompaniment pattern. In most cases, the accompaniment is variable and is developed by the instrumentalists using the harmonic scheme as a base. Various texts are then adapted to this basic musical structure.

The *fado canção* is characterized by an alternating stanza and refrain structure. The harmonic structures are more complex than those used in *fado castiço*. Melodies are fixed, but the accompaniment can be developed according to the instrumentalists' taste, provided that the basic harmonic pattern is respected. Vocal improvisation is more limited than in *fado castiço*.

The initial development of *fado canção* is closely related to this genre's incorporation into the *teatro de revista*, which took place beginning in the 1880s. By the 1920s and 30s, *fado* became one of the indispensable ingredients of the *revista*, and its structure was adapted to the requirements of the stage show. Another phase in the development of the *fado canção* was marked by the *fados* composed in the 1960s by Alan Oulman for Amália Rodrigues, which are characterized by the use of erudite poetry and complex harmonies.

Fado texts deal with a variety of themes, including the early contexts of *fado* performances such as houses of prostitution, Lisbon's old neighbourhoods, people connected to *fado*, specific events, feelings (e.g. nostalgia, longing, love, jealousy, revenge, hate), *fado* itself, the mother figure and political struggle (especially following the 1974 revolution).

2. 'Canção de Coimbra'. The *fado* or *canção de Coimbra* is a lyrical performance tradition integrated into the academic life of the medieval university of Coimbra, consisting of the vocal and instrumental genres: *fado*, *balada* and *guitarrada*. The performers are primarily male students, alumni and professors of Coimbra University.

The development of the *fado* of Coimbra can be traced back to the second half of the 19th century, when Lisbon's *fado* and *guitarra* were introduced to Coimbra by students from Lisbon. Since then, Coimbra has developed a distinct *fado* tradition, which is a synthesis of several elements, including traditional music brought by students from various parts of the country, the Italian bel canto style and, initially, Lisbon's *fado*. The *guitarra* (see illustration) and *viola* are central as accompanying instruments both for the *fado* and *balada* and for the performance of instrumental *guitarradas*.

The *balada* is characterized by the political engagement and literary quality of its texts, which are set to simple melodies emphasizing the words. The *viola*, often played by the singer himself, replaced the *guitarra* as the main accompanying instrument. This genre provided the springboard for the development of political song in Portugal during the 1960s and 70s (*see* Portugal, §IV, 1(i)). *Guitarradas* are solo compositions for the *guitarra*, accompanied by the *viola*, which are found in both the Lisbon and Coimbra traditions.

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SALWA EL-SHAWAN CASTELO-BRANCO

Faenza. City in Emilia-Romagna, in the province of Ravenna, Italy. The courtly entertainments of the Manfredi family, which ruled the city from 1313 to 1501, included music, dancing and elaborate pageantry. Most of the early manuscripts held in the cathedral archives, the Biblioteca Comunale and the Biblioteca Cicognani were produced for the churches of Faenza; the oldest date from the early 14th century. The Faenza Codex (*c*1420 or earlier), the most important source of early instrumental music, originated elsewhere but was transferred to Faenza between 1868 and 1889. There were small *cappelle* at the Servite church, S Francesco and S Maria foris Portam by the end of the 13th century. The *cappella* of the present cathedral, S Pietro, was established in 1496 with Pietro da Firenze as *maestro*. A small positive organ was built there in 1517 and a larger one added in 1562; a choir school was established in the early 16th century. Brass instruments were added to the *cappella* from the mid-16th century, and strings from the mid-17th. Paolo Aretino was *maestro di cappella* from 1545 to 1548. Among his 17th-century successors were Gabriele Fattorini, G.C. Fattorini, Pietro di Biendrati (or Biendrà), Cristofano Piochi and Orazio Tarditi. Antonio Colonna ('Dal Corno') built an organ for S Francesco (1632) and one for the cathedral (1639). Maintenance for the city's organs was provided mostly by the Fabbri family during the 17th century and most of the 18th. The cathedral archive contains prints of works by the 16th- and 17th-century *maestri* and their contemporaries; the archive's collection of works by later local composers is now mostly lost.

During the 16th and 17th centuries the calendar of musical events, both religious and secular, was built around liturgical feasts and civic anniversaries. The spring-summer season, which included the feasts of St

Vincent Ferrer (4 April) and St Peter (29 June), was almost more important than Carnival as it was the only time of year when all roads were passable and travellers could assemble; the summer season included opera, *spettacoli* and recited drama. Secular musical activity during the 17th and 18th centuries was dominated by the Arcadian academies. Their meetings often included music composed for the occasion, and they held musical evenings in the palaces of the nobility. The Accademia degli Smarriti (founded 1596) arranged the first public performances of musical *spettacoli*; the Accademia dei Filiponi (1612) and its successor, the Accademia dei Remoti (1673), supported theatre and opera. The public Teatro dei Remoti, adapted from a salon in Palazzo dei Podestà, opened in 1723; a larger theatre (from 1903 called the Teatro Comunale Masini) was inaugurated in 1788 with the first performance of Giuseppe Giordani's *Caio Ostilio*. Gala events including opera, *maschere* and *balli* were held to entertain first Austrian and then Spanish officers during the War of the Austrian Succession (1742–5). Through the activity of Paolo Alberghi (*maestro di cappella* 1760–85) Faenza became an important centre of violin study.

Napoleon's army occupied Faenza in 1796. *Cantori* and *mansionari* were dismissed from the churches and the *cappelle* were reduced to skeletal proportions. Alberghi's pupil Antonio Bisoni (*maestro di cappella* 1797–8, 1801–27) composed prolifically for these reduced forces and also for the theatre. Operatic activity was curtailed in the Napoleonic era but began to flourish in the 1820s, the repertory reflecting prevailing Italian tastes. Among local singers who gained international reputations was the baritone Antonio Tamburini, who inaugurated the Accademia Filarmonica in 1842. With the unification of Italy in 1861 came political and economic stability and an increase in musical activity. By the 1870s each of the city's two main seasons, Carnival and the festival of St Peter, regularly included two or three opera productions. The Accademia Filarmonica organized regular concerts, but opera remained the preferred form of entertainment and operatic repertory dominated concert programmes.

The cathedral *cappella* increased in size from the withdrawal of French forces in 1815 through the rest of the century, but was reduced again, after 1925, under the fascist regime. *Maestri di cappella* in the intervening years included A.G. Pettinati, Antonio Cicognani and Lamberto Caffarelli. Many of the city's churches were extensively damaged during World War II but the cathedral emerged relatively unscathed. Restorations have been made to the Dal Corno organs in the cathedral and S Francesco and to organs in other churches. These are now frequently used for recitals of early music, and the choir of S Francesco gives regular concerts. The city's other main concert venue is the Teatro Comunale. Post-war opera performances there have been limited to concert versions of popular works. Concerts of traditional and popular music are regularly given. During the summer season, which by the 1980s had been extended into September, outdoor concerts are given in front of the theatre in the Piazza Nenni and in the central Piazza del Popolo.

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GLORIA EIVE

Faenza Codex (*I-FZc* 117). *See* SOURCES, MS, §IX, 12, and SOURCES OF KEYBOARD MUSIC TO 1660, §2(i) and fig.1.

Færoes. Archipelago of 18 inhabited volcanic islands in the North Sea between Iceland and Scotland with a total area of 1399 square km and a population of about 45,000. Independent linguistic and musical traditions are maintained despite a lengthy history of political domination, first by Norway and then by Denmark (the islands achieved home rule in 1948). Today old and new, indigenous and international music traditions co-exist; all indigenous traditions are vocal and are associated poetry, dance, drama and history. Musical instruments imported from European countries have been present for at least two centuries but Færoese have shown little interest until recently.

1. BALLAD-DANCING.

(i) Introduction. The Færoes are renowned for ballad-dancing, a heritage dating back to the Middle Ages. Music and language are interdependent in the Færoes, as reflected in the recitative-like ballad performance practice of *kvædi*. Philologist Jens Christian Svabo (1746–1824) documented what he assumed to be dying musical and linguistic traditions by collecting ballad-texts from singers in the Færoese countryside, using materials he gathered to compile a Færoese-Danish-Latin dictionary. Svabo's ballad collection was not published until the 20th century, by which time Færoese had replaced Danish as the official language, and the ballad tradition began to attract attention from abroad.

Færoese balladry comprises three different genres, all performed dramatically as dance-songs in the same style: dancers form rings or chains and respond to the voice and actions of a dance-leader (see Wylie and Margolin, 1981). The ballad-dance usually begins quietly with a few dancers, including the *skipari* (dance-leader) who calls others to join, often in the first stanza of the ballad. The dancers' arms are linked at shoulder height as their bodies sway rhythmically. As in Provençal *chansons de geste*, Icelandic *rímur* and other European narrative forms, each stanza consists of a short recitative-like tune and a more melodic refrain.

Ballad-dance stanzas used to be performed antiphonally, the other dancers responding to the *skipari*, today, verses and refrains tend to be intoned by the entire group;

however, the dance-leader's voice stands out clearly and authoritatively above the ensemble at the beginning of each stanza, a feature that serves a mnemonic purpose while also dictating tempo and mood. In this way the antiphonal structure of older styles, and the authority of the dance-leader is perpetuated. While care is taken to prevent musical and textual changes, dancers are expected to portray emotion through body and facial movements, increasing in intensity as participants lose themselves in their role playing. The creativity of individual actor-dancers resides in this individual dramatic portrayal of the text. Exceptional dance-leaders are renowned for their feats of memory, especially for the verbatim recitation of as many as 400 stanzas.

(ii) Kvæði. *Kvæði* are lengthy, orally transmitted Færoese-language ballads about human and super-human (usually medieval) heroes and heroines. They make up the largest category of Færoese balladry; many date from the Middle Ages (Conroy, 1978). Music generates excitement during a lengthy performance by singers dividing into two parts at points of climax ('going higher') and through lack of concordance between melodic stress and poetic metre; the stressed accents of all three elements (music, metre and dance) produce polyrhythmic structures (see Luihn, 1980, p.91). *Kvæði* are lengthier than other ballad genres due to their compound structure of chapters (called *tættir*).

Heroic Færoese ballads tell a variety of stories covering many important themes of European balladry and draw from a variety of both aural and written European sources. Most fascinating to European scholars are the ballads about the Frankish king Charlemagne, his sister Olurz and father King Pepin, as well as the Germanic hero Sigurd the Volsung (Færoese, *Sjúrður*), slayer of the serpent Fafnir. The *Sjúrðarkvæði* consists of nine *tættir* relating the Færoese version of the *Völsunga saga* ('Volsungs' saga'), a prose rendering of the Eddic verse in the *Nibelungenlied* cycle (from which Wagner drew for his *Ring*).

(iii) Tættir. The second genre of ballads also uses Færoese texts. However, these are concerned with ordinary individuals and topical subject matter. *Tættir*, satirical ballads, should not be confused with the term for *kvæði* chapters mentioned above. New *tættir* were composed throughout most of the 20th century, and the genre frequently functioned as a punitive device; traditionally, those who committed anti-social acts could be punished by being forced to participate in a ring of dancers publicizing their transgression in a lengthy ballad performance; sometimes the victims retaliated with similar musical lampoons. By far the most famous *táttur* (sing.), due to its influence on Danish-Færoese relations, is *Fuglakvæði* ('Ballad of the Birds') by the 18th-century poet, seaman and political activist Nólsoyar-Páll (1766–1809). It is a satirical treatment of corruption by unscrupulous Færoese shipping merchants who collaborated with officials of the Royal Danish Monopoly, who are depicted as birds of prey, while Páll's comrades are portrayed as small birds.

Páll composed other politically inspired *tættir*, and ballad scholars have described his thorough background in Færoese ballad-dancing when explaining the influence and perseverance of his *Battle of the Birds* (Andreassen, 1986; Galvin, 1989). Today the satirical genre has largely yielded it function to newer forms of dissemination (see E. Andreassen in *Nostalgi og sensasjoner*, ed. T. Selberg, Turku, 1995, pp.223–45).

(iv) Kempuvísa (also vísa). *Kempuvísa* means 'giant song', and these ballads, like *kvæði*, concern heroic and extra-human exploits. However, their Danish texts are transmitted through written sources committed to memory, many from known songbooks. *Kempuvísur* (pl.) are unlike contemporary Danish ballads; they are considered an important Færoese form. Musical characteristics that set *kempuvísur* apart from *kvæði* include more melodic (less chant-like) tunes and the rhythmic concordance of texts, melodies and dance-steps (unlike typical polyrhythmic structures of *kvæði*). In addition, dancers usually step on each syllable. *Kempuvísur* are not composites of sections and are therefore generally shorter in length. On the other hand, the verses are characterized by alliteration, unlike the Danish idiom, but similar to Færoese and Icelandic style (Luihn, 1980; Andreassen, 1991; Nolsøe, 1985.

2. Psalm-singing. The Færoese Lutheran state concerned itself closely with the form and style of religious music, as elsewhere in Scandinavia. Luther's strong convictions on the importance of congregational singing resulted in a strict regulation of song style and musical instruments, with the goal of full participation and strict adherence to a printed musical text; hymns from the Bishop Gradual (*Kingotoner*) were by far the most often used, and keyboard instruments, especially the organ, were introduced into church services. However, the imposition of musical order did not wipe out time-honoured improvisatory traditions of psalm-singing in homes. The Kingo hymn tunes introduced a new, un-ballad-like style that was modestly melismatic and did not proceed by scale steps. They became a challenging vehicle for microtonal embellishment and free-flowing rhythms when families gathered in homes for weekly or daily worship. The musical significance of this influence was noted by Sunleif Rasmussen, the first academically-trained Færoese composer. Rasmussen credited the ballad-dance tradition and his grandmother's improvisations on Kingo tunes as his formative influences.

3. Choral tradition. The persistence of psalmic improvisation over many years explains a relative lack of composed anthems. In 1987, a Færoese delegate to a Nordic choral music seminar held in Finland described Færoese choral music as conservative in style (Sjøen, 1987). Choral music became prominent after the turn of the 20th century with compositions by Joen Waagstein (1879–1949) and Hans Jacob Højgaard (1904–92).

Outdoor revivalist meetings are common in the Færoes and always involve singing accompanied by electronic instruments. The choirs of the Plymouth Brethren sing anthems from partbooks and gospel solos, visiting each other's churches and participating in periodic festivals.

4. Instrumental music. There is evidence that musical instruments have been available in the Færoes for over 200 years, and there is no reason to believe that seagoing Færoese were unaware of them although they seem to have displayed little interest in playing. Instruments are mentioned in their ancient ballads, e.g. the term *harpen* referring to a generic string instrument. However, until recently, instrumental playing was largely practised by immigrants such as the Dane Georg Caspar Hansen (1844–1924). Hansen was a baker who also played and

taught most symphonic instruments and founded choral and instrumental groups, including the popular brass band tradition. There were also some native-born players, such as the physician and ballad collector Napoleon Nolsøe, who became Tórshavn's first organist in 1831.

5. RECENT DEVELOPMENTS. Today's increasing interest in a variety of national and international musical idioms has been stimulated by the promotional activities and enthusiasm of another Danish immigrant-musician, who, like Hansen, settled permanently in the Færoes. Kristian Blak (*b* 1947), a jazz pianist who studied musicology in Copenhagen at the Royal Danish Conservatory, emigrated in 1974 and founded a number of institutions that promoted a variety of musical idioms: the pan-Nordic chamber group Yggdrasil, the folk music group Spælimenninir i Høydolum ('Høydolum players'), the Havnar Jazzfelag (Tórshavn jazz club), TUTL, the only Færoese record company which produces three series (jazz and rock, folk, and classical), and two international festivals, the Tórshavn Jazz, Folk and Blue Fest and Summartónar (a festival of classical and contemporary music). Among Blak's compositions, his ballet *Harra Pætur og Elinborg* dramatizes an ancient Færoese ballad theme, and had its première at Tórshavn's Nordic Cultural Centre in 1989, performed by musicians and dancers from several Nordic countries.

The native Færoese composer Sunleif Rasmussen combines acoustic and electronic instruments. In *Sum hin gylta sól* (1993) a gradual shift from acoustic to electronic sounds occurs as the composition progresses through three movements.

A recent development is the variety of musical styles played by youths, including funk, hard rock, rap, folk rock, new music and jazz. The guitarist Leivar Thomsen, also a jazz composer, performs with Plúmm, a group that has experimented with most of these idioms. Beginning in the 1960s, early rock bands such as the Faroe Boys imitated North American groups; some continue to use names evocative of American protest, such as Black Panthers and Hate Speech. Bands such as Moirae, Rock Men, Lokum, Frændur, Devon and the winner of the 1995 Prix Føroyar, Mark No Limits, have developed independent styles; some have begun to use Færoese lyrics.

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PANDORA HOPKINS

Fagan, Eleanora. *See* HOLIDAY, BILLIE.

Fagan, Gideon (*b* Somerset West, 3 Nov 1904; *d* Cape Town, 21 March 1980). South African conductor and composer. He studied at the College of Music, Cape Town (1916–22), and at the Royal College of Music, London, with Boult, Sargent and Vaughan Williams (1922–6). While at the RCM he conducted *Hänsel und Gretel* at the Parry Opera Theatre and directed the leading London orchestras. After a brief return to South Africa (1926–7) he took up residence in London, conducting touring theatre companies, arranging and composing light music, and appearing as a guest conductor. He assisted Ernest Irving at the Ealing film studios (1934–9) and was conductor of the BBC Northern SO (1939–42); later he appeared with the BBC and other orchestras. Having returned to South Africa to accept the associate conductorship of the Johannesburg City Orchestra (1949–52), he remained there on the staff of the SABC, of which he became music director (1963–6). He then lectured on conducting, composition, orchestration and counterpoint at the University of Cape Town (1967–73). *Ilala* (1941), exhibiting most of the hallmarks of his style, has a strong lyrical quality, slow-moving Impressionistic harmonies and a fine sense for orchestral sonorities. In the later *Karoo Symphony* (1976–7) the harmonies are more strident and contrapuntally conceived. His brother Johannes Fagan (1898–1920) was a composer of remarkable promise.

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(*selective list*)

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Vocal: Wagter op die toring (H.A. Fagan), Bar, orch, 1926; Slampamperliedjie no.1 'Wys my die plek' (C. Louis Leipoldt), 1v, orch, 1941; Tears (W. Whitman), sym. poem, 1v, chorus, orch, 1954, after material by J. Fagan; My lewe (Totius), Bar, fl, cl, pf qnt, 1970

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Film scores, songs to South African and Eng. verse

G.F. STEGMANN/JAMES MAY

Fage, Jean de la. *See* LA FAGE, JEAN DE.

Faggioli, Michelangelo (*b* Naples, 1666; *d* Naples, 23 Nov 1733). Italian composer. He came from a family of lawyers and in 1687 received the doctorate at the University of Naples in both canon and civil law. He composed, apparently in 1706, the music for the earliest known comic opera in Neapolitan dialect, *La Cilla* (text by F.A. Tullio), which was 'splendidly produced' on 26

December 1707 in the palace of Fabrizio Carafa, Prince of Chiusiano, to celebrate the return of Carafa's son from Spain; the libretto indicates, however, that the work had already been performed in the preceding year. Its novelty was such as to occasion comment in contemporary Neapolitan journals, and Faggioli himself, in his dedicatory letter, shows awareness of having created something new, begging forebearance and protection for it. Further performances held in Carafa's palace in January 1708 attest its success. In this prototype of dialect comic operas all the characters sing in Neapolitan. The plot is a romantic farce set in a village, with comic effects arising from the devices of mistaken identity and transvestite disguise. Some 66 short arias, duets and trios, spaced without any apparent plan, frequently interrupt the action; the exit aria is not yet a standardized feature. The music is lost, but Faggioli's style in this genre can be seen in a comic cantata with dialect text for soprano solo and continuo, *Lo Paglietta* (*I-Nc*), containing two da capo arias in a simple, tuneful melodic style with competent but unadventurous harmony. Faggioli also wrote an oratorio in 1709 (text by L. Perone; title and occasion unknown). This music too is lost, but another solo cantata, *Didone abbandonata da Enea* (*I-Nc*), attributed to him, shows that he was a capable if not brilliant composer of serious music: the pathetic text is expressively set, with demands for greater vocal agility than in the comic work and with greater harmonic elaboration. Another cantata for solo voice and basso continuo, *Su le fiorite sponde*, survives (in *I-Nc*) and his *scherzo drammatico La partenope divota e Lucifero abbatatuo* (text by L. Gianni) was performed on 13 June 1717 a the Palazzo Juvarra on the occasion of the feast of St Antony of Padua.

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Fagius, Hans (*b* Norrköping, 10 April 1951). Swedish organist. Fagius studied with Alf Linder at the Royal College of Music in Stockholm (1970–75), then privately with Duruflé in Paris. He made his début in Stockholm in 1974 and has since given concerts in many parts of the world, concentrating on Baroque and Romantic repertory. In the 1980s he taught at Göteborgs Musikhögskola and Royal College of Music in Stockholm and was appointed professor at the Royal Danish Conservatory in Copenhagen in 1989. He gave complete Bach recitals in Stockholm (1983–4) and Copenhagen (1996) and has recorded organ symphonies by Widor and organ works by Saint-Saëns and Romantic Swedish composers, as well as the complete Bach organ music. In 1998 he joined the staff of the Swedish Royal Academy of Music, Stockholm.

HANS ÅSTRAND

Fagnola, Annibale (*b* Montiglio, 28 Dec 1866; *d* Turin, 16 Oct 1939). Italian violin maker. The son of a farmer, he worked in several professions and was a mechanic at the time of his move to Turin in 1894. By 1895 he had opened a shop as a violin maker. He would appear to have been self-taught but relied early upon the advice and guidance of the lawyer Orazio Roggero, a prominant collector from Saluzzo. Early in his career he may have made reproductions of violins by the classic Turinese masters G.B. Guadagnini, Guiseppe Rocca and especially G.F. Pressenda, many of which were later sold as originals. He was awarded medals at expositions in Genoa and Milan in 1906 and a gold medal for his quartet at the Turin Exposition of 1911. By 1905 his work was increasingly in demand, and a large part of it may have gone initially to England where it came to the attention of Hidalgo Moya and Towry Piper, whose comments in *Violin Tone and Violin Makers* (1916) represent the earliest 20th-century references to a contemporary Italian violin maker. Fagnola's work grew in refinement and sophistication, and after 1920 he was assisted by several apprentices, including Riccardo Genovese (*d* 1935), Stefano Vittorio Fasciolo (*d* 1944) and his nephew Anibalotto Fagnola.

Fagnola is regarded as perhaps the most important violin maker of the modern Italian tradition. His style was quite individual, the workmanship clean and precise, the wood selection generally excellent. As well as making accurate copies of the instruments of his Turinese predecessors he made instruments modelled more loosely after their patterns, although the former are more sought after. He used a varnish similar to that of the earlier Turin makers: often deep orange or red which gains transparency in polishing, and in later years a pale gold or orange which often shows a crystalline refraction, the result of too little oil and too much resin. He consistently achieved a fine tonal result, and his violins are prized by professional musicans worldwide. During and after his lifetime his violins were extensively copied all over Europe, and there are still makers in Italy today who will produce them to order.

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PHILIP J. KASS

Fago. Italian family of musicians. They were active in Naples during the 18th century.

(1) (Francesco) Nicola Fago [Il Tarantino] (*b* Taranto, 26 Feb 1677; *d* Naples, 18 Feb 1745). Composer and teacher. He was the son of Cataldo Antonio Fago and Giustina Tursi of Taranto. After studying music in his home town, and from July 1693 to August 1695 at the Conservatorio di S Maria della Pietà dei Turchini in Naples, where his teacher was Francesco Provenzale, he settled in Naples, serving various churches as *maestro di cappella*. On 27 November 1701 he married Caterina Speranza Grimaldi, a younger sister of the famous soprano virtuoso Nicolo Grimaldi ('Nicolini'); of their many children only the eldest son, (2) Lorenzo Fago, became a musician. In 1704 Fago was chosen to succeed Don Angelo Durante, the uncle of Francesco, as *primo maestro* of the Conservatorio di S Onofrio, and in May 1705 he accepted in addition the same position at the Pietà dei Turchini, replacing Gennaro Ursino, Provenzale's successor. In October 1708 Nicola relinquished his post at S Onofrio, and in the following year became *maestro di*

cappella at the Tesoro di S Gennaro of Naples Cathedral, succeeding Cristoforo Caresana ('Il Veneziano').

Fago composed all of his known sacred dramas, oratorios and operas between 1705 and 1714. His first *dramma per musica*, *Il Radamisto*, was commissioned in 1707 for the wedding festivities of Antonio di Sangro, Prince of S Severo. Two years later his second *dramma*, *Astarto*, was staged at the Teatro S Bartolomeo, Naples. Between 1710 and 1711 he composed two comedies on librettos by F.A. Tullio for the Teatro dei Fiorentini. During the following year, he collaborated with his former student Michele Falco, a composer of musical comedies, to produce *Lo Masillo*, a three-act work called 'dramma per musica' on the title page of the libretto but traditionally considered to be an early *opera buffa*. After another collaboration with Falco in 1714 (*La Dafne*), Fago suddenly abandoned writing for the operatic stage and dedicated himself primarily to sacred music and teaching. In addition to his regular duties at the Pietà dei Turchini and the Tesoro di S Gennaro, he for several years also directed and/or composed the music for High Holy and Saints' Days at several Neapolitan churches. In 1731 he retired from the Tesoro di S Gennaro in favour of his 27-year-old son, Lorenzo, for reasons of age and health. Five years later, however, he accepted another post as *maestro di cappella* at S Giacomo degli Spagnoli, which he held until his death. At the Pietà dei Turchini he developed an outstanding teaching career which lasted 35 years. His *secondi maestri* assisting him there were in turn Andrea Basso (to 1734) and Giovanni Sarconi (1718–32), then Leonardo Leo (1734–7), and finally his son Lorenzo (from 1737). Among his students were Falco, Francesco Feo, Giuseppe de Majo, Leo, Giuseppe Marchitti, Niccolò Jommelli, Michelangelo Vella, Pasquale Cafaro, Nicola Sala and Antonio Corbisero. In 1740 Fago retired from teaching, and Leo succeeded him as *primo maestro*. But in December 1744, after Leo's death, the still active Fago petitioned the king to be appointed Leo's successor as *primo maestro* of the royal chapel. Fago died, however, the day before a competition for the post was announced.

Nicola Fago belongs to the generation of Francesco Mancini and Domenico Sarro. Like them, he established himself in Neapolitan musical life during the years of Alessandro Scarlatti's absence (1702–8). His comic operas place him among the first professional composers to embrace the then budding genre of the Neapolitan *commedia per musica*. However, only the scores for his oratorio *Il Faraone sommerse* (1709) and the 1713 performance of his *dramma per musica La Cassandra indovina* (1711) have survived. His works for the stage, serious or comic, seem to have made little impact, and his career as an opera composer was short-lived. It was as a teacher and composer of church music that Fago became known in Naples as 'Il virtuosissimo Tarantino'. In his masses and settings of the *Dixit*, *Te Deum* and *Magnificat*, for two five-part choruses (one of which provides the solo voices), he continued the late 17th-century polychoral tradition established in Naples by Antonio Nola, Gian Domenico Oliva and Cristoforo Caresana, but the style and scope of the choral movements and self-contained solo numbers is more in accordance with 18th-century ideals. His works exhibit the solid contrapuntal craftsmanship of the teacher-composer, and several of his smaller pieces, particularly those in *stile antico*, are obviously didactic in nature. What unites his approaches to both new and old styles is his grasp of the tonal idiom, the control of harmonic, modulatory progressions over polyphonic and homophonic textures. In his secular vocal music Fago's model was Alessandro Scarlatti, but he limited himself to the traditional form of the solo cantata with continuo accompaniment. Though Fago's fame as a composer was later overshadowed by that of his students, his influence on early 18th-century Neapolitan church music should not be underestimated. Neither Burney, Hawkins nor Gerber mentioned Fago; in 1792 J.F. Reichardt pointed out this omission of 'one of the most famous composers from the beginning of this century', with specific reference to his church music and cantatas.

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STAGE

performed in Naples, music lost, unless otherwise stated

Il Radamisto (dramma per musica, N. Giuvo), Piedimonte, 1707, lib *I-Bc*, *US-Wc*

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Le fenzejune abbendurate (commedia per musica, F.A. Tullio), Fiorentini, 1710, lib *Bu*

La Cassandra indovina (dramma per musica, 3, Giuvo), Piedimonte, 26 Oct 1711, lib *D-Dl*, *I-Bu*; Fiorentini, 1713, 1713, *GB-Lbl*

La Cianna (commedia per musica, Tullio), Fiorentini, 1711, lib *I-Bu*, *Nc*

Lo Masillo [Acts 1 and 3] (dramma per musica, 3, N. Orilia), ?Casa del Mattia di Franco, carn. 1712 [Act 2 by M. Falco], lib *D-Dl*, *I-Bc*, *Bu*, *Nc*

La Dafne (favola pastorale in stile arcadio), 1714, lib *GB-Lbl*, collab. M. Falco

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SACRED DRAMAS AND ORATORIOS

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Il rifuggio de' peccatori nel patrocinio della vergine addolorato (melodramma sacro, Giuvo), Naples, 1710, music lost

Il sogno avventurato, overo Il trionfo della Providenza (melodramma sacro), Naples, 1711, music lost, lib *Nn*

Il piacere sconfitto nel'invenzione della Santissima Croce (orat, C. Doni), Naples, 15 April 1711, music lost

SERENATAS, CANTATAS AND ARIAS

3 serenatas: Le quattro monarchie, Naples, 1705: *F-Pc*; È più caro il piacer doppo le pene (?Giuvo), music lost, lib *I-Rli*; Siren sagata et togata (certamen musicum), Naples, 1715, music lost, lib *Nn*

36 cants., S, bc, unless otherwise stated [†= cant. ed. M.G. Melucci (Rome, 1995)]: †Allor ch'in dolce oblio, *D-Bsb*, *I-Nc*; Amante con poca sorte, 4 June 1715, *Nc*; ?Amore traditore, *GB-CDp*, *I-MC*; Bella a te di vezzoso, *E-Mn*; †Che vuoi mio cor, *I-Nc*; Clori vaga vezossa, *F-Pc*; †Come viver poss'io, *I-Nc*; Dalle cimmerie grotte, *F-Pc*; D'Aretusa in sul lito, *Pc*, *GB-Lbl*; †Destati omai dal sonno, A, bc, 1712, *I-Nc*; †Doppo mille martiri, *MC*; †È ben chiara ragione, *Nc*; Fra cento belle, *F-Pc*, *GB-Lbl*; Fuori di sue capanna, A, fl, bc, *T*; Il cor che vive oppresso, *F-Pc*; Ingegni curiosi, *I-Nc*; In profondo riposo, *S-L*; †Lagrime di cordoglio, *I-Nc*; †Miserabile scempio, B, bc, 1715, *Nc*; †Non credo che vi sia, Tormento, *c*1725, *GB-Lbl*, *I-Nc*; Non ha il bambino arciero, *Mc*; Oh quanto omai diverso, *D-Bsb*, *Dl*; †Qualor non veggio, *I-Nc*; Quando sazia sarai, *D-MÜs*, *F-Pc*; Quanto invidio la tua sorte, *I-Nc*; Quel ruscello chiaro e bello, *F-Pc*; †Questo poverto cor, *Pc*, *I-Nc*; †Sapesse il cor almen, 1703, *D-Bsb*, *GB-Lbl*, *Ob*, *I-Mc*, *S-L*; Se d'una stella sola, *D-Bsb*; †Se gelosia crudele, *F-Pc*, *GB-Cfm*, *Lbl*, *I-Nc*; Sopra carro di rosa, *B-Lc*; †Sopra del bel Sebeto, *GB-Lbl*, *I-Rsc*; †Stava un giorno Fileno, *Mc*; Steso tra i fiori, *F-Pc*; †Sulle sponde del mare, *I-Mc*; Trà cento belle, *F-Pc*, *GB-Lbl*; Vicino a un chiaro fonte, *F-Pc*

Arias: Lusinga di chi pena, *I-Nc*; No che il mio core, *GB-Lbl*; Perchè amarmi e poi tradirmi, *B-Bc*; Più fedele e meno bella, *GB-Lbl*; Sia con me Fillide, *Lbl*, *Ob*; Tormentata, piagata, *I-Nc*

SACRED VOCAL
with instruments, unless otherwise stated

Requiem, 10vv, c, *D-Bsb*, *MÜs*, *F-Pc*
11 Masses (Ky–Gl): C, 10vv, *F-Pc**, C, 10vv, *Pc*; a, 10vv, *I-Nf*; D, 10vv, *A-KR* [attrib. D. Bigaglia], *D-Bsb*; D, 5vv, *Dl*; D, 5vv, *Dl*, *GB-Lbl*, *Lgc*; F, 10vv, ?1701, *D-MÜs*; F, 5vv, *I-Nc*; g, 13vv, *A-KR*; g, 4vv, *I-Nc*; 5vv, lost, formerly in Prague, Loretan Cathedral
6 Cr (San, Benedictus, Ag): C, 5vv, *D-Bsb*, *GB-Lbl*, *Ob*, *I-Nc**; G, 4vv, *F-Pc*; e, 4vv, *Pc*; D, 10vv, *B-Lc*, *D-Dl*; E, 5vv, *F-Pc*, *I-Nc**; B♭, 10vv, *F-Pc*, *I-Nc* [attrib. L. Leo, 10vv], *D-Mbs* [attrib. F. Feo, 5vv], *MÜs* [attrib. L. Fago, 5vv]
4 lits: ?C, 4vv, org, *GB-Lbl*; e, 5vv, *I-Nc**; b, 5vv, *Nc**; g, 5vv, *D-MÜs*, *F-Pc*, *Nc** [with 4vv and 2 hns added later by L. Fago]
18 pss, 4 Beatus vir: a, 4vv, *GB-Lbl*, *Ob*; G, 2vv, bc, Jan 1723, *I-Nc*; D, 5vv, bc, *Nc*; d, 3vv, bc, *Nc*; 5 Confitebor tibi [C, 2vv, bc, Feb 1723, *Nc*; G, 5vv, 9 June 1734, *Nc*; G, 5vv, bc, *Nc*; G, 3vv, *Nc*; G, 2vv, *GB-Ob*]; Credidi propter quod, G, 9vv, *F-Pc**, *GB-Lbl*, *I-Mc*, *Nc*; 2 Dixit Dominus [D, 10vv, 1735, *GB-Lcm*, *Ob*; B♭, 4vv, *US-Cn*]; Laetatus sum, C, 4vv, bc, 1705, *A-Wn*, *GB-Lbl*, *Ob*, *I-Mc*, *Nc*; 2 Laudate pueri [G, 5vv, bc, *Nc*; D, 3vv, bc, *Nc*]; 2 Nisi Dominus [C, 2vv, bc, *Nc*; e, 4vv, *Nc*]; 3 frags., incl. a Dixit Dominus, a, 5vv, bc, *Nc*
2 Benedictus Dominus: G, 9vv, *F-Pc**; D, 9vv, *I-Nc*
Inno per S Michele Arcangelo, G, 2vv, bc, *Nc**
7 Mag: G, 8vv, *GB-Lcm*; e, 10vv, *Lbl*; D, 5vv, *I-Nc*; d, 10vv, *Nc**; d, 4vv, *D-Dbs**, *MÜs*, *GB-Lbl*, *Ob*, *I-Baf* [attrib. D. Scarlatti]; g, 10vv, *F-Pc*, *I-Mc*, *Nc* [with 2 ob, 2 hn added later by L. Fago], *Nc** [mistakenly attrib. P.A. Gallo]; f, 10vv, 1710, *F-Pc*, *I-Mc*, *Nc*
Pange lingua, D, 4vv, *F-Pc*
Resps for Holy Week, f, 4vv, org, *I-Nc*
Stabat mater, f, 4vv, *GB-Lbl*, *I-Mc*, *Nc* [arr. by V. Novello, *The Evening Service* (London, 1822), i, 129–36]
2 TeD: G, 10vv, ?1712, *I-Mc**, *Nc*; F, 10vv, *D-Dl*
20 motets and versetti: Amplius lava me, 5vv, bc, *I-Nf*; Campiameni grati flores, 2vv, *GB-Ob*; Cantemus hilares, 5vv, *CZ-Pak*; Dies ista festiva, 1v, *Pak*; Eja angelici chori, 1v, *Pak*; 2 Et egressus est [1v, bc, *GB-Lbl*, ?Leo; 1v, *I-Nf*, ?lost]; Exultet divus, 4vv, lost, formerly Prague, Loretan Cathedral; Festum diem triumphalem, 4vv, *GB-Lcm*; In aurora tam festiva, 6vv, 1709 [variant version, In hac die tam festiva, attrib. L. Leo], *CZ-Pak*; Itaque ad te clamamus, 2vv, *Pak*; Per te virgo, 5vv, *Pak*; Poli sedes relucete, 1v, *GB-Ob*; Purpura decora, 1v, *I-Af*; Quid hic statis pastores, 2vv, *Nc*; Sacrificium Deo spiritus, 5vv, org, *GB-Lbl*; Sicut erat, a, 10vv, *I-Nc**; Super coelos splendore ridentes, 9vv, *CZ-Pak*; Tantum ergo, 1v, 1736, *D-Bsb* [the Tantum ergo, 1v, attrib. Fago, *GB-Lbl*, by Leo]; Veni propera formosa, 2vv, *Ob*
Addl independent mass movts and frags., *D-MÜs*, *GB-Lbl*, *I-Nc*

INSTRUMENTAL

Partimenti, kbd, *I-Nc*; Toccata, G, hpd, *Nc*, ed. G.A. Pastore (Padua, 1959); Sinfonia, D, *c*1740, *GB-Ge*

(2) Lorenzo Fago (*b* Naples, 13 Aug 1704; *d* Naples, 30 April 1793). Teacher and composer, eldest son of (1) Nicola Fago and Caterina Grimaldi. Although born in Naples, he was called 'Il Tarantino' like his father, from whom he received his musical education. He first became organist of the *primo coro* at the chapel of the Tesoro di S Gennaro, where on 26 June 1731 he succeeded his father as *maestro di cappella*. In this capacity he served until 1766, and again between 1771 and 1781. On 26 July 1736 he married Angela (Albina) Gleinod; their eldest son, (3) Pasquale Fago, also became a composer. In 1737 Lorenzo began his career at the Conservatorio della Pietà dei Turchini, following Leo as *secondo maestro*. He assisted his father until his retirement in 1740, and then Leo, after whose death he became *primo maestro* (1 November 1744). In that position he served until his retirement in January 1793. The *secondi maestri* under him were G.G. Brunetti (1745–54), Girolamo Abos (1754–9), Pasquale Cafaro (1759–87) and his eventual successor Nicola Sala (1787–93). His activities as a teacher outweigh in importance his compositions, which include church music and cantatas but no operas. He reworked several compositions by his father, particularly their orchestration, and through performances kept some of this music alive during the second half of the 18th century.

WORKS

La sposa de' sacri cantici (componimento drammatico), Florence, 1742, ?music lost, lib *D-Hs*
2 cants., 1v, insts, *GB-Lcm*: Al fin ti partisti ingrato Tirsi; Clori tu ben sai
Confitebor tibi, G, 1v, insts, *D-MÜs*; Dixit Dominus, D, 5vv, insts, *MÜs*; Lectio prima del Venerdi Santo, d, 1v, bc, *I-Nf*; Mass (Ky–Gl), F, 5vv, insts, *D-MÜs*; Tantum ergo, D, *F-Pc* [bc only]; Tibi soli peccavi, d, 5vv, bc, *I-Nf*

(3) Pasquale Fago [Pasquale Tarantino, Tarantini] (*b* Naples, *c*1740; *d* before 10 Nov 1794). Composer, eldest son of (2) Lorenzo Fago. In 1762 he joined the chapel of the Tesoro di S Gennaro as an organist, and in 1766, when his father retired in his favour, became *maestro di cappella*. As a composer he adopted the name Pasquale Tarantino and wrote a number of fairly successful works. But he was not truly interested in a musical career and in 1771 resigned as *maestro* to devote himself to the administrative government services with which he had been occupied since 1764. In 1780 he became governor of the province of Montecorvino and in 1782 of Sarno.

WORKS

Sorgi, figlia d'Eumelo (cant.), for birthday of King Ferdinand IV, 3vv, insts, Naples, S Carlo, 12 Jan 1766, *I-Nc*
Il sogno di Lermano Cinosurio Pastore Arcade (componimento drammatico, G. Baldanzo), Palermo, Galleria del Real Palazzo, 20 Jan 1769, music lost, lib *US-AUS*, Humanities Research Library
La caffettiera di garbo (ob, P. Mililotto), Naples, Nuovo, carn. 1770, ?music lost, lib *I-Nc*
Il finto sordo (ob, Mililotto), Naples, Fiorentini, carn. 1771, music lost, lib *Nc*, *Nn*, *Vgc*
Son sventura ma pure o stelle (aria); Vado a morir (duetto): both *MC*

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S. Shearon: *Latin Sacred Music and Nicola Fago: the Career and Sources of an Early Eighteenth-Century Neapolitan Maestro di Cappella* (diss., U. of North Carolina at Chapel Hill, 1993)
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HANNS-BERTOLD DIETZ (work-list with STEPHEN SHEARON, MARIA GRAZIA MELUCCI)

Fagott (i) (Ger.). *See* BASSOON.

Fagott (ii) (Ger., Dut.). *See under* ORGAN STOP (*Fagotto*).

Fagottgeige (Ger.). A 17th- and 18th-century viola tuned like a cello but played on the arm. Its overspun strings produced a buzzing sound like a bassoon (It. *fagotto*). *See* VIOLA DI FAGOTTO.

Fagottino (It.). *See* TENOROON.

Fagotto (i) (It.). *See* BASSOON. *See also* PHAGOTUM.

Fagotto (ii) (It.). *See under* ORGAN STOP (*Fagotto*).

Fah. The subdominant of a major scale, or the sixth degree of the harmonic form of a minor scale in TONIC SOL-FA.

Fahrbach, Philipp (*b* Vienna, 25 Oct 1815; *d* Vienna, 31 March 1885). Austrian composer and bandmaster. In 1825 he joined the newly formed orchestra of Johann Strauss the elder, and he worked closely with Strauss on the preparation of the latter's works. He formed his own orchestra in 1835, rivalling Strauss and Lanner and occasionally deputizing as conductor of the court balls. Fahrbach came into his own with the deaths of Lanner and Strauss, before being overshadowed again with the emergence of the younger Johann Strauss. He published some 400 dances and marches, as well as theatre and religious music, and he contributed articles on wind instruments and military music to the *Allgemeine Wiener Musikzeitung*. A large collection of his manuscripts is in *A-Wst*.

His son Philipp (*b* Vienna, 16 Dec 1843; *d* Vienna, 15 Feb 1894) was also a composer and bandmaster. He studied the violin under Jakob Dont and by 1855 was directing his father's orchestra. His appearance in Paris for the exhibition of 1878 and his subsequent foreign appearances brought him and his music wide popularity, not least in Britain. He published about 350 dances and marches.

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ANDREW LAMB

Faidit, Gaucelm (*b* Uzerche, nr Limoges, ? *c*1150; *d* ? *c*1220). Troubadour. He was from the Limousin region of southern France. His *vida* tells that he received the protection of Boniface, Marquis of Montferrat. Boniface succeeded his father as marquis in 1192, was chosen as leader of the fourth crusade in 1202 and died in battle in 1207. Gaucelm dedicated a number of poems to Boniface and so was probably in his service before 1200. It would appear that Gaucelm came under the patronage of the marquis only after a period of 20 years wandering on foot without recognition; it has been suggested that the composer's travels took him as far as Italy and Spain.

The *vida* further records that Gaucelm was a middle-class son who became a *joglar* only because he lost all his property at dice. (The existence of a notice to the effect that he sold a field to the Abbey of Obazine as late as 1198 would seem to cast doubt on this, however; *vidas* of the troubadours are often more fanciful than factual.) Though known to have been a poor singer ('cantava peiz d'ome del mon') he nevertheless wrote excellent poems and melodies. It is said that he was inordinately fond of eating, with the result that he became fat 'beyond measure' ('oltra mesura', which may be taken as a musical pun on the contemporary Latin term 'ultra mensuram'). He married a prostitute named Guillelma Monja, who evidently became as fat and rude as her husband. In addition there are a number of other hints of intrigues and affairs involving Gaucelm, including his affair with Maria de Ventadorn (*d* 1222), a noble troubadour poet to whom the composer addressed a number of his poems.

No fewer than 68 poems have been attributed to Gaucelm, including 14 with music. Of these *Al semblan*, *Chant e deport*, *Cora que·m*, *Fortz causa*, *Lo rossignolet*, *No·m alegra*, *Si anc nuls hom*, *S'om pogues partir* and *Tant si sufert* are of the *oda continua* variety: generally long strophes with a melody that is either through-composed or contains only one melodic repetition. However, the repetition of smaller motives provides formal unity in many cases, creating what Rossell Mayo has termed a 'melodic structure'. Among these *oda continua* is the celebrated *planh* on the death of Richard the Lionheart in 1199, which has raised the possibility that Gaucelm was at the time in the service of Richard. This song, *Fortz causa*, is extant in 20 sources, four of them with music; it is valuable as one of the two *planhs* to have survived with music. The remaining songs employ some variety of *canso* form, with paired repetition of the first two to four lines. The melody of *Si anc nuls hom* bears a striking resemblance, at least at the beginning, to Bernart de Ventadorn's celebrated *Quan vei la lauzeta mover* (Labaree). As Falvy has noted, a distinctive feature of Gaucelm's melodies is their descending opening line: all but two begin this way.

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Al semblan del rei ties, PC 167.4
Chant e deport, joi, domnei et solatz, PC 167.15
Cora que·m des benanansa, PC 167.17
Fortz causa es que tot lo major dan, PC 167.22 [model for: 'E serventois, arriere, t'en revas', R.381] (on the death of Richard the Lionheart)
Gen fora contra l'afan, PC 167.27
Jamais nul temps no·m pot re far Amors, PC 167.30
Lo gens cors onratz, PC 167.32
Lo rossignolet salvatage, PC 167.34
Mon cor e mi e mas bonas chansos, PC 167.37
No·m alegra chans ni critz, PC 167.43
Si anc nuls hom per aver fi coratge, PC 167.52
Si tot m'ai tarzat mon chan, PC 167.53
S'om pogues partir son voler, PC 167.56
Tant si sufert longamen gran afan, PC 167.59

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ROBERT FALCK/JOHN D. HAINES

Faignient [Faignant], **Noë** [Noël] (*fl c*1560–1600). Flemish composer. According to Vannes he was born in Cambrai. On 23 January 1561 he became a citizen of Antwerp, where he gave music lessons and seems to have kept a shop (1575–80), at an address given as 'dans la boutique n° 53, sous l'Hôtel de ville'. In 1580 he was described as 'sangmeester van Hertock Erich van Bruynswyck' in documents of the Confraternity of Our Lady (Illustre Lieve Vrouwe Broederschap) in 's-Hertogenbosch.

Faignient's *Chansons, madrigales et motetz* contains 44 pieces, including five four-voice Dutch chansons, seven Latin motets (four to six voices), 11 five-voice Italian madrigals and 21 four- and five-voice French chansons. His music was known in England through its publication in *Musica transalpina* (RISM 1588^{29}). Walther wrote that Faignient had modelled his style on that of Lassus (with whom he may have studied in Antwerp) and that he was 'almost the equal of his master in the sweetness of his harmony'. Faignient's style is representative of its time, balancing polyphony and homophony, and incorporating madrigalisms. The preponderance of secular works in Faignient's widely published output suggests that he was better known for these than for his fewer sacred pieces.

WORKS

Chansons, madrigales et motetz, 4–6vv (Antwerp, 1568/*R*)

Sacred music in 1577^{2}, 1585^{1}, 1597^{6}, 1609^{15}

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Masses, ?lost, according to Vannes

2 canzonette, 4vv, formerly in Liegnitz Ritter-Akademie, ?*PL-WRu*; motet, 8vv, formerly Breslau Stadtbibliothek, ?*WRu*

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LAVERN J. WAGNER

Failoni, Sergio (*b* Verona, 18 Dec 1890; *d* Sopron, 25 July 1948). Italian conductor. He started his career as a cellist, studying in his home town, and in 1908 he became a composition student at the Milan Conservatory. After completing his studies he was Toscanini's assistant for two years, and made his début at Milan in 1921 conducting Rameau's *Platée*. His international career developed quickly, in London, Buenos Aires, in numerous cities of Europe and the USA and in the great Italian opera houses too, including La Scala, Milan, 1932–4. In 1928 he began his work with the Hungarian State Opera, Budapest, where he was principal conductor until his death (only during the Hungarian fascist period from 1944 to 1945 did Failoni, a militant anti-fascist, have difficulty in carrying out his job); he was made a life member of the opera house. After World War II his international career flourished again: from 1946 to 1947 he was conductor at the Chicago Civic Opera and the New York Metropolitan, and in 1946 he opened the series of postwar performances at the Verona Arena. In June 1947, during a rehearsal of Beethoven's Ninth Symphony in the Budapest Opera House, he collapsed, and although he recovered he could not conduct again. He declared Toscanini his ideal, and with his own temperament and Italian sensibility he belonged among conductors of the Toscanini school. He became the enthusiastic champion of Bartók and Kodály, but his principal merit was the extension and firm establishment of an Italian and Wagnerian repertory at the Hungarian State Opera.

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Hangfogó nélkül [Without sordino] (Budapest, 1945; It. trans., 1946)

PÉTER P. VÁRNAI

Fain [Feinberg], **Sammy** [Samuel] (*b* New York, 17 June 1902; *d* Los Angeles, 6 Dec 1989). American popular songwriter. He worked for music publishers Jack Mills as a staff pianist and in 1928 began to perform in vaudeville and on radio. Between 1927 and 1942 he wrote many popular songs with the lyricist Irving Kahal, such as *Let a smile be your umbrella*, adopting a popular jazz style. In 1931 he went to Hollywood and for the rest of his career contributed songs to films for performers including Maurice Chevalier, Dick Powell, Doris Day and Dean Martin. He achieved great success with the revue *Hellzapoppin'* (1938).

He collaborated with the lyricist Paul Francis Webster on the songs for the Doris Day film vehicle *Calamity Jane*, which gained great popularity through a score that ranged from the energetic 'The Deadwood Stage' through the atmospheric 'Black Hills of Dakota' to the romantic ballad 'Secret Love', for which he received an Academy Award. The film was revised in a stage version in 1961, and has been in both professional and amateur repertories since. Despite this, most of Fain's stage musicals proved to be failures. Many of his ballads, however, have become standards, notably 'That Old Feeling' (*Vogues of 1938*, 1937; lyrics by Lew Brown) and the evocative 'I'll be seeing you' (*Right This Way*, 1938; lyrics by Kahal). He contributed title songs to many films, winning an Academy Award for *Love is a many splendored thing* (1955) and nominations for *April Love* (1957), *A Certain Smile* (1958) and *Tender is the Night* (1961), all with lyrics by Webster.

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(*selective list*)

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Contribs to revues, incl. Hellzapoppin', 1938 [film 1941]; Right This Way, 1938 [incl. I'll be seeing you, I can dream can't I?]; George White's Scandals, 1939 [incl. Are you havin' any fun?]

Song scores to films, incl. Alice in Wonderland, 1951 [incl. I'm late]; Peter Pan, 1953 [incl. Second Star to the Right]; Calamity Jane, 1953 [incl. Black Hills of Dakota, The Deadwood Stage, Secret Love]; Mardi Gras, 1958

Song contribs. to films (film in parentheses), incl. Mia Cara and You brought a new kind of love to me (The Big Pond, 1930); Once a gypsy told me (you were mine) (Dangerous Nan McGrew, 1930); Satan's Holiday (Follow the Leader, 1930); When I Take my Sugar to Tea (Monkey Business, 1931); By a Waterfall (Footlight Parade, 1933); Easy to Love (Easy to Love, 1933); When You were a Smile on your Mother's Lips (Dames, 1934); I didn't have you (New Faces of 1937, 1937); That Old Feeling (Vogues of 1938, 1937)

Please don't say no, say maybe (Thrill of a Romance, 1945); The Worry Song (Anchors Aweigh, 1945); Love is a many splendored thing (Love is a Many Splendored Thing, 1955); April Love (April Love, 1957); A Certain Smile (A Certain Smile, 1958); A Very Precious Love (Marjorie Morningstar, 1958); Once Upon a Dream (Sleeping Beauty, 1959) [after Tchaikovsky]; Tender is the night (Tender is the Night, 1961); Someone's waiting for you (The Rescuers, 1977)

Other popular songs, incl. I left my sugar standing in the rain, 1927; Let a smile be your umbrella, 1927; Wedding Bells (are breaking up that old gang of mine), 1929; Dear Hearts and Gentle People, 1949

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D.A. Jansen: *Tin Pan Alley* (New York, 1988), 201–3



Fairbanks, A(lbert) C(onant) (*b* Sterling, MA, 5 Sept 1852; *d* Watertown, MA, 10 Oct 1919). American banjo maker. Although best known today as a maker of excellently made and elaborately decorated banjos, he was a skilled craftsman and successful entrepreneur whose business interests later included bicycles and a paint manufacturing company. He moved to Boston in 1868 and in 1880 began making banjos at Court Street in partnership with William A. Cole, a well-known banjo teacher. About 1887 further premises were obtained at 178 Tremont Street, Boston, and by 1888 Fairbanks was joined by David L. Day, who was listed as manager in 1889. From about 1891 to 1893 the firm, operating only from Tremont Street, was known as A.C. Fairbanks Co. The firm moved to 27 Beach Street, Boston, in 1894, when Fairbanks sold his interest to Cummings and Dodge. It stayed at Beach Street until the move about 1901 to 786 Washington Street, Boston. After the acquisition of the firm by the Vega Co. in 1904 David L. Day became sales and general manager of the Vega Co., and from about 1922 was a partner and vice-president in the Bacon Banjo Co. of Groton, Connecticut. The Fairbanks name continued to be used on Vega instruments until the early 1920s. Vega Co. was acquired by the Martin firm in 1970.

In 1887 and 1890 Fairbanks secured two US patents (nos.360005 and 443510) for improvements in banjo construction. The 1890 patent was important as the basis for the 'Electric' style rim, which was incorporated into the still-popular 'Whyte Laydie' style after the A.C. Fairbanks Co. was acquired by the Vega Co. in 1904. The 'Electric' rim consisted of a heavy scalloped metal support for a solid metal 'tone ring' over which the head was stretched, and its commercial success was an important step in the development of the banjo. Fairbanks promoted his banjos through events such as 'Fairbanks and Coles' Fifth Annual Banjo Contest', the subject of a diatribe in his competitor S.S. Stewart's *Banjo and Guitar Journal* for April and May 1888.

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JAY SCOTT ODELL

Fairbanks, J. *See* CLARKE, HENRY LELAND.

Fairchild, Blair (*b* Belmont, MA, 23 June 1877; *d* Paris, 23 April 1933). American composer. He studied music at Harvard University under J.K. Paine and Walter Spalding. After graduating he went to Italy, studying piano with Buonamici in Florence. He did not immediately embark on a professional career, however, but went into business and then served in the American embassies in Turkey and Persia (1901–3); many of his orchestral and vocal works reflect his interest in the music of the Near East. By 1905 he had settled in Paris to renew musical studies with Widor and others. He remained there until his death, though he often stayed in New York and travelled in the Orient. During World War I he represented the American Friends of Musicians in France. In 1921 his ballet-pantomime *Dame Libellule* became the first work by an American composer to be presented at the Paris Opéra. Influenced by Debussy, Ravel and Stravinsky, Fairchild's music is characterized by the attractive use of counterpoint, as in the String Quartet (1911), and a persistent fondness for the whole-tone scale, with its resultant augmented harmonies, as in *A Baghdad Lover*.

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(*selective list*)

Orch: East and West, tone poem, op.17, 1908; Légende, op.31, vn, orch, *c*1912; Tamineh, sketch after a Persian legend, 1913; Zál, sym. poem after a Persian legend (1915); Shah Féridoûn, sym. poem after a Persian legend, op.39, 1915; Dame Libellule (ballet-pantomime, 1, G. Lemierre), op.44 (1919); Etude symphonique, op.45, vn, orch, 1922; Rhapsodie, vn, orch/pf (1924)

Chbr: 2 Novelettes, str qt, op.10, *c*1907; 3 Pieces, op.11, vc, pf, *c*1907; 3 Pieces, op.12, cl, pf, *c*1907; Sonata, op.16, vn, pf, *c*1908; Str Qnt, op.20, *c*1909; Rhapsody, str, pf, *c*1909; Str Qt, op.27, 1911; Pf Trio, op.24 (1912); Chbr Conc., op.26, vn, pf, str qt, opt. db (1912); 2 Duos, op.32, vn, vc (1912); 6 Esquisses, vn, pf, *c*1913; Sonata [no.2], op.43, vn, pf (1919); pf pieces

Vocal: 12 Persian folksongs (1904); A Baghdad Lover (C.H. Towne), 9 songs, op.25, B, pf (1911); 2 Bible Lyrics, op.29, S, chorus, orch, 1911; 6 Psalms, op.33, solo vv, chorus (1913); 5 Greek Sea Prayers, op.35 (1913); Les amours de Hafiz (trans. P. de Stoecklin), 7 songs, op.38 (1914); Les quatrains d'Al-Ghazali (trans. J. Lahor), 8 songs, op.40 (1915); Stornelli toscani (Tuscan folk poems), 5 sets, opp.5, 14, 23, 28, 30

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RICHARD ALDRICH/MICHAEL MECKNA

Fairfax, Robert. *See* FAYRFAX, ROBERT.

Fairfield Hall. Arts complex including a concert hall, in Croydon, Surrey; *see* LONDON, §VII, 3.

Fairground organ [fair organ, showground organ, band organ; Dut. *draaiorgel*; Ger. *Kermisorgel*]. A mechanical organ used to provide music for merry-go-rounds and in amusement parks, circuses and skating rinks in Europe and the USA. The instrument originated in Europe as an outdoor version of the Orchestrion, voiced to sound above the hurly-burly of the fairground. Initially it was put near the entrance in order to attract attention. It was usually built in an elaborately carved and colourfully painted case which sometimes incorporated moving figures in its façade. All but the very largest instruments were designed to be portable. With the coming of bioscope

(moving picture) theatres, the organ sometimes became the front of the show-tent, its façade incorporating entry and exit doors.

The earliest fairground organs, those of the late 1870s, were of the BARREL ORGAN type. By about 1880 such instruments were being produced in sizes containing several hundred pipes and a variety of percussion effects; these large models were powered by steam or water engines and later by electric motors. Major builders of barrel-operated organs included Gavioli of Paris, Wilhelm Bruder of Waldkirch, Limonaire of Paris, and Eugene DeKleist of North Tonawanda, New York. In 1892 Gavioli developed a new mechanism for playing organs in which a series of perforated cardboard sheets were hinged together to form a continuous strip. As this was drawn across the keyframe by rubber-covered rollers, the music was read by a row of small metal keys which extended through the perforations and caused the appropriate pipe to speak via a responsive pneumatic mechanism. Other keys operated percussion effects or could turn ranks of pipes on and off. Barrel organ manufacture declined after 1900, and the cheaper and more versatile 'book music' system came to be used extensively by European builders such as Gasparini, Limonaire and Marenghi (all in Paris), Hooghuys (Geraadsbergen, Belgium), Mortier (Antwerp), Wrede (Hanover), Ruth, Bruder (both Waldkirch), Wellershaus (Mülheim an der Ruhr) and Frati (Berlin).

Shortly after 1900 the German organ-building business of Gebrüder Bruder adopted the perforated paper-roll playing action for their fairground organs. As with the player piano, the musical programme was arranged as a series of perforations in a roll of paper that was passed over a tracker bar (initially of wood but later of brass) containing a single row of openings along its length. When a hole in the tracker bar was uncovered by a perforation passing over it, air was sucked into the hole and thus triggered a pneumatic mechanism to sound a note or operate an organ function. This system was later taken up in America by the Rudolph Wurlitzer Manufacturing Co. of North Tonawanda, which was the manufacturing agent for many European musical instruments and eventually had its own factories. Most instruments made in the USA employing this system used vacuum (negative pressure) to read the rolls; European organs used positive pressure, but in Europe the paper-roll system was never widely adopted for organs, and Gebrüder Bruder remained the principle manufacturer of this system. As with book music, the choice of tunes available on rolls was unlimited; selections ranged from classical pieces to the popular songs of the day.

The pipework in fairground organs consisted of both flue and reed pipes voiced on 203 to 304 mm of water-gauge pressure. Pipes were usually made of wood, but in the earlier organs the reed pipes had polished brass resonators arranged symmetrically in the façade. Organs ranged in compass from 35 to 112 notes. The pipework was divided into bass, accompaniment, melody and counter-melody sections. On a small organ a typical distribution of notes in each section might be 5, 9, 14 and 13; on a large instrument it could be 21, 16, 21 and 38. Only in very large instruments were these sections chromatic. Certain notes of the scale were omitted in smaller organs in order to keep the physical size of the instrument to a minimum; this permitted them to be played only in certain keys, precluding the correct performance of many pieces; arrangers would often modify the music to fit a given organ scale.

Of similar design to the fairground organ was the European dance organ, designed to provide music with a strongly accentuated rhythm and a wide variety of percussion effects. Since these instruments were for indoor use in the dance-hall, they were voiced more softly and on lower wind pressure than the fairground organ; they used either books or rolls and, not needing to be portable, were produced in immense sizes. The Dutch street organ (known in Amsterdam as 'pierement'), a smaller but similar type of instrument, also used book music, but was turned by hand. It had a selection of cleverly voiced pipes which gave it a particularly sweet and lyrical tone. An important maker of these was Carl Frei of Breda.

The economic conditions of the 1930s caused the failure of most fairground organ companies, though a small number of craftsmen still build instruments and restore original organs. A rich postwar revival has resulted in the building of a number of new instruments.

For illustration *see* MECHANICAL INSTRUMENT, fig.8.

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DURWARD R. CENTER/ARTHUR W.J.G. ORD-HUME

Fairlight C(omputer) M(usical) I(nstrument). A digital SYNTHESIZER with a sampling facility designed by Peter Vogel and Kim Ryrie and manufactured from 1979 by Fairlight Instruments in Sydney. Following bankruptcy in 1988, Fairlight ESP was founded in Broadway, New South Wales, in 1989. *See* ELECTRONIC INSTRUMENTS, §IV, 5(iii).

Fairport Convention. British folk-rock group. The group was formed in mid-1967 by ASHLEY HUTCHINGS (*b* 1945; bass), Judy Dyble (*b* 1949; vocals), Martin Lamble (*b* 1949; drums), RICHARD THOMPSON (*b* 1949; guitar and vocals), Simon Nicol (*b* 1950; guitar and vocals) and drummer Shaun Frater; they were joined shortly afterwards by Iain Matthews (Iain Matthews MacDonald; *b* 1946; vocals). Their first album, *Fairport Convention* (Pol., 1968), showed an interest in blending folk music with rock and was influenced by American bands such as the Byrds and Jefferson Airplane, as well as by the folk singers Bob Dylan and Joni Mitchell. SANDY DENNY (1946–78; vocals, guitar and keyboards) replaced Judy Dyble, and together with Thompson and a changing cast of musicians, the group released a series of albums that established them as the most influential practitioners of a distinctive style of British folk-rock that draws especially on English traditional lyrics and melodies. *Unhalfbricking*, their third album, and especially *Liege and Leaf* (both Isl., 1969), were both successful in the British charts and marked the group's greatest musical achievement. The departure of Denny did nothing to diminish the band's

commercial appeal, as *Full House* (Isl., 1970) was a hit in the UK charts; similarly, *Angel Delight* (Isl., 1971), released after Thompson left, was the group's only album to reach the top ten of the UK charts. Despite their popularity in England, the group had little commercial success in the USA.

With constantly changing personnel, Fairport Convention remained active until 1979, though never again enjoyed their earlier popularity or musical influence. In the early 1980s various members of the band reunited annually to perform at a festival in Cropredy, Oxfordshire – an event that has since become a fixture on the British folk scene. Since 1986, versions of the group have released albums from time to time, including *Gladys Leap* (Woodworm, 1986), *Red and Gold* (New Routs, 1989) and *Jewel in the Crown* (Woodworm, 1995).

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JOHN COVACH

Fairy bells. *See under* BELL HARP.

Faisandat, Michel. *See* FEZANDAT, MICHEL.

Faisst, Immanuel (Gottlob Friedrich) (*b* Esslingen, 13 Oct 1823; *d* Stuttgart, 5 June 1894). German organist, teacher, conductor and composer. At his father's wish he trained for the ministry at Schönthal (1836–40) and Tübingen (1840–44), but then decided to make music his career. He went to Berlin, but except for a few lessons from Mendelssohn, Haupt (organ) and Dehn (theory) he was a self-taught musician. He settled in Stuttgart as an organ teacher in 1846 and soon became head of the Verein für Klassische Kirchenmusik (1847–91). In 1857 he helped found the Stuttgart Musikschule; under his directorship (from 1859) it became one of the most famous in Germany. In 1865 he was appointed organist and choirmaster of the collegiate church of the Heilige Kreuz. He directed several choral groups and was prominent throughout Germany both as an adjudicator and as an organ recitalist. Faisst's compositions, almost all vocal or choral, are forgotten, except for a recently revised Gavotte and March for timpani and orchestra. He also composed a set of *Stuttgarter Synagogengesänge* (Stuttgart, 1911) for cantor and SATB chorus with organ. His writings include 'Beiträge zur Geschichte der Claviersonate' (*Caecilia*, xxv, 1846, pp.129–58, 201–31; xxvi, 1847, pp.1–28, 73–83; repr. in *NBJb*, i, 1924, pp.7–85), for which he received the PhD from Tübingen University in 1849, and (with L. Stark) *Elementar- und Chorgesangschule für hohere Lehranstalten* (Stuttgart, 1880–82). His system of teaching theory and composition by copious use of examples was codified and widespread, particularly in the USA, in the books of his pupil Percy Goetschius, for example *The Material Used in Musical Composition* (Stuttgart, 1882, rev. 14/1913).

BRUCE CARR

Faitello, Vigilio Blasio (*b* Bolzano, 30 Jan 1710; *d* Hall am Inn, nr Innsbruck, 14 March 1768). Italian composer. His brother Candido Faitello (*d* Bolzano, 5 Oct 1761) was chaplain at the parish church at Bolzano in 1725, and is known as a composer. Vigilio may have been a choirboy at the same church; he was a tenor and violinist there from 1732 to 1747. On 18 March 1747 he moved to Hall in Tyrol as Kapellmeister to the royal nunnery there. This was one of the most famous and best-equipped musical institutions in the Tyrol, and Faitello had at his disposal better singers and instrumentalists than almost any of the other composers publishing sacred music at the time.

Faitello's music is much more Italianate in style than that of his German contemporaries, especially in the sacred arias opp.1 and 2, evidently written for the castratos at Hall. His vocal lines, full of wide leaps, long complicated melismas and chromaticisms, are much too difficult for the average singers at whom most published sacred music was aimed. The pieces are most interesting for the unusually detailed phrase markings which Faitello inserted in the voice parts.

WORKS

Giubilo sacro e festivo, op.1, 1v, 2 vn, va, vc, org (Augsburg, ?1745)
Octo dulcisona modulamina, op.2, 1v, str, org (St Gallen, 1752)
Illustris corona stellarum duodecim, off, op.3, 4vv, orch (Augsburg, 1754)
2 cant., 1 orat, *A-Imf*
15 masses, 12 orat, 40 cant., 7 lit, 8 off [listed in Hall am Inn Stadtsarchiv]
Incidental music to Jesuit plays, 1748–65, lost

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'Pfarrschule und Kirchenchor', *Haller Buch: Festschrift zur 650-Jahrfeier der Stadterhebung* (Innsbruck, 1953), 434–58, esp. 454

ELIZABETH ROCHE

Faith, Percy (*b* Toronto, 7 April 1908; *d* Los Angeles, 9 Feb 1976). Canadian conductor, arranger and composer, active in the USA. He studied music at the Canadian Academy and the Toronto Conservatory, and made his début as a pianist in Massey Music Hall in 1923. After he badly burnt his hands he began to concentrate on composition and, while continuing to accompany silent films (1920–27), formed his own string ensemble and began writing arrangements for dance bands. He was first engaged as an arranger and conductor of popular music for radio in 1927, and had his own programme, 'Music by Faith', from 1938 to 1940. From then on he worked in the USA, and he became an American citizen in 1945. He presented such radio programmes as 'The Carnation Contented Hour' (NBC, 1940–47), 'The Pause that Refreshes' (CBS, 1946–9), and 'The Woolworth Hour' (CBS, 1955–7). He recorded at least 65 albums for Columbia Records (in New York, 1950–59, and Los Angeles, 1960–76), collaborating with notable popular singers including Tony Bennett, Rosemary Clooney, and Johnny Mathis. In the mid-1950s he began to write film scores, while continuing to pursue a commercially successful career as an arranger and conductor.

As a composer Faith first wrote for the art music audience, then after the 1940s concentrated on popular songs and film scores. He was better known as a skilled arranger and orchestrator, adept at applying classical procedures to the popular repertory; he made use of the late 19th-century orchestra, typically with emphasis on strings and with the occasional addition of saxophones or chorus. He won a prize in Chicago for his operetta *The Gaudy Dancer* (1943) and enjoyed success with several film scores, such as *Love me or Leave me* (1955), *I'd Rather be Rich* (1964), *The Third Day* (1965), and *The*

Oscar (1966). His most popular recordings include *Song from Moulin Rouge* (1953), *Theme from A Summer Place* (1960), and the album *Themes for Young Lovers* (1963).

A large collection of Faith's original compositions and arrangements is held at Brigham Young University.

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MICHAEL J. BUDDS

Fakaerti [Fakaerli], **George.** *See* CHAMBRAY, LOUIS FRANÇOIS.

Fakhrī, Sabāh [Sabāh Eddine Abū Qoss] (*b* Aleppo, 1933). Syrian singer. At a young age he became known for his beautiful and strong voice. He studied music in Aleppo and Damascus. In 1947 he met 'UMAR AL-BATSH, who became his teacher of MUWASHSHAḤ singing, and he began recording old traditional pieces for radio (and later television, from 1960). From the early 1950s he gave concerts in other Arab countries. He was soon invited to Europe, Australia, and North and South America, diffusing the traditional Arab heritage on an international scale.

His concerts brought a fresh approach to classical music. He composed new music for the poems, singing them in semi-free rhythm, and inserted modern sections within traditional songs. His singing influenced most other traditional singers, and he maintained his style undiminished for over 50 years.

In 1968 he appeared in the *Guinness Book of Records*, for singing continuously for ten hours in Caracas, Venezuela. In 1992 he was awarded a Certificate of Achievement by UCLA. He was chairman of the Order of Syrian Artists for several terms. In 1997 his fan club was established in Egypt. In 1998 he was elected as a member of the Syrian People's Assembly.

SAADALLA AGHA AL-KALAA

Fa-la. A term probably introduced by Thomas Morley (*A Plaine and Easie Introduction to Practicall Musicke*, 1597) as a synonym for 'ballett'. Thereafter it was used colloquially in English to refer to the fairly homophonic, syllabic dance-songs of the late 16th century and early 17th that were characterized by a refrain of nonsense syllables (e.g. Orazio Vecchi's *Cruda mia tiraniella*, properly a canzonetta, and Morley's *Now is the month of maying*).

See also BALLETTO, §2; CANZONETTA; and MADRIGAL, §IV.



Falabella (Correa), Roberto (*b* Santiago, 13 Feb 1926; *d* Santiago, 13 Dec 1958). Chilean composer. He studied privately with Letelier for harmony and Becerra for composition. Despite the brevity of his career and a disability that confined him to a wheel-chair, he produced work of marked individuality and great skill, winning first prizes at Chilean music festivals for the Symphony no.1 (1956) and for *Adivinanzas* (1958).

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Micro-op: Del diario morir, 1954
Orch: 2 divertimenti, str, 1956; Sym. no.1, 1956; Estudios emocionales, 1957
Choral: Adivinanzas, chorus, 1957; Lámpara en la tierra (cant., P. Neruda), solo vv, chorus, orch, 1958
Chbr: Str Qt no.1, 1957; Sonata, vn, pf, 1954; Piezas, solo insts
Pf: Preludios enlazados, *c*1950; Variations on a Chorale, 1950; Estudios emocionales, 1957

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JUAN A. ORREGO-SALAS/LUIS MERINO

Falasha, music of the. *See* JEWISH MUSIC, §III, 9.

Falcinelli, Rolande (*b* Paris, 18 Feb 1920). French organist and composer. She entered the Paris Conservatoire in 1932, studying the organ with Marcel Dupré and composition with Henri Büsser. She was appointed organist at the Sacré-Coeur in 1946 and in 1955 became organ professor at the Conservatoire, a post she held until 1986. She also gave many recitals in Europe and the USA. Through her teaching, writings and ideas on interpretation she has perpetuated the principles of her teacher Dupré, performing all his works and recording many of them. Falcinelli has composed extensively for her own instrument and written vocal, chamber and orchestral music. Since 1970 several of her works, including *Mathnavi* for organ (1973) and *Azân* for flute and organ (1977), have shown the influence of Iranian traditional music. Among her many distinguished pupils are Xavier Darasse, Naji Hakim, André Isoir, Philippe Lefebvre, Odile Pierre, Daniel Roth and Louis Thiry. A series of conversations with Stéphane Detournay, *Souvenirs et regards*, was published in 1985 in Tournai.

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FRANÇOIS SABATIER

Falck, Georg (*b* ?Rothenburg ob der Tauber, *c*1630; *d* Rothenburg ob der Tauber, 11 April 1689). German composer, organist and writer on music; he is sometimes described as 'the Elder' to distinguish him from his son of the same name (who was not a musician). He was apparently a native of the imperial city of Rothenburg ob der Tauber, where he spent his entire life. He studied the organ with Erasmus Widmann's son Georg Friedrich, for whom he began in 1652 to substitute as organist of the Jakobskirche. He was appointed organist there in 1655, when he was also made a preceptor at the Gymnasium where the church choir was trained. He was responsible for church and school music in the city for the rest of his life. He is known principally for his *Idea boni cantoris*, a manual of basic instruction in singing and in playing musical instruments. According to Walther he also planned an *Idea boni organoedi*, a thoroughbass method, and an *Idea boni melothetae*, a method for learning composition, but he seems to have written neither. *Idea boni cantoris* is a significant 17th-century German source of information, especially about the art of vocal ornamentation and diminution. Falck's detailed examination of ornaments such as *accentus*, *tremulus*, *gruppo*, *tirata*, *trillo* and *passaggi*, cadential figurations and methods of diminution is illustrated with particularly instructive examples, many drawn from the monodic antiphons (1648) of G.F. Sances. Briefer concluding sections concern

basic instrumental techniques and provide an examination of various aspects of solmization.

WORKS

Fugae musicales in unisono pro juventute scholastica rotenburgensi (Rothenburg, 1671), lost

Hymni in usum gymnasii rotenburgensis, 4vv, lost

Andacht-erweckende Seelen-Cymbeln, das ist, Geistreiche Gesänge Herrn Doct. Martini Lutheri und anderer geistreicher evangelischer Christen, 4vv (Rothenburg, 1672; enlarged 2/1701 as Uff eines Hoch-Edel . . . Rath . . . Rotenburg . . . verfertigter Anhang zu den Andacht, 4, 5vv)

Epicedia . . . Hertz- und Marck-ausfliessendes Seufftzen der Wittib über den . . . Hintritt ihres . . . Eh-Herrn Bürgermeisters, Ach, ach mein Herr ist todt, 4vv (n.p., n.d.)

THEORETICAL WORKS

Unterricht für die in der Singkunst anfahenden Schüler (n.p., 1658)

Idea boni cantoris, das ist Getreu und gründliche Anleitung (Nuremberg, 1688; Eng. trans. in Taylor)

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R.M. Taylor: *Georg Falck's 'Idea boni cantoris': Translation and Commentary* (diss., Louisiana State U., 1971)

GEORGE J. BUELOW

Falckenhagen [Falkenhagen], **Adam** (*b* Grossdalzig, nr Leipzig, 26 April 1697; *d* Bayreuth, 6 Oct 1754). German lutenist. He was the son of Johann Christian Falckenhagen, a schoolmaster. When he was ten he went to live for eight years with his uncle Johann Gottlob Erlmann, a pastor in Knauthain near Leipzig. There he underwent training 'in literis et musicis', particularly the harpsichord and, later, the lute. He then perfected his lute playing with Johann Jacob Graf in Merseburg, where in 1715 he is mentioned as a footman and musician in the service of the young Count Carl Heinrich von Dieskau. In the winter term of 1719 he entered Leipzig University; a year later he went to Weissenfels, where he remained for seven years as a lute teacher. From about 1724 he was also employed as a chamber musician and lutenist at the court of Duke Christian, where his presence is documented for 1726, together with that of his wife, the singer Johanna Aemilia. During this time he undertook various tours and enjoyed several months' instruction from the famous lutenist Silvius Leopold Weiss in Dresden. After two years in Jena, he was in the service of Duke Ernst August of Saxony-Weimar from May 1729 to 15 August 1732. By 1734 he was employed at the Bayreuth court. In 1736 Margrave Friedrich appointed him 'Virtuosissimo on the Lute and Chamber Musician Second to the Kapellmeister Johann Pfeiffer'. About 1746 he referred to himself as 'Cammer-Secretarius Registrator' of Brandenburg-Culmbach.

Falckenhagen was one of the last important lute composers. Although some of his works are rooted in the Baroque tradition like those of his teacher, Weiss, they show a progressive tendency towards the *galant* style. His keyboard-influenced lute writing is freely contrapuntal and usually limited to two voices. His output ranges from modest pieces suitable for amateurs to others (e.g. the Sonata op.1 no.5 and the concertos) of much greater difficulty, exploiting virtuoso techniques. His *Preludio nel quale sono contenuti tutti i tuoni musicali*, lasting over 20 minutes in performance, contains labelled sections in the 24 major and minor keys. There may be a more direct connection with J.S. Bach in the strong possibility that the tablature version of the G minor Suite BWV995 (*D-LEm* III.II.3) was arranged by Falckenhagen himself (see Schulze, 1983). The ornament signs and other technical signs are the same as those used exclusively by Falckenhagen in his printed works and found in a manuscript table of signs associated with his Bayreuth period (*D-Ngm* M274).

WORKS

Edition: *Adam Falckenhagen: Gesamtausgabe* (Hamburg, 1981–5)

[6] Sonate, lute, op.1 (Nuremberg, *c*1740)

6 partite, lute, op.2 (Nuremberg, *c*1742) [earlier edn, ?1739, lost]

6 concerti, lute, fl, ob/vn, vc, opera nuova [op.3] (Nuremberg, *c*1743)

Erstes 12 erbauungsvoller geistlicher Gesänge mit Variationen, lute (Nuremberg, *c*1746)

6 sonatine da camera, lute, op.5, pubd Nuremberg, lost

12 minuets, lute, pubd Nuremberg, lost

Conc., g, lute, 2 vn, va, b, *B-Br*; Conc. à 5, F, lute, 2 vn, va, vc, *D-As*; Duetto, F, 2 lutes, *As*; Preludio nel quale sono contenuti tutti i tuoni musicali, lute, *As*; Fuga, A, lute, *As*; Conc., B♭, lute, hpd, *LEm* (lute part only); 7 pieces, lute, *Mbs*; 4 pieces, lute, *Ngm*

Conc. à 3, lute, vn, b; Concertino, lute, kbd; Partita, lute, 1756: all formerly in *RUS-KAu* 3026, ?lost

Lost, cited in Brietkopf catalogues, 1761–70: 18 partitas, lute; 2 sonatas, 2 lutes; 3 duets, lute, hpd; 28 trios, lute, insts; 16 concs.

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HANS RADKE/TIM CRAWFORD

Falco [de Falco, di Falco, Farco], **Michele** (*b* Naples, ?1688; *d* after 1732). Italian composer. He studied at the Conservatorio di S Onofrio, by differing accounts either from 1700 to 1708 or from 1704 to 1712, probably with Nicola Fago. On 8 March 1712 he joined the Reale Congregazione e Monte dei Musici; on 13 June 1716 he was elected one of its governors, a position he is last listed as holding in 1732. The election decree identifies him as *maestro di cappella* and organist of S Geronimo (or S Girolamo). Librettos also name him as 'maestro di cappella di Pollena', a nearby village at the foot of Vesuvius. Prota-Giurleo suggested that by 1723 he had taken holy orders, and thenceforth felt it necessary to sign his operatic works anagramatically as 'Cola Melfiche'.

Examination of the librettos he set establishes Falco's place as one of the pioneer figures of Neapolitan *opera buffa*. Unlike most of the others (Riccio, Faggioli, Antonio Orefice and Mauro), he was a professional musician – one of the first, in fact, to turn attention to the new dramatic form, which appears to have been as much a literary experiment for the enjoyment of dilettantes as a musical one, with works written for production in private houses, seemingly for the novelty of hearing dialect poetry sung. The operas that Falco set, like those of his contemporaries, vary greatly in length, dramaturgical technique and opportunities for musical expression. His first documented work, *Lo Lollo pisciaportelle*, was apparently first performed in the house of its dedicatee (in Sartori's view it may also have been produced at the Teatro dei Fiorentini); it uses only five characters and its plot deploys a relatively simple intrigue. His second work,

Lo Masillo, a collaboration with Fago, was likewise created for private performance, for the governor of the Conservatorio di S Onofrio, but was then given at the Teatro dei Fiorentini where Falco was the impresario. By this time, however, the structure of *opera buffa* had moved more towards standardization: Orilia's libretto more closely resembles those of his contemporaries. In particular, Orilia had profited by F.A. Tullio's experiments, for this is a full-length work of three acts, with a plot involving eight characters and some 55 short musical numbers. It is uncertain from the libretto whether the arias were intended to be sung da capo; the verse structure in most cases would permit such treatment, but only a few of the numbers are exit arias, a dramaturgical device associated with the musical form in *opera seria*. The work contains an unusual number of ensemble pieces in addition to the finales, another sign of experimentation. Falco's fourth opera, *Armida abbandonata*, was performed on the birthday of Charles VI of Austria with Marianna Benti Bulgarelli in the role of Armida. Except for a few fragments, all his operatic music has disappeared.

The music of Falco's undated surviving cantata, *Verdi colli e piaggie amene*, is in a light style and commands respect. The text is a conventionally pretty pastoral poem, with two arias separated by recitative. The piece looks to have been conceived as a whole: both arias are in triple metre; the first, marked 'Amoroso', was neither written nor notated to indicate da capo treatment, and ends in the relative minor, as does the transitional recitative. The final aria, 'Spiritoso', which was to be sung da capo, opens in the tonic. Its first section deflects frequently to the sub-dominant, the second is again in the relative key. Its regular four-bar phrasing may refer to dance rhythms, and contrasts with the irregular phrasing of the opening aria. The melodic style, which in Giacomo's view belongs to the Scarlatti school, is agreeable to the ear and appropriate to the text; Falco was fond of the leap of a 6th or 7th to infuse energy into otherwise mainly conjunct lines. He relied on the sequence only where a repetitive or parallel text construction suggested it.

The popular comic singer Simone de Falco may have been related to Michele. Simone sang regularly as *secondo buffo*, usually in skirt parts, at the Teatro dei Fiorentini between 1718 and 1728, again in 1734, and at the Teatro della Pace in 1740 and 1745.

WORKS

OPERAS

opere buffe and for Naples unless otherwise stated

Lo Lollo pisciaportelle (1, N. Orilia), Casa del Barone Paternò del Gesso, 1709, lib in *I-Bc*

Lo Masillo [Act 2] (dramma per musica, 3, Orilia), ?Casa del Mattia di Franco, 1712 [Acts 1 and 3 by N. Fago]

Lo mbruoglio d'ammore (A. Piscopo), Fiorentini, 27 Dec 1717

Armida abbandonata (dramma per musica, F. Silvani), Palazzo Reale, Sala degli Svizzeri; later in S Bartolomeo, 7 Oct 1719

Lo castiello saccheiato (F. Oliva), Fiorentini, 26 Oct 1720; with addns by Vinci (Act 3), 1722, as pasticcio, 1732

Le pazzie d'ammore (F.A. Tullio), Fiorentini, 10 April 1723

? Intermezzos for Porpora's Siface, Rome, 1730

OTHER WORKS

Orat per la festività del glorioso S Nicola Vescovo di Mira, Bari, Giovinazzo, Casa del dottore Domenico Fr. Celentano, Dec 1709

L'impresa del divino amore nella morte di S Modestino, per la festività della sua traslazione (orat), Avellino, June 1713

I trionfi dell'angelico dott. S Tommaso d'Aquino (orat), Naples, R. Convento di S Domenico Maggiore, 1724

Orat di S Antonio, *F-Pc*

Verdi colli e piaggie amene (cant.), S, bc, *I-Nc*; ?Solfeggi di scuola italiana, *F-Pa*; frags. of arias and an orat, *GB-Lbl*

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Falco, Simone de. Italian singer. He may have been related to MICHELE FALCO.

Falcón, Ada [La Joyita Argentina] (*b* Buenos Aires, 17 Aug 1905). Argentine tango singer. She started singing and acting as a young girl, winning the nickname of La Joyita Argentina (the Little Argentine Jewel). After 1925 she made over 200 recordings for the RCA-Victor and Odeon labels, many with the band of Francisco Canaro. She was one the most popular of Argentine radio artists in the first half of the 1930s and also appeared in films; her legendary green eyes gave her the allure of a femme fatale. After 1935, however, she gradually distanced herself from singing, and in the early 1940s went to live at Salsipuedes (Córdoba province) as a lay sister of the Franciscan order; she later moved into a convent (1980) and then into an old people's home (1985), never breaking her strict provincial seclusion.

SIMON COLLIER

Falcon, (Marie) Cornélie (*b* Paris, 28 Jan 1814; *d* Paris, 25 Feb 1897). French soprano. She studied with Felice Pellegrini and Nourrit at the Paris Conservatoire, and in 1831 won *premiers prix* for singing and lyric declamation. She made her début at the Opéra as Alice in Meyerbeer's *Robert le diable* (20 July 1832). Her acting ability and dramatic voice greatly excited Meyerbeer, who wrote for her the part of Valentine in *Les Huguenots* (29 February 1836). Other notable creations were Rachel in Halévy's *La juive* (25 February 1835) and the title role in Louise Bertin's *Esmeralda* (14 November 1836); her repertory also included Donna Anna, Julie in Spontini's *La vestale* and Rossini's French heroines. Her success at the Opéra led to overwork followed by loss of voice. In March 1837 she broke down during a performance of Niedermeyer's *Stradella*. She resumed a busy schedule of perfomances shortly afterwards, but continued to experience vocal difficulties. She stopped singing in October and after a last appearance in *Les Huguenots* (15 January 1838), she twice visited Italy in the hope of recovering her voice. She returned to the Opéra on 14 March 1840 to sing parts of *La juive* and *Les Huguenots* at a benefit performance, but her voice had been permanently damaged. Successful concerts with Cinti-Damoreau in Russia in the winter of 1841–2 were followed by some private performances in Paris and rumours of miraculous medical cures, but Falcon never appeared on stage again.

In later years the designation 'Falcon soprano' was given to the type of roles in which she excelled, and those written expressly for her give some indication of her vocal strengths. Using little ornamentation, she specialized in long lyrical lines, large upward leaps and sustained high notes. Her voice was noted for its crystalline clarity, and

the ease with which it could rise above an orchestra, aided by a fast, narrow vibrato. Despite the strength of her top and bottom registers, Gilbert Duprez (who sang with her several times) suggested that her inability to create a smooth link between the two contributed to her vocal demise.

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PHILIP ROBINSON/BENJAMIN WALTON

Falcone, Achille (*b* Cosenza, *c*1570–75; *d* Cosenza, 9 Nov 1600). Italian composer. His musical education was supervised by his father Antonio, who was also a composer. Achille became a member of the Accademia of Cosenza and from at least 1597, he was *maestro di cappella* at Caltagirone in Sicily. The most important source of biographical information concerning him is his book of five-voice madrigals posthumously published by his father. The book also includes a report on the musical dispute which took place in 1600 between Falcone and the Spanish composer Sebastián Raval, then director of the royal chapel at Palermo. Falcone's growing fame aroused the envy of Raval, who, meeting him in the spring of 1600 at Palermo, provoked him to wager a gold ring on his success in a competition of compositional skill. Falcone gave nine problems to Tommaso Giglio who sent them via Antonio Il Verso to Raval. He proposed that they should improvise fugues in canon, and ricercares in chromatic and diatonic styles and in a mixture of both, with fixed rules for the observance of the subjects and for various mensural signs and proportions. Falcone also requested that they should first hold a theoretical debate on all the compositions. But in fact, the competition was limited to the improvisation of a five-part canon, the subject for each competitor being set by the other. The Dominican Father Nicolò Toscano gave judgment on 18 April 1600 that Raval's canon at the unison showed no sign of skill or invention and that he had not defended his work with convincing theoretical argument. Falcone's composition, on the other hand, showed great skill both in the entry of the voices and in the fact that the work could be sung in eight different ways, while the commentary included with it was founded on the best authorities.

Furious at this defeat, Raval challenged Falcone to improvise compositions before the Spanish Viceroy, Bernardino di Cardines, Duke of Maqueda (Raval's patron). Falcone accepted, but on condition that problems previously set should be answered first, and that they should debate the theoretical and practical aspects of the music at length. Raval, supported by some local musicians and by the Spaniards at the Palermo court, refused, saying that knowledge of such things was not necessary to a good composer. So the return contest at the royal palace was limited to the improvised composition of a canonic motet for seven voices and madrigals for three and six voices respectively, on fugal subjects, which were to be used in all voices, chosen by the supporters of the contestants: Toscano for Falcone, and the celebrated lutenist Mario Cangelosa for Raval. The compositions were immediately sung before the viceroy. But Raval, with the complicity of the Spaniards at court, intercepted his rival's compositions before they reached the judges, and falsified them. Falcone's protests and accusations and a statement written by Toscano on 26 July 1600 were in vain. Raval promptly published an *Apologia*, in which he printed a falsified version of Falcone's works, together with his own compositions on the same subjects, rewritten 'with much time and study' (*see* RAVAL, SEBASTIÁN, ex.1). Falcone was forbidden to take part in any such competition in Sicily and proposed to renew the contest with Raval in Rome. But in Cosenza on 1 August, as he was preparing for the journey, he fell severely ill with fever, and died in November.

In 1603 Antonio Falcone published a collection of his son's madrigals *Alli signori musici di Roma: madrigali a cinque voci ... con alcune opere fatte all'improviso a competenza con Sebastiano Ravalle ... con una narratione come veramente il fatto seguisse* (RISM, 1603[11]); in addition to madrigals, the collection contains the competition pieces by both composers and other works by Falcone that proved the injustice of the judges at Palermo, the falsity of Raval's *Apologia*, and, in particular, Falcone's exceptional skill and new and inventive style. On the whole, Antonio Falcone's evaluation of the competition works and his son's other music is reliable. Falcone's five-part madrigals show the mature stage of the genre; chromaticism is used for expressive effects (e.g. in *Dolce ha madonna il viso*), and his understanding of the *seconda prattica* is evident in *Ahi dolente partita* (ed. in Bianconi, 1974), which is constructed entirely from chains of dissonances. Dissonance is again used effectively in the two four-part ricercares, and in some of the madrigals (e.g. *Bianchi cigni*). Falcone's prodigious contrapuntal skill is also exploited in the madrigals; *Allor che prima vidi* consists entirely of sections each on three or four fugal subjects, and sections such as these occur elsewhere, as in *S'avien che reticella* and *Sfidi tu forsi a baci*. Of one other madrigal, only the tenor and bass parts survive; in Pietro Maria Marsolo's *Secondo libro de madrigali a quattro voci* (Venice, 1614; ed. in MRS, iv, 1973), the piece is presented as monody for tenor and basso continuo; Marsolo reworked it for four parts.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Falconi, Philipo [Falconieri, Phelipe; Falconieri, Felipe] (*b* Rome; *d* Madrid, 9 April 1738). Italian composer, active in Spain. In his will he stated that he was born in Rome, and his dated works place him there up to early 1724, when his opera *Ginevra Principessa di Scozia* was performed at the Teatro della Pace. In 1721 King Philip V of Spain had appointed him *maestro de capilla* at La Granja de San Ildefonso, his new palace then under

construction near Segovia. Falconi must have assumed the post shortly after 15 January 1724, when Philip V abdicated in favour of his son Luis and moved to La Granja. The chapel at San Ildefonso was, however, dissolved when Philip regained the throne on 6 September 1724, following the death of Luis on 31 August. Falconi's *Missa defunctorum* (1724) may have been composed in commemoration of Luis's death. The San Ildefonso musicians were integrated into the Real Capilla at Madrid, where Falconi became a *maestro*, substituting during the 'absences and infirmities' of the *maestro actual* José de Torres y Martinez Bravo. On 2 July 1725 he was appointed music master of the 7-year-old infanta Maria Ana Victoria. He collaborated with José Nebra and Giacomo Facco on the opera *Amor aumenta el valor*. It was performed in January 1728 at the home of the Spanish ambassador in Lisbon, the Marquis de los Balbases, in celebration of the wedding of the Spanish crown prince Ferdinand and Maria Bárbara of Braganza.

Between 1729 and 1732 Falconi travelled with the court when it resided in Badajoz, Seville, Granada and other places, and was in charge of the musical entertainment. On his return to Madrid he continued in his various capacities as *maestro de capilla* and composed sacred music for the royal chapel. Subirá (1927) claimed that Falconi was incompetent in discharging his duties, but there is no evidence to support this. Among the executors of his will, made on 10 February 1738, were the Conde de Cogorani, one of the king's chamberlains, and José de Cañizares, the most popular librettist in Madrid. The Italian composer Francesco Corselli, who on 4 July 1738 succeeded Joseph de Torres as *maestro de capilla*, later acquired Falconi's sacred works for the new musical archive of the royal chapel. By 1779 Corselli's successor, Antonio Ugena, considered them to be no longer of any use to the chapel.

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MSS in E-Mp unless otherwise stated

Ginevra Principessa di Scozia (op ser, 3, Antonio Salvi), with intermezzo Burlotto e Brunetta, Rome, della Pace, carn 1724, *B-Bc, GB-Lbl, I-Bc, Fm, Rvat*

Amor aumenta el valor [Act 2] (op, 3), Lisbon, palace of Marquis de los Balbases, Jan 1728 [Act 1 by J. Nebra, Act 3 by G. Facco]

I rigori dell'Amor Divino ne I dolori di Maria Vergine (orat, 4vv, Falconi), Naples 1708, *Fm*

L'Immagine del vero nelle visioni di D Giovacchino e di Santanna (orat, 3vv), Rome, 1721, *Bc*

Cantata, 3vv, Rome, 3 Oct 1723, *MAC, Vgc*

Mass 'Salvum me fac', 4vv (Rome, 1719); Cr, San, Ag from mass 'Tota pulchra es', 4vv, insts; Missa defunctorum, 8vv, insts, 1724

Pss: Beatus vir, 5vv, insts (Rome); Confitebor, 5vv, insts (Rome, July 1720); Confitebor, 4vv, insts (Rome, 20 May 1721); Credidi, 4vv, insts (Rome, 28 May 1721); Dixit, 8vv, insts (Rome, 1719); Dixit, 4vv, insts (Rome, 13 June 1721); Dixit, 8vv, insts (15 Sept 1721); Dixit, 8vv, insts (20 June 1723); Domine probasti me, 4vv (15 Aug 1722); In exitu Israel, 8vv, bc; Laetatus sum, 5vv, 3 vn (1706); Laetatus sum, 5vv, insts; Laudate Pueri, 4vv, org; Laudate Pueri, 8vv, insts (Rome, 25 May 1721); Laudate Pueri, 8vv, insts (15 July 1723); Memento Domine, 4vv, org (Rome, 1721); Psalmi breves, 4vv, insts (1724)

Mag, 5vv, org; TeD, 8vv, insts (1728); Litany BMV, 4vv, insts; Off, 8vv, org (Rome, 23 July 1720); Off, 8vv, org (1721); Responsorio 1 del 2 do nott. o de morti, 4vv, bc; Domine ad adjuvandum, 4vv, insts; Domine ad adjuvandum, 8vv, insts (Rome, 25 Jan 1722); Invitatorio de difuntos, 4vv, bc

Villancicos por la noche de los ... reyes, 1734, music lost, lib *E-Mn*

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HANNS-BERTOLD DIETZ

Falconieri, Andrea (*b* Naples, 1585/6; *d* Naples, 19 or 29 July 1656). Italian composer and lutenist. He may have had lessons with Santino Garsi at Parma, where, according to Pico, he was brought up from an early age by the duke. He was employed as a lutenist at Parma from 1604 and replaced Garsi as official court lutenist by December 1610. After banking his salary for November 1614, he absconded, possibly to Mantua: in a letter of 12 December 1615 from Florence, where he appears to have been a temporary musician at court, he told the Duke of Mantua that he was sending him some of his compositions and recommended that they be sung by 'Signora Margherita and her sister', which suggests that he was already familiar with the musical resources there; he also said he was preparing to publish some of his pieces. His first known publication, a book of villanellas, appeared in 1616, and by 1619 he had also published six books of monodies and one of motets. The dedication of the villanellas to Cardinal de' Medici suggests that he had indeed been employed at Florence, and this may have led to an appointment in Rome. About 1620–21 he appears to have married and moved to Modena as a player of the chitarrone and *chitarriglia alla spagnola*. Shortly before 24 July 1621 he departed for Spain, leaving behind his wife, one song and some copies of his (lost) book on the Spanish guitar, 'a work already dedicated in print to the King of Hungary (now emperor)'. He was later ordered to proceed to France and seems to have travelled there and in Spain for some years. In October 1628, however, he took part with Loreto Vittori in the festivities at Florence for the wedding of Princess Margherita de' Medici and Odoardo Farnese, Duke of Parma, and on 20 April 1629 he returned to Parma as a chitarrone player. Pico said he moved to Modena and Genoa after the death of Duke Ranuccio in 1635, but he was a music teacher at the convent of S Brigida, Genoa, from 1632 until at least 1637; in June 1636 he was denounced by the mother superior for distracting the nuns with his music. He was appointed lutenist in the royal chapel at Naples in 1639. In 1642 he obtained leave to visit his wife in Modena and appears also to have visited Genoa. Following the death of Trabaci in 1647, he was appointed *maestro di cappella* at Naples and held the post until his death of the plague.

Falconieri appears to have been most prolific as a songwriter but only three of his six or more books of secular vocal music are known to survive. These display a gift for melody and an interest in various musical forms. They are, for instance, among the earliest to reveal a distinction in the same song between recitative or arioso and aria; the best example of this is *Deh dolc'anima mia* (1619, ed. in Adler and Clercx), but a similar tendency can be found in *Spiega la vela nocchiero* (1616). His book of villanellas (1616) also includes an aria for soprano and bass, 'sopra la ciacona', a favoured duet combination for Falconieri.

His instrumental music survives in two large collections, one printed, the other manuscript. In the former there is little apparent difference between the works labelled

'canzona', 'sinfonia', 'fantasia' or 'capriccio': they all comprise two to four sections, all repeated, of which the last is often in triple time; some have descriptive titles, for example 'L'eroica', 'La ennamorada' and 'La murroya'. There is also a 'passacalle' (32 variations on the descending minor tetrachord) and a 'folia' setting (16 variations on the well-known eight-bar bass). The pieces are in a fresh, spirited style with much imitation between melody and bass lines. The manuscript collection was probably copied in Florence or Rome between 1620 and 1640 for Gioseppe Antonio Doni. The attribution to Falconieri is most likely reliable, given his reputation as a lutenist and chitarrone player.

WORKS

VOCAL

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COLIN TIMMS

Falconieri, Phelipe [Felipe]. *See* FALCONI, PHILIPO.

Falconio [Falconi], **Placido** (*b* Asola; *fl* 1549–88). Italian composer. He entered a Benedictine monastery in Brescia in 1549 and, according to the title-pages of his published works, was later a monk at the abbey of Monte Cassino. The dedication of his *Psalmodia vespertina* stated that, together with Costanzo Antegnati and Giacomo Pallavicino, Falconio had music type from Venice introduced into Brescia. The *Sacra responsoria*, composed for equal voices, also contains directions for performance with mixed voices, thus showing a concern with accessibility that is characteristic of many of his published collections. The *Voces Christi* and *Turbarum voces* of 1580, both containing simple settings for Holy Week that could have been performed by modest provincial church choirs, are similar in style; much use is made of the most unadorned homophony, particularly in setting the frequent dialogue sections. A similar approach characterized the *Responsoria hebdomadae sanctae*, another consequence of Falconio's deep interest in musical exposition of the events of the Passion. His *Introitus et Alleluia* is a very early example of a collection published together with a part for basso continuo. These works are more contrapuntal in manner; published rather grandly, in choirbook format, they are dedicated to Giulio Feltre della Rovere, Cardinal of Urbino. Martini selected one of the introits from this collection as an example of skilful counterpoint.

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Psalmodia vespertina ... tum plena tum pari voce, 4vv (1579), inc.

Magnificat octo tonorum, 4vv (Venice, 1580), lost, cited in *FétisB*

Passio Hebdomadae Sanctae, 5vv (Venice, 1580), lost, cited in *FétisB*

Sacra responsoria Hebdomadae Sanctae ... tum plena tum pari voce, 4vv (1580)

Threni Hieremiae prophetae, una cum psalmis, Benedictus et Miserere ... tum plena, tum pari voce, 4vv (1580)

Turbarum voces ... tum plena, tum pari voce, 4vv (1580)

Voces Christi, 3vv (1580)

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IAIN FENLON

Falguera, José [José de Montserrate] (*b* Tarrasa, Barcelona, 1778; *d* Belmonte, Cuenca, ?1824). Spanish organist and composer. From 1789 to 1794 he was a choirboy at the famous 'escolania' of the Benedictine monastery of Nuestra Señora de Montserrat, where he studied the organ with Narciso Casanovas and the violin with Anselm Viola (1739–98). He later became organist of the royal monastery of S Lorenzo de El Escorial. He entered the Hieronymite order on 18 November 1794 and took the vows on 22 November 1795. Among his manuscripts surviving at the monastery (*E-E*) are the *Maitines de Apóstoles* for chorus and orchestra, performed on the festival of St Simon and St Jude (27 October 1821) in the presence of Fernando VII. Also at El Escorial are a *Salve*

regina for four voices, violins, trumpet and continuo, *Letanía a Nuestra Señora* for eight voices and two organs, *Veni Creator* for six voices and two organs, and several masses. Other works are in Madrid (*E-Mp*) and at the monastery of Nuestra Señora de Guadalupe (*E-GU*).

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GUY BOURLIGUEUX

Falik, Yury Aleksandrovich (*b* Odessa, 30 July 1936). Russian composer, cellist and teacher. At the age of nine he entered the Stolyarovskiy Music School in Odessa, where he studied the cello and composition. He began to compose when he was 11, producing a string quartet and some orchestral pieces. In 1955 he entered the Leningrad Conservatory to study the cello with Strimmer, made his début in 1958 and later pursued postgraduate work under Rostropovich. In the late 1950s and early 1960s he performed with success in Moscow and other cities of the USSR, and he won the gold medal in the cello competition at the Eighth World Festival of Youth and Students in Helsinki in 1962. Since then, however, he has given his attention more to composition than to performing. He was accepted into the composition department of the Leningrad Conservatory in 1959, and he graduated from Arapov's class in 1964. For some years he directed the chamber orchestra of the conservatory, where he taught the cello and orchestration. He has been a board member of the Leningrad branch of the Composers' Union. Falik runs a composition class at the conservatory, becoming a senior lecturer in 1980 and professor in 1988. He was nominated Honoured Representative of the Arts of the RSFSR in 1981.

The distinctive features of Falik's compositions are clear and logical thinking, high artistry and economy of means; the influences which formed his style include those of Stravinsky, Hindemith, Webern, Lutosławski, Prokofiev and Shostakovich. He has used serial technique and traditional modality, both freely treated and frequently in the same work. Though several of his works are concerned with ethical or emotional matters, elements of the picturesque are no less important.

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(*selective list*)

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A. KLIMOVITSKY

Falkener, Robert. English 18th-century music printer and publisher. *See under* FOUGT, HENRIC.

Falkenhagen, Adam. *See* FALCKENHAGEN, ADAM.

Fall, Leo(pold) (*b* Olmütz [now Olomouc], 2 Feb 1873; *d* Vienna, 16 Sept 1925). Austrian composer. His father, Moritz Fall (1848–1922), was a military bandmaster and composer who from 1882 served in Lemberg (now L'viv), before settling in Berlin, where he founded a café ensemble. Leo received violin lessons from his father and, after schooling in Lemberg, entered the Vienna Conservatory where he studied the violin and piano, as well as harmony and counterpoint with the brothers J.N. and Robert Fuchs. He was briefly a member of the band of the 50th Austrian Infantry Regiment under Franz Lehár senior, playing the violin alongside the young Franz Lehár. Then he moved to Berlin, where he played in his father's orchestra, acted as piano accompanist in cabaret and played the violin in the Reichshallentheater's orchestra.In 1895 he became an operetta conductor in Hamburg, where he wrote music for various stage pieces. After a further engagement in Cologne he returned to Berlin, composing and conducting at the Zentral-Theater and Metropoltheater, the city's leading revue theatres, and composing songs for the cabaret 'Die bösen Buben'. Two attempts at opera composition were unsuccessful, as was his first operetta *Der Rebell* (1905). He gave up conducting in 1906 and settled in Vienna to concentrate on operetta composition. Three operettas, *Der fidele Bauer* (1907),

Die Dollarprinzessin (1907) and *Die geschiedene Frau* (1908), swiftly established him alongside Lehár and Oscar Straus in the forefront of the new generation of operetta composers and brought him international fame. He visited London several times for productions of his works and composed *The Eternal Waltz* (1911) for the Hippodrome. After a run of lesser successes, he regained popularity with *Die Kaiserin* (1915), *Die Rose von Stambul* (1916) and *Madame Pompadour* (1922). Since 1945 *Madame Pompadour* has entered the repertory of European opera companies, notably the Vienna Volksoper.

Though never achieving the lasting success of Lehár, Fall composed some of the most captivating operetta music of the 20th century. He seemingly pandered much less to popular taste than to his own, combining a talent for glowing melody with a particular ability for setting rhythmically irregular, conversational texts. Like Lehár, he was unusual in operetta of the time in orchestrating his own works, and could draw from the orchestra a translucent sound, texturally more like chamber music. Of his two brothers, Siegfried (*b* Olmütz [now Olomouc], 30 Nov 1877) was also a composer and Richard (*b* Gewitsch [now Jevíčko], 3 April 1882; *d* Auschwitz, 1943/4) a composer of operettas, revues and popular songs.

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(selective list)

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Die Frau Ministerpräsident [Jung-England], Berlin, 1914; Der künstliche Mensch, Berlin, 1915; Die Kaiserin [Fürstenliebe], Berlin, 1915; Die Rose von Stambul, Vienna, 1916; Der goldene Vogel, Dresden, 1920; Die spanische Nachtigall, Berlin, 1920; Der heilige Ambrosius, Berlin, 1921; Die Strassensängerin, Vienna, 1922; Madame Pompadour, Berlin, 1922; Der süsse Kavalier, Berlin, 1923; Jugend im Mai, Dresden, 1926; Rosen aus Florida, Vienna, 1929, arr. E.W. Korngold

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ANDREW LAMB

Fall, the. English punk rock group. Its principal member, Mark E(dward) Smith (*b* Manchester, 5th March 1957), formed the group in Manchester in 1977 with guitarist Martin Bramah. Their first recording, *Bingo Master's Breakout* (Step Forward, 1978), an eerie piece which mixed fragments of local popular culture with punk rock influences from New York and London, formed the matrix of Smith's later work. Over the next two decades the Fall released almost 30 albums, of which *Live at the Witch Trials* (Step Forward, 1979), *This Nation's Saving Grace* (Beggars Banquet, 1985) and *Disintegration* (1989) were among the most outstanding. Built around Smith's fractured lyrics and ranting vocal style, the Fall has remained unaffected by trends in pop music and maintained the oppositional spirit of the early English punk movement, although the musical frame has shifted slightly since 1977, moving from indie guitar-based rock towards 1990s dance rhythms. Among Smith's musical collaborators in the group have been Brix E. Smith and Marc Riley (guitars), Gavin Friday (vocals), Nigel Kennedy (violin) and Julia Nagle (keyboards). Smith wrote a play *Hey! Luciani* which was staged in London in 1986, and composed the music for Michael Clarke's ballet, *I am Kurious Oranj*, (1988).

DAVE LAING

Falla (y Matheu), Manuel de (*b* Cádiz, 23 Nov 1876; *d* Alta Gracia, Argentina, 14 Nov 1946). Spanish composer. The central figure of 20th-century Spanish music, he addressed over the course of his career many of the salient concerns of modernist aesthetics (nationalism, neo-classicism, the role of tonality, parody and allusion) from a unique perspective. Like many Spaniards, he was attracted to French culture. His predilection for the French music of his time, especially that of Debussy, caused him to be misunderstood in his own country, where conservative-minded critics attacked his music for its oversusceptibility to foreign influences. Reaction to Falla's music by his compatriots often mirrored the convulsive political changes the country underwent before and during the Spanish Civil War (1936–9), a period of intense cultural activity whose musical manifestations nonetheless remain relatively unexplored.

1. Childhood and early career. 2. Paris. 3. The established composer. 4. Spanish neo-classicism. 5. The Republic and the Civil War. 6. Latin America.

1. CHILDHOOD AND EARLY CAREER. Falla's parents, José María Falla and María Jesús Matheu, were of Valencian and Catalan origins respectively. As a boy the future composer played elaborate games centring on Christopher Columbus, a predilection biographers have connected to *Atlántida*; his boyhood fondness for puppets has likewise been linked to the *Retablo de maese Pedro*. He began piano lessons with his mother, continued with a local teacher, and by the age of ten was attending chamber concerts in Cádiz. As his musical abilities grew, other determinants of his adult personality took hold. He began writing short stories and decided to become an author, a goal he fulfilled, after a fashion, in his articles on music, librettos for his own works, and in his carefully edited and extensive correspondence with important figures in the arts and government. His intense Catholicism and daily practice of spiritual exercises also began in adolescence.

By the mid-1890s Falla, now resolved to become a composer, had begun working with Alejandro Odero, a student of Marmontel and Enrique Broca, who taught harmony and counterpoint at the local conservatory. Falla was now performing his own music in public: such early pieces as the Nocturno and Mazurka for solo piano and the *Melodía* and *Romanza* for cello and piano are all

rooted in conventional 19th-century tonal language. He would spend long intervals in Madrid studying the piano with José Tragó, a student of Georges Mathias and affiliated with the Madrid Conservatory, where Falla eventually enrolled. There he won several honours, including the first prize in piano in 1899.

By 1900 he was living with his family in the capital; he was obliged to support them by giving piano and harmony lessons. He continued performing his music both in Cádiz and in the prestigious Madrid Athenaeum, a bastion of Spanish intellectual life. For the private Athenaeum audience of 6 May 1900 he introduced the *Serenata andaluza* and *Vals-capricho* for piano. Two years later these were to be his first published works, along with the song *Tus ojillos negros* – early efforts he later harshly disparaged.

He could not make a living by composing and performing salon music, for though he was a skilled pianist, he never achieved the virtuoso status of Granados, Albéniz or Viñes. (His *Allegro de concierto*, submitted in 1903 to a contest sponsored by the Madrid Conservatory, was beaten by Granados's brilliant composition of the same name.) Nor was writing a large orchestral work realistic, given the severe limitations of symphonic institutions throughout Spain. This left zarzuela, the musical commodity most attractive to Madrid's mass audience. Though Falla was later to confess an incompatibility with the genre, which relied on stock characters, local references and conventional musical language, between 1900 and 1904 he composed six zarzuelas, of which only *Los amores de la Inés* was staged. His collaboration with Amadeu Vives i Roig, a young Catalan then on the verge of making his name as one of Spain's primary *zarzueleros*, yielded no commercial gain.

Despite his failure with zarzuela, Falla's first Madrid period solidified his musical priorities. He was much impressed by Louis Lucas's treatise *L'acoustique nouvelle* (1854), a discussion of the natural generation of consonance and dissonance, which gave theoretical justification to his loyalty to tonal structures. In Madrid he also began his association with Felipe Pedrell, the Catalan composer, critic, teacher and musicologist who moved to the capital in 1902 from Barcelona. Like Pedrell's other students (Granados, Albéniz, Vives, Lluís Millet and Roberto Gerhard) he held Pedrell in high regard, even if he ultimately rejected Wagnerism, the primary orientation of much of Pedrell's music.

In 1905 the Real Academia de Bellas Artes de San Fernando sponsored a contest for a Spanish opera, and Falla won with *La vida breve*. This was the first of his explorations of Gypsy *cante jondo* ('deep song'), employed here alongside *verismo* elements and thematic reminiscences. As in subsequent works, he set himself the challenge of elevating traditional Gypsy music to the highest level of art while preserving its primordial essence. Though part of his prize was a public performance of *La vida breve*, no authorization from a Spanish theatre ever materialized. Frustrated with musical institutions in Spain, in 1907 he accepted an offer to tour France as an accompanist and ended up living in Paris for the next seven years.

2. Paris. There he met Ravel, Stravinsky, Florent Schmitt, Debussy, Diaghilev, Albéniz and Dukas, for the last of whom he played *La vida breve* shortly after arriving. (He later paid tribute to Dukas in the austere piano piece *Pour le tombeau de Paul Dukas*, 1935.) Despite Dukas's encouragement and Falla's best efforts, *La vida breve* was not performed for six more years. In the meantime Ricardo Viñes introduced the *Cuatro piezas españolas*, a more overtly 'Spanish' work than the hybrid *La vida breve*. The *Trois mélodies* on texts of Théophile Gautier were also heard for the first time. Falla's use here of non-functional 7th and 9th chords, whole-tone chords and remote key relationships represent a significant shift in his harmonic thinking. In dedicating the third song to Debussy's wife, Emma Bardac, he acknowledged his debt to Debussy, who helped ease his entry into musical Paris and counselled him on several of his compositions. In 1911–12 he travelled to Milan, Brussels and London both to give concerts and investigate possible venues for *La vida breve*, finally presented (in a French adaptation by Paul Milliet and with some revisions in the score) in Nice in 1913. The following year it played at the Opéra-Comique, where it earned the approbation of critics like Pierre Lalo and André Coeuroy. (The *Danse* in Act 2 remains one of Falla's most popular works, and is often performed separately.) After the opera's success, Falla, now 37, could at last look forward to a broader appreciation of his music and greater material security, having signed a contract with the publisher Max Eschig. His public image was also in place: descriptions of the diminutive ascetic dressed in black, repeated in so many biographies, date from the Paris years. He took steps to bring his family to Paris, but when World War I broke out, was forced to return to Spain.

3. The established composer. His second Madrid period proved more gratifying than the first. *La vida breve* was performed shortly after his return, and so a few months later were the *Siete canciones populares españolas*, completed in Paris. He had based the latter work on Spanish folk material, harmonizing terse melodic fragments with rich added-note chords and modal sonorities. Considerable emphasis is given to the piano, as in 'Jota', where it provides a brilliant ritornello, and 'Polo', where rapid repeated notes pound against the singer's impassioned cries. His balancing of simplicity ('Seguidilla murciana', for example, is little more than an elaborated ii–V–I cadence), metrical play and textual subtleties have made the *Siete canciones* the most performed of all Spanish-language solo songs. Numerous transcriptions, including orchestral arrangements by Berio and Ernesto Halffter, attest to their celebrity.

During 1914 and 1915 Falla travelled throughout Spain with the theatrical impresario Gregorio Martínez Sierra and his wife María Lejárraga, providing incidental music for two sentimental dramas, *Amanecer* and *La pasión*, and an adaptation of *Othello*. Though his correspondence shows considerable attention to production details, he later destroyed these theatrical scores, unconvinced of their worth. By spring 1915 he was back in Madrid. Here Martínez Sierra established a new company, the Teatro de Arte, which was probably where Falla met his future collaborator, Federico García Lorca. The composer cultivated a close working relationship with María, whose contribution to her husband's career has been clarified by Patricia O'Connor (1977) and Antonina Rodríguez (1994): she wrote nearly all of the hundreds of plays, adaptations, articles and reviews that bear Gregorio's name, including most likely the scenarios for Falla's next

two stage works, the *gitanería* ('gypsy revel') *El amor brujo* and the pantomime *El corregidor y la molinera*.

As in *La vida breve*, Falla sought in *El amor brujo* to unite art music with the spirit of traditional Gypsy music. One production feature was the singing of Pastora Imperio, a musically illiterate Gypsy who mastered Falla's music with 'the ease of a consummate solfègist', according to him. Unlike *La vida breve*, however, which marked his triumphant re-entry into Madrid, *El amor brujo* provoked a wider range of opinion. (Falla eventually made substantial revisions in the score.) Some critics believed his sense of orchestral colour and use of Impressionist devices had been put to good use, even while noting the difficulty of creating a 'serious' work from popular elements. But to others *El amor brujo* failed to evoke a truly Spanish atmosphere precisely because of the composer's absorption of 'foreign influences', and, as one critic put it, his 'obsession with the modern French school'. Similar attacks, rooted in Spain's historical tendency towards isolationism, were to greet the composer throughout his career.

He spent part of the summer of 1915 at Sitges, the Mediterranean artists' colony, completing his 'symphonic impressions' for piano and orchestra *Noches en los jardines de España*. This discursive and extravagantly orchestrated work features several manifestations of the Phrygian 2nd and, unlike most concertos, affords a seamless integration of the piano with the rest of the ensemble. The composer's correspondence makes clear his intentions to offer the work's Impressionist effects as a tribute to 'the modern French school', to which he habitually acknowledged his indebtedness.

Despite the xenophobic tendencies of many Spanish music critics, Spain was jolted into a more cosmopolitan mentality during World War I. An increasing number of foreign artists visited neutral Spain, bringing with them new ideas and stimulating dialogue between Spain and greater Europe. For his part in this sudden leap into modernity, Falla wrote several articles on new music, publishing an essay on Stravinsky just before that composer's first visit to Madrid in 1916. In April 1918 he presided over a memorial concert for Debussy, whose music, considered radical by many Spanish critics, was something of a *cause célèbre* for aesthetic progressives in Spain. (It provided the touchstone for the modernist polemic *par excellence*, José Ortega y Gasset's *La deshumanización del arte*.)

Stravinsky's visit to Madrid was in the company of Diaghilev, whose Ballets Russes earned the special interest of Alfonso XIII. In 1917 Diaghilev and his new choreographer Massine became familiar with *El corregidor y la molinera*, Falla's hugely successful pantomime based on the novel *El sombrero de tres picos* by Alarcón. María's scenario depicted Spanish folk-ways in an idealized past; Falla's score was seen as its apt complement, with several critics noting that his music seemed at last purged of 'debussismos' and 'ravelismos'. Diaghilev and Massine saw possibilities in the unpretentious little work, and urged Falla to develop it into a fully fledged ballet. This involved eliminating many of the rather prosaic mimetic devices of the second half (the musical content of the first half stayed largely intact) and expanding from a chamber orchestra to a full symphonic ensemble. For the new version, *El sombrero de tres picos*, Picasso designed sets and costumes, while Massine's choreography offered a stylized interpretation of Spanish dance. These elements, with Falla's revised score, caused a sensation in London in 1919; reaction by the Spanish public two years later, however, was mixed. While some critics resented the 'modernist' portrayal of Spanish character by a company of foreigners, others hailed Falla's 'ironic' adaptation of folk material, Massine's extravagant choreography and Picasso's 'cubist' sets as a liberating influence on Spanish art.

Yet another wartime visitor to Spain was the pianist Artur Rubinstein, who commissioned from Falla the virtuosic *Fantasia baetica*. Falla's farewell to the *cante jondo* idiom, the multi-sectional *Fantasia* contains acerbic harmonies, often on 4ths and 2nds and providing a percussive underpinning for short, abrupt motifs of narrow melodic range. The generously ornamented lines of the more expansive, metrically free central section evoke flamenco solo singing. Falla also began two theatre pieces in collaboration with María: *Fuego fatuo* ('Will-o'-the-Wisp') and *Don Juan*, drawn from the familiar Spanish tale. The former, an opera based on themes by Chopin, was neither published nor performed, and on *Don Juan* Falla vacillated for so long that María finally commissioned a score from Conrado del Campo, thus severing her association with Falla. Before abandoning *Fuego fatuo*, Falla turned down Diaghilev's offer of *Pulcinella*; had he, rather than Stravinsky, accepted it, his career might have taken an entirely different direction. Having recently lost both parents, Falla sought greater tranquillity than Madrid could afford. With his sister María del Carmen he moved to Granada in September 1920, where he was to compose his most original works.

4. Spanish neo-classicism. Once in Granada, Falla composed, taught, maintained his correspondence and



Manuel de Falla: lithograph by Pablo Picasso, 1920

received numerous visitors, including Segovia, José María Sert, the British Hispanist John B. Trend, Wanda Landowska, Ravel and Casella. In 1922 he and García Lorca, a native of Granada, collaborated on the internationally acclaimed *Cante Jondo* competition, the purpose of which was to forestall what they considered to be the decline of flamenco singing. (A projected collaboration on García Lorca's play *Lola la comedianta* never materialized.) García Lorca was also active in the 1927 tricentenary commemoration of the birth of Góngora, whose complex, allusory style was becoming increasingly attractive to a group of Spanish poets who saw 17th-century poetic models as vehicles for pure form and objective beauty. Falla's contribution to the Góngora commemoration was *Soneto a Córdoba* for voice and harp, the sparse accompaniment and declamatory vocal line of which recall the early monodists.

Even before this Falla had been attracted to neo-classical ideals. In 1919 the Princess Edmond de Polignac requested a work for her private theatre in Paris; avoiding the Andalusian idiom, Falla explored medieval and Renaissance sources to complement his own adaptation of chapters 25–6 (part 2) of Cervantes's *Don Quixote*. Throughout the *Retablo de maese Pedro* he incorporated music by Gaspar Sanz (a late 17th-century *gallarda* for solo guitar) and Salinas (a *Romance viejo*); the latter was found in Pedrell's *Cancionero musical popular español*, from which Falla borrowed additional melodic fragments. Falla's harmonic vocabulary now embraced octatonic structures, strict modality and quartal harmonies, along with diatonic writing. In contrast to the brilliant orchestration of *El sombrero de tres picos* a more astringent sonority prevails, incorporating the extreme ranges of the woodwinds, string harmonics and the ironic commentary of the harpsichord, an unfamiliar sound in the 1920s. Meanwhile, the marionettes, with their frozen expressions and mechanical gestures, enact the story of Don Quixote and Sancho Panza's visit to Maese Pedro's inn.

Of all Falla's works the *Retablo* enjoyed the most illustrious performance history during his lifetime. Intellectuals and pioneers of contemporary music at home and abroad drew attention to its 'asceticism', 'clean precision' and 'austerity'; Falla was also praised for his rigour in working within self-imposed limitations. Similar commentary greeted the Harpsichord Concerto, written for Wanda Landowska and deemed especially praiseworthy by Stravinsky. In the first movement Falla quotes fragments of a 15th-century villancico *De los álamos, vengo madre*; of greater interest is his extreme concentration of materials. Despite small forces (the harpsichord is one of six solo instruments), miniature formal proportions, fragmented themes, and an essentially monothematic second movement, Falla achieved a remarkable and often arresting range of sonorities, thanks to his careful balancing of the harpsichord's capabilities with the idiosyncratic qualities of each instrument.

Other works drawing on Spain's musical-historical past include the chamber cantata *Psyché*, set in the court of the 18th-century King Philip V and his consort Isabel Farnese; an introspective yet intense miniature, the work most clearly shows the influence of Debussy. In the spirit of Spanish neo-classicism Falla also composed incidental music for Calderón de la Barca's *auto sacramental*, *El gran teatro del mundo*. The 17th-century genre, a one-act drama often didactic or evangelical in nature and a staple of Golden Age theatre, attracted considerable interest among Spanish intellectuals. The score contains a fascinating mix of quotations ranging from the Dresden Amen to the *Cantigas*; because the composer never considered it an original work it remained unpublished during his lifetime. In the mid-1920s he become attracted to a text by the Catalan nationalist poet Jacint Verdaguer, *L'Atlàntida*, an epic treatment of Spain, Catholicism and the lost continent of Atlantis. Falla began studying Catalan in order to adapt the text for his projected 'scenic cantata' *Atlántida*, a work that occupied him until the end of his life.

If the stylistic label 'neo-classicist' implies an uncomfortably wide range of meanings, it is nonetheless the most accurate description of Falla's works of the 1920s. (Attempts to apply it to earlier works, like *El sombrero de tres picos*, are misguided in that they do not take into account the broad parameters of neo-classical style as it was practised throughout Europe between the wars.) Nor did musical neo-classicism in Spain take place in a vacuum, as can be seen from contemporaneous literary trends. Although in the 1920s Falla renounced conventionalized Spanish nationalism (Phrygian melodic turns, guitar-based sonorities, flamenco style), he never turned his back on his heritage, as is evident in the references, allusions and models, all handled with extreme sublety, cited above.

5. The Republic and the Civil War. When in April 1931 the Second Spanish Republic was installed, Falla was initially receptive to the new government's egalitarian principles. But the Republic's anti-clerical legislation deeply troubled him, as did a rash of church-burnings by radical vigilantes. He became prone to bouts of depression, a condition exacerbated by other health problems (including an inflammation of the iris) and one that greatly slowed his progress on *Atlántida*. Nonetheless he continued to teach (his students included Ernesto and Rodolfo Halffter, Joaquín Nin-Culmell, Adolfo Salazar and Rosa García Ascot), remaining a figurehead for young Spanish composers. In 1931 he became a nominal member of the Republican Junta Nacional de Música, despite having registered disapproval of the government's religious policy. (In 1932 he turned down a Republican homage from Seville as a gesture of protest.) He also served on the editorial board of *Cruz y Raya*, a journal for Catholic intellectuals, which published his 1933 article on Wagner, similar in tone to the corresponding passage in Stravinsky's *Poetics*.

In 1935 he provided music for an *auto sacramental* by Lope de Vega, and made an intense study of Golden Age polyphony by making 'expressive versions' of Victoria, whose *Tantum ergo* he had already used in *El gran teatro del mundo* and the second movement of the Harpsichord Concerto. When the Spanish Civil War broke out in 1936, Granada was among the first regions to fall under Nationalist (rightist) control. On learning that García Lorca had been apprehended, Falla intervened at considerable personal risk in a fruitless attempt to prevent the poet's execution. Throughout the war the Nationalists courted Falla, sometimes to the point of making propaganda of his religious convictions. They named him president of the newly established Instituto de España (an offer he declined, pleading poor health) and asked him to provide a national hymn (a request with which he half-heartedly complied). By the time the war ended in April

1939, Falla had accepted a conducting engagement from the Institución Cultural Española (ICE) of Buenos Aires. He and his sister travelled to Argentina, where he was to remain for the rest of his life, despite further overtures from the Franco government.

Those who would pigeonhole Falla in one political camp or another overlook, first, the extent to which personal acts, like the practice of religion, assumed political significance during the Civil War, secondly, Falla's admission in his correspondence that the Church was not blameless in its application of worldly power, and, most importantly, his fervent wish to remain apolitical, despite the impracticality of such a desire in those highly charged times. Some biographers have also wrongly described his final years in Argentina as akin to political 'exile'. Although at the war's end many had little choice but to leave Spain because of their political activities under the Republic, Falla went to Argentina to accept an engagement, not to make a political statement. Disillusioned with Spain and despairing of the direction Europe was taking in 1939, he arrived in Buenos Aires in frail health and in search of solitude.

6. Latin America. At first his health and spirits improved. The four concerts he conducted at the Teatro Colón in November 1939, which included the première of his orchestral suite *Homenajes*, were warmly received. He soon made contact with Argentine musicians, including Alberto Williams and Juan José Castro. Various cultural organizations, like the Academia Nacional de Bellas Artes, fêted him. He even came to consider the sea voyage he once dreaded as 'providential' and determined to complete *Atlántida*, now two-thirds finished.

Surely the cantata's subject matter resonated deeply with the composer: rising from the ruins of Atlantis, the Spanish nation goes forth under the banner of Christ to the New World. A classic narrative of destruction and creation, placed in the age of discovery, *Atlántida* belongs to the long tradition of colonial epics by Europeans – narratives which, like *Atlántida*, typically mix history, mythology, biblical references and individual poetic licence. Falla emphasized the text's Christian elements, treating his boyhood hero Columbus as the divine 'bearer of Christ'; indeed the ethereal 'Salve en el mar' is perhaps the score's peak moment, and the closest Falla ever came to writing original religious music.

Yet it may be that his personal stake in the work was precisely what thwarted its completion. Twice (while in Spain) he submitted the text of the 'Salve' to ecclesiastical authorities, fearing that it contained improprieties; twice it appeared his worries were exaggerated. Some of Falla's correspondence shows that he was even beginning to question the moral value of composing music in such a troubled world; these doubts, ill health and concern over friends still affected by the war all conspired to sabotage the completion of *Atlántida*. Renewed economic woes created additional obstacles, for the European war often prevented Falla's royalties from reaching Buenos Aires. (Despite this, he persisted in his habit of giving all that he could to the needy, including exiled Spanish Republicans held in French refugee camps.)

Always seeking greater silence, by the end of 1939 he had moved from Buenos Aires to the Córdoba sierra. Biographers have tended to emphasize the desolate aspect of these last years, yet when health permitted he conducted in the capital (both for live audiences and radio broadcasts), organized commemorative events for Victoria and Pedrell, maintained his correspondence and continued work on *Atlántida*. His final residence was Alta Gracia, where he died days before his 70th birthday. He left behind the last dated page of *Atlántida* (8 July 1946) and some 202 folios that constitute the autograph.

Given the sprawling nature of the work, making sense of these folios has been problematic. In 1954 Falla's heirs asked Ernesto Halffter to complete the score, and his 1961 edition was performed in both the concert and scenic versions. Later scholarship found fault with Halffter's version, which, in addition to other problems, includes scenes that Falla seems to have abandoned as early as 1931. But Falla's compositional process is by no means easily grasped from even the most thoughtful sketch study, and any attempt to complete *Atlántida* would probably have failed.

The tragedy of Falla is that ill health and political realities prevented him from composing more. Only a handful of his works brought him international renown, and two of these (*Atlántida* and the *Retablo*) involve sufficiently complex staging that their full impact is seldom appreciated. He tends to be known more for his colourful, folkloric compositions than for the works of the 1920s, so admired by connoisseurs of modern music and undeservedly overlooked in general studies of neoclassicism. As products of their historical context, his works and their reception tell us much about musical life in Spain before the Civil War. As aesthetic objects they stand as striking examples of what could still be accomplished within a tonal framework in the first half of the 20th century.

WORKS

printed works published in Madrid unless otherwise stated

STAGE

first performed in Madrid unless otherwise stated

El conde de Villamediana (op, de Rivas), *c*1891, unperf., lost, doubtful

La Juana y la Petra, o La Casa de Tócame Roque (zar, 1, J. Santero, after Ramón de la Cruz), *c*1900, unperf., lost, lib *E-GRmf*

Los amores de la Inés (zar, 1, E. Dugi), 1901–2, Cómico, 12 April 1902 (1965)

Limosna de amor (zar, J.J. Veyán), 1901–2, unperf.

El cornetín de órdenes (zar, 3), *c*1903, unperf., lost, collab. A. Vives

La cruz de Malta (zar, 1), *c*1903, unperf., lost, collab. Vives

Prisionero de guerra (zar), *c*1903–4, unperf., *GRmf* (photocopy), collab. Vives

La vida breve (lyric drama, 2, C. Fernández Shaw), *c*1904–13, Nice, Casino Municipal, 1 April 1913 (in French), vs (Paris, 1913); fs (Paris, 1982)

La pasión (incid music, G. Martínez Sierra [M. O Lejárraga]), 1914, Lara, 30 Nov 1914

Amanecer (incid music, Martínez Sierra [Lejárraga]), 1914–15, Lara, 7 April 1915, lost

El amor brujo (gitanería, 1, Martínez Sierra [Lejárraga]), 1915, Lara, 15 April 1915, *US-Wc* (London, 1924); rev. (ballet, 1), 1916–17, Paris, Trianon-Lyrique, 22 May 1925

Otelo (Tragedia de una noche de verano) (incid music, Martínez Sierra [Lejárraga]), 1915, Barcelona, Novedades, ?Oct 1915, lost

El corregidor y la molinera (pantomime, 2 scenes, Martínez Sierra [Lejárraga], after P. de Alarcón: *El sombrero de tres picos*), 1916–17, Eslava, 7 April 1917 (London, 1983); rev. as El sombrero de tres picos (ballet), 1916–19, London, Alhambra, 22 July 1919 (London, 1925)

Fuego fatuo (comic op, 3, Martínez Sierra [Lejárraga]), 1918–19, unperf., *E-GRmf** (Madrid, 1996) [based on Chopin themes]; acts 1 and 3 orchd A. Ros-Marbá, perf. Granada, 1 July 1976

El corazón ciego (incid music, Martínez Sierra [Lejárraga]), 1919, San Sebastian, Nov 1919, lost

La niña que riega la albahaca y el príncipe preguntón (incid music, F. García Lorca), 1922, Granada, home of García Lorca, 6 Jan 1923,

*GRmf** [based on Españoleta y paso medio, transcr. Pedrell: Cancionero, iii]
Misterio de los reyes magos (incid music), 1922, unpubd; Granada, home of García Lorca, 6 Jan 1923, *GRmf** [based on music from Pedrell: Cancionero, i and iii, and folksong arr. L. Romeu]
El retablo de maese Pedro (puppet op, 1, Falla, after M. de Cervantes: *Don Quixote*), 1919–23, concert perf., Seville, S Fernando, 23 March 1923; stage, Paris, home of Princess Edmond de Polignac, 25 June 1923 (London, 1924)
El gran teatro del mundo (incid music, P. Calderón de la Barca), 1927, Granada, 18 June 1927
La vuelta de Egipto (incid music, F. Lope de Vega), 1935, Granada, 9 June 1935, *GRmf**
La moza del cántaro (incid music, Lope de Vega), 1935, Granada, June 1935
Atlántida (cantata escénica, prol., 3 pts, Falla, after J. Verdaguer), 1926–46, inc.; completed by E. Halffter, concert perf., Barcelona, Liceu, 24 Nov 1961; stage, Milan, Scala, 18 June 1962 (Milan, 1962); rev., concert perf., Lucerne, Kunsthaus, 9 Sept 1976

ORCHESTRAL

first performed in Madrid unless otherwise stated

Noches en los jardines de España, sym. impressions, pf, orch, 1909–15 (Paris, 1922): 1 En el Generalife, 2 Danza lejana, 3 En los jardines de la Sierra de Córdoba; Real, 9 April 1916; rev. chbr orch, *c*1926 (1996), Seville, S Fernando, 14 Dec 1926
El amor brujo, 1915–16 (1996), Sociedad Nacional de Música, 28 March 1916 [rev. of stage work]
El sombrero de tres picos, 2 suites, 1916–21, Eslava, 17 June 1919 (some dances only)
Fanfare sobre el nombre de E.F. Arbós, tpt, trbn, perc, 1934, Calderón, 28 March 1934, *E-GRmf**
Homenajes, 1920–41 (Milan, 1953): Fanfare sobre el nombre de E.F. Arbós, A Claude Debussy: elegía de la guitarra [after gui work, 1920], A Paul Dukas: Spes vitae [after pf work, 1935], Pedrelliana [after Pedrell op La Celestina], 1926–41; Buenos Aires, Colón, 18 Nov 1939

VOCAL

Choral: Con afectos de jubilo y gozo, S, women's chorus, pf, 1908; Balada de Mallorca (J. Verdaguer), chorus, 1933 [after Chopin: Ballade, F]; Invocatio ad individuam trinitatem, 4vv, 1935 [from stage work La vuelta de Egipto]; Himno marcial (J.M. Pemán), chorus, pf, drums, 1937 [after Pedrell: Canto de los almogávares]
Solo vocal (for 1v, pf unless otherwise stated): Preludios: Madres, todas las noches (A. de Trueba), 1900 (1980); Rimas (G.A. Bécquer), *c*1900 (1980): Olas gigantes, ¡Dios mio, que solos se quedan los muertos!; Tus ojillos negros (C. de Castro), 1902 (n.d.); 3 mélodies (T. Gautier), 1909–10: Les colombes, Chinoiserie, Séguidille; 7 canciones populares españolas (popular texts), 1914: El paño moruno, Seguidilla murciana, Asturiana, Jota, Nana, Canción, Polo; Oración de las madres que tienen a sus hijos en brazos (G. Martínez Sierra), 1914; El pan de Ronda que sabe a verdad (Martínez Sierra), 1915; Psyché (G. Jean-Aubry), 1v, fl, vn, va, vc, hp, 1924; Soneto a Córdoba (L. de Gógora), 1v, hp/pf, 1927
Doubtful: Cantares de Nochebuena (popular texts), 1v, gui, zambomba (friction drum), rebec, *c*1903–4

CHAMBER AND SOLO INSTRUMENTAL

Melodía, vc, pf, 1897 (1980); Romanza, vc, pf, 1897–8; Pieza, C, vc, pf, *c*1898; Pf Qt, G, 1898–9, lost; Mireya, poema, fl, vn, va, vc, pf, 1898–9, lost: 1 Muerte de Elzear, 2 Danza fantástica; Serenata andaluza, vn, pf, *c*1899, lost; El amor brujo, str qt, db, pf, 1914–15 [from stage work], rev. 1926 (1996): Pantomima, Danza ritual del fuego; Homenaje: pièce de guitare écrite pour 'Le Tombeau de Claude Debussy', gui, 1920; Fanfare pour une fête, 2 tpt, timp, b drum, 1921; Concerto, hpd/pf, fl, ob, cl, vn, vc, 1923–6 (Paris, 1928)

PIANO

Gavotte et Musette, *c*1892, lost; Nocturno, *c*1896 (1996); Scherzo, c, 1898; Mazurka, c, *c*1899; Mireya, *c*1899 [transcr. of chbr work]; Serenata andaluza, *c*1900 (1996); Canción, 1900 (1996); Vals-capricho, 1900 (1996); Cortejo de gnomos, 1901 (1996); Serenata, 1901; Serenata andaluza no.2, *c*1901, lost; Suite fantastica, *c*1901, lost; Allegro de concierto, 1903–4; 4 piezas españolas (4 pièces espagnoles), *c*1906–8: Aragonesa, Cubana, Montañesa, Andaluza; Fantasia baetica, 1919; Homenaje: pièce de guitare écrite pour 'Le Tombeau de Claude Debussy', 1920 [arr. of gui work]; El sombrero de tres picos, pianola, 1921–6 [arr. of ballet]; Canto de los remeros del Volga, 1922 (1996); Pour le tombeau de Paul Dukas, 1935

ARRANGEMENTS

G. Rossini: Ov. to Il barbiere di Siviglia, rev. orch, *c*1924
C. Debussy: Prélude à l'après-midi d'un faune, rev. orch, 1924
F. Pedrell: Canción de la estrella [from Els Pireneus], rev. orch, 1941–2 (1997)
'versiones expresivas': T.L. de Victoria: Ave Maria, Sanctus, 1932; O. Vecchi: L'Amfiparnasso, no.1, 1934; J. del Encina: Romance de Granada, Tan buen ganadico, 1939; P. de Escobar: Ora sus, 1939; F. Guerrero: Madrigal, 1939; Victoria: O magnum mysterium (In circuncisione Domine), Gloria, Benedictus, Tenebrae factae sunt, Miserere mei Deus, Vexilla Regis, in festo Sancti Jacobi, 1940–42
Also other arrangements and transcriptions

MSS and other materials in *E-GRmf*
Principal publishers: Chester, Eschig, Manuel de Falla Ediciones, Ricordi, Unión Musical Española

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Correspondence, 1931–45 (*US-NYp* Gilbert Chase Collection)
Escritos sobre música y músicos: Debussy, Wagner, el 'cante jondo', ed. F. Sopeña (Madrid, 1950, 5/1993; Eng. trans., 1979)
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G.F. Malipiero: *Manuel de Falla: evocación y correspondencia* (Granada, 1980)
'Epistolario Falla-Rodrigo', *Homenaje a Joaquín Rodrigo* (Madrid, 1981), 24–53
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Falla y Turina a través de su epistolario, ed. M.P. Gutierrez (Madrid, 1982)

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J. Turina: 'Manuel de Falla', *Chesterian*, no.7 (1920), 193–6
J.B. Trend: 'Falla in "Arabia"', *ML*, iii (1922), 133–49
A. Salazar: 'Polichinela y Maese Pedro', *Revista de Occidente*, iv (Madrid, 1924), 229–37
E. Istel: 'Manuel de Falla', *MQ*, xii (1926), 497–525
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CAROL A. HESS

Fallamero, Gabriele (*b* Alessandria; *fl* 1584). Italian composer and lutenist. The title-page of his only known work, *Il primo libro de intavolatura da liuto, de motetti ricercate madrigali, et canzonette alla napolitana, a tre, et quattro voci* (Venice, 1584[13]; 2 pieces ed. O. Chilesotti, *Lautenspieler des 16. Jahrhunderts*, Leipzig, 1891/*R*), describes him as 'gentilhuomo alessandrino'. The volume is dedicated to another member of the local nobility, Livia Guasca Pozza, 'Signora mia osservandissima'. The book contains 46 pieces, more than half of which are arrangements in Italian lute tablature of madrigals and motets, including works by Monte, Lassus, Rore, Marenzio, Striggio and Vinci. The central section of the volume is devoted to a mostly lighter repertory in versions for voice and lute, including anonymous *canzonette alla napolitana* and pieces by Orazio Vecchi, Giovanni Ferretti, Giovanni Jacopo de Antiquis and Gasparo Fiorino.

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IAIN FENLON

Falle, Philip (*b* Jersey, 14 Feb 1656; *d* Shenley, Herts., 7 May 1742). Channel Island churchman and amateur composer. He studied under Narcissus Marsh at Oxford, graduating in 1676. Ordained priest in 1679, he held various livings, enjoying the patronage of Lord Jermyn and becoming a chaplain to the king in 1694. Later he became a prebendary of Durham Cathedral (1700) and vicar of Shenley, near Barnet (1709). He wrote a history of Jersey and made important contributions to the life of the island, including a bequest of books to establish a public library in St Helier. His music books and manuscripts he left to Durham Cathedral. He wrote 15 anthems (14, *GB-Lbl**, 1, *DRc* (inc.)), which are respectable amateur works, some with instrumental ritornellos, and a Fantasie and Passacaille for bass viol (*DRc*).

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IAN SPINK

Falletta, JoAnn (Marie) (*b* Queens, NY, 27 Feb 1954). American conductor. After training at the Juilliard School, where she gained a doctorate in conducting in 1989, Falletta has served as associate conductor of the Milwaukee SO (1985–8) and as music director of the Queens (NY) PO (1978–88), Denver Chamber Orchestra (1983–92) and Bay Area Women's Philharmonic (1986–96). In 1991 she was appointed music director of the Virginia SO, and in 1989 music director of the Long Beach (CA) SO. She has appeared frequently as a guest conductor, was the first woman to conduct the orchestra of the Nationaltheater, Mannheim (1992), and has given more than 60 world premières. Falletta became music director of the Buffalo PO in 1998. Long an advocate of female and American composers, and the winner of numerous ASCAP awards for innovative programming, Falletta has made recordings with the English Chamber Orchestra, the LSO, the Virginia SO and the Women's Philharmonic.

CHARLES BARBER, JOSÉ BOWEN

Fallows, David (*b* Buxton, 20 Dec 1945). English musicologist. He studied at Jesus College, Cambridge (BA 1967), King's College, London (MMus 1968), and the University of California, Berkeley (PhD 1978). From 1968 to 1970 he was a musical assistant at the Studio der Frühen Musik, Munich, and between 1968 and 1974 performed extensively on commercial recordings of Renaissance music by Musica Reservata (London), Studio der Frühen Musik and as director of Musica Mundana (Berkeley). In 1973–4 he was lecturer at the University of Wisconsin, Madison; since 1976 he has taught at the University of Manchester (lecturer 1976–82, senior lecturer 1982–92, reader 1992–97, professor 1997). He has also taught at the University

of North Carolina, Chapel Hill (1982–3), the Ecole Normale Supérieure, Paris (1993), the University of Basle (1996) and the University of Vienna (1998).

Fallows has won the Dent Medal (1982), been appointed Chevalier de l'Ordre des Arts et des Lettres (1994) and elected Fellow of the British Academy (1997). He is vice-president of the IMS for the period 1997–2002 and chaired the programme committee for its 16th International Congress in London (1997) and a Corresponding Member of the AMS (1999). He is review editor of *Early Music* (1976–95, 1999–), was founding editor of the Royal Musical Association Monographs (1982–95) and has served on the editorial boards of Musica Britannica (from 1985), Early English Church Music (1994), *Early Music History* (1991) and the *Basler Jahrbuch für historische Musikpraxis* (1988).

Fallows is a leading scholar in the field of 15th-century music. His research has focussed on the song repertories of the 15th century, spreading to later and earlier songs, to sacred music, to documentary or biographical issues and to matters of performing practice. He pioneered new views on the lives of Ciconia, Regis and Josquin, and has made controversial contributions on the ensembles implied by the music. His writings include the standard monograph on the life and works of Du Fay (1982) and a detailed catalogue of the 15th-century polyphonic song repertory (1999). His most significant essays are collected in *Songs and Musicians in the Fifteenth Century* (1996). As a reviewer, his interests have extended over the whole field of Western music, including in particular opera and new music.

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ROSEMARY WILLIAMSON

Falsa mutatio. *See* MUSICA FICTA.

False cadence [false close]. *See* INTERRUPTED CADENCE.

False relation [cross-relation, non-harmonic relation] (Ger. *Querstand*; Lat. *relatio non harmonica*). A chromatic contradiction between two notes sounded together (ex.1*a*) or in different parts of adjacent chords (ex.1*b*). For music before 1600 the term is normally also applied to the occurrence of a tritone between two notes in adjacent chords (ex.1*c*), on the grounds that such a progression contradicts the rule of *mi contra fa* (*see* MUSICA FICTA) observed in the late Middle Ages and the Renaissance.

Ex.1

(a) (b) (c)

False relations like those in exx.1*a* and *b* must be both semitonic and chromatic; the semitones of the given scale or mode are not capable of producing a false relation of this kind. It is also essential that the chromatic alteration should take place in another part, and this usually means in another octave. Thus the falseness of the relation derives from the rule, common to most systems of classical harmonic theory, that chromatic changes must be melodic, that is, that they must arise and be resolved in the same voice or part. The acuteness of this conflict of sensations undoubtedly attracted the attention of composers, especially the late 16th- and early 17th-century madrigalists, who used it for expressive text-setting. Among these composers was Carlo Gesualdo, who made the false relation perhaps the most distinctive feature of his style (ex.2).

Ex.2 Gesualdo: *Dolcissima mia vita* (Venice, 1611)



One consistent qualification makes such false relations acceptable: the falsely related voices or parts are nevertheless melodically coherent in themselves. Clashes arise normally through the simultaneous pursuit of two distinct and conflicting melodic paths. False relations may thus be regarded as outstanding examples of the evolution of harmonic values from melodic sources, an evolution that produced some exquisite examples in the maturity of the Classical and Romantic eras (e.g. Mozart's 'Dissonance' Quartet K465 and Brahms's Third Symphony, beginning of first movement of each).

GEORGE DYSON/R

Falsetto (It.; Fr. *fausset*; Ger. *Falsett*, *Fistelstimme*). The treble range produced by most adult male singers through a technique whereby the vocal cords vibrate in a length shorter than usual, known as the second mode of phonation. Usually associated exclusively with the male voice, though available and employed in the female, the phonatory mode known as 'falsetto' has been equated with 'unnatural' as opposed to 'natural', partly through misleading philological usage. The correct term, second-mode phonation, is preferred here both to 'falsetto' and to 'pure head-register'.

1. Physiological considerations. 2. Historical outline.

1. PHYSIOLOGICAL CONSIDERATIONS. Fibre-optic stroboscopic observations seem to show that, during the process of phonation, the vocal folds are in contact at one instant during each vibration or undulation caused by air from the lungs passing between them. At this brief instant, the current of escaping air is interrupted. Air pressure in the trachea rises, the folds part, and intra-tracheal pressure lowers automatically. These fold-adductions – or, more precisely, rhythmic and repetitive wavings or undulations, somewhat resembling those of the sea anemone – appear to form the basis of a primitive note of a particular pitch, facilitated by some adjustment and stretching in the folds. The undulations occur a specific number of times per second, that of the frequency of the note produced, in the path of what would otherwise be a free flow of air, turning it into pitched, though primitive, audio vibrations. Genuine vocal tone is produced as the vibrations are transformed by cavities or resonators (on which subject there is much disagreement).

The stroboscope reveals that, during fundamental phonation (i.e. first-mode, ordinary, basic or chest-register), the vocal processes of the arytenoid cartilages stay open. When second-mode phonation is employed, they take on a firm adduction, in that the mass of the folds corresponding to the inner part of the thyro-arytenoid muscle remains motionless. The vibrating length of available folds is reduced, because the arytenoid cartilages are now together and prevent the posterior third of the folds from undulating. Moreover, as with light-toned, higher-pitched first-mode, in second-mode the vocal folds of the skilled singer are seen to have assumed a thinner and more stretched character, particularly for higher notes. In the unskilled user, this is less so: the whole of the membranous vocal folds are usually separated for longer, and the glottis is more open.

So, other than in the adduction of the arytenoid cartilages, the fold action in the skilled user of second-mode resembles that of first-mode, except that the proportion and size of the glottis seems to vary slightly more, according to the pitch and character of the sung note. In the skilled second-mode singer, the glottis is smaller for higher notes than for those of medium pitch. Similarly, the vocal folds undulate more slowly for second-mode notes of medium pitch than for notes nearer the upper extreme of second-mode range. In first-mode, the vibratory masses of the folds, apparently made up of a layer of elastic and fatty tissue, covered superficially by the laryngeal mucous membrane, are supported on the deep surface by the innermost fibres of the thyro-arytenoid muscle. In second-mode, however, the very edges of the vocal folds, known as the vocal bands or *ligamenta vocalia*, appear to be the only parts in vibration, while the wave motion is more rapid; the mass corresponding to the inner part of the thyro-arytenoid muscle remains motionless.

The difference in the activity of the vocal folds between first-mode and second-mode phonation therefore appears to depend largely on the relation between the contraction of the thyro-arytenoid and posterior crico-arytenoid muscles. During second-mode phonation, particularly by the expert exponent, the vocal folds appear to increase in length slightly, possibly because of partial relaxation of the thyro-arytenoid muscle and consequent changes in the elasticity of the vocal bands. Most singers feel a sense of relief when they change from first- to second-mode for higher-pitched notes.

2. HISTORICAL OUTLINE. The use of what has become known as falsetto is ancient and practised in many cultures. There are major elements of this second mode of phonation in the instinctive natural sounds of various animals, for example the gibbon. Similarly, its use by early man seems to have been instinctive, commonplace, and adopted for a variety of reasons not necessarily connected with what is now called singing. Second-mode phonation is much used in Asian drama and music. Its natural use is seen among Indian communities in Great Britain, where the condition known as 'pubephonia' persists at an age at which white youths are all using adult first-mode phonation; some Indian youths have to be

coached in first-mode phonation to free them from what, to Western ears, may sound oddly juvenile.

The earliest uses of second-mode phonation in Western music are difficult to trace or define because of ambiguities of terminology. Possibly, when such 13th-century writers as Johannes de Garlandia and Jerome of Moravia distinguished between chest-, throat-, and head-registers (*pectoris*, *guttoris*, *capitis*), the last of these indicated second-mode phonation, later known as 'falsetto', a term common in Italy by the mid-16th century. By the time of G.B. Mancini's *Pensieri e riflessioni* (1774), 'falsetto' had come to be equated with 'voce di testa' ('head-voice').

Renaissance and early Baroque theorists, such as Maffei, Zacconi, Caccini and Vicentino, seem to contradict each other on voice-related topics, including second-mode phonation. Maffei (*Discorso della voce e del modo d'apparare di cantar di garganta*, 1562) explains that, when a natural bass sings in the soprano range, this is 'the voice called falsetto'. 'Soprano range' seems significant, coinciding with that of the sub-mode called 'upper-falsetto'. Maffei's 'guttoris', 'voice of the throat', or, better, 'pharyngeal' (Herbert-Caesari, 1951) seems to refer to a heavier tonal quality appropriate to the alto or countertenor range.

While alto parts in Italian 17th-century choral music continued to be assigned to second-mode singers, soprano parts, formerly sung by higher second-mode singers (who had begun by supplementing, then mostly supplanting, the original boys), were taken over by castratos. To avoid confusion with eunuchs, falsettists were often described as 'voci naturali'. In northern Europe, where castratos were generally a phenomenon of imported Italian opera, choirs (ecclesiastical, secular, professional or amateur) continued to make wide use of falsettists (though not always so called), sometimes alongside boy trebles, or taking the alto part, until the late 18th and early 19th centuries. The practice then grew less common in some countries as it gradually became more acceptable to admit women to choirs. Even in mixed choirs, second-mode singers survived (Toscanini once used ten in a performance of Verdi's *Requiem*). Eventually, however, musical fashion (and erroneous association with castration) ensured the near-disappearance, from mainland Europe, of second-mode singing for several decades. Domenico Mancini (*b* 1891), a falsettist pupil of the last castrato, Alessandro Moreschi (*d* 1921), was refused entry to Lorenzo Perosi's music school, because Perosi, director of the Sistine Chapel Choir, regarded him as a castrato. It is only in England that second-mode singing enjoyed an uninterrupted, widespread tradition, particularly in all-male cathedral and collegiate choirs, academia and the glee club tradition. In the late 20th century falsetto singing came to be used in some types of popular music (notably by Michael Jackson).

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V.E. NEGUS, OWEN JANDER/PETER GILES

Falsobordone (It.: 'false bass', from Fr. *fauxbourdon*). A chordal recitation based on root position triads, with the form and often the melody of a Gregorian psalm tone. Mostly intended for the singing of vesper psalms, *falsobordoni* are in two sections, each made up of a recitation on one chord followed by a cadence. As a style, the *falsobordone* occurs in a wide variety of compositions from the 15th century to the 18th, particularly in psalms, responses, Passions, Lamentations, reproaches, litanies and settings of the *Magnificat*. It is found less often in other pieces, such as masses, villancicos, frottolas, *laude*, madrigals, operas and sacred concertos.

The 'classical' form and style of the *falsobordone*, associated with the harmonization of psalm tones, appeared in southern Europe in the 1480s. It was known in Spain as 'fabordón', a variant of the French 'fauxbourdon', but there is little apparent connection between the two beyond that of the name. Unlike the older fauxbourdon, both the Italian *falsobordone* and the Spanish *fabordón* chiefly use root position triads and have all four parts written out. The origins of the style probably do not lie, as some claim, in organum, chordal declamation, the 'formulae' of certain theorists, or fauxbourdon, but rather in the addition of late 15th-century cadences to the Gregorian psalm tones. Its close relation to these Gregorian melodies is shown by the fact that a *falsobordone* performance was sometimes called *mos gregorianus* (*more gregoriano*). There is strong evidence, too, that singers improvised *falsobordoni* in the late 15th century and certainly in the early 16th. Clarity of form, *a cappella* style, triadic writing, four-part harmony, homophonic texture (especially in the recitations) and a bass line that moves by 4ths and 5ths are striking features of these early pieces (ex.1; crosses in the tenor mark the cantus firmus). The genre is thus a perfect example of the monumental change taking place in the late 15th century from successive to simultaneous composition. The performance of *falsobordoni* may have involved full chorus, soloists, a single soloist supported by instruments, or instruments alone. Instrumentalists usually embellished the repeated

Ex.1 Tone VII, *P-Cug* M.12 (*c*1500)

Di - xit Do - mi - nus Do - mi - no me - o

se - de a dex - tris me - is

chords of the recitations, just as soloists embellished the cadences.

In the second half of the 16th century (about 1570) composers began to treat the psalm tone melody loosely and eventually abandoned it, but the style and form of the *falsobordone* remained intact. *FalsObordoni* for keyboard, such as Cabezón's *Fabordon y glosas del octavo tono* (W. Apel, *Musik aus früher Zeit für Klavier*, Mainz, 1934, ii, 18ff), were especially important examples of the genre; it is likely that such pieces, with their cantus firmus treatment and idiomatic style, were models for later Venetian intonations and toccatas. In Venice the use of *falsobordoni* alternating with Gregorian chant psalm verses also played a key role in the later development of Venetian polychoral music. *Falsobordoni* may have had an earlier influence on many keyboard preludes; some by Kleber, Kotter and Jan z Lublina, for example, are based on psalm tones. *Falsobordoni* also appeared as solo songs with accompaniment (Mudarra, Guerrero, Santa María) and as embellished pieces or *falsobordoni passaggiati* (Bovicelli).

After about 1600 *falsobordoni* were almost invariably accompanied by a *basso seguente*, and compositions for solo voices and basso continuo began to appear (Viadana, Banchieri, Victorinus). Embellished *falsobordoni* were equally in demand (Viadana), or were embellished in performance as a matter of course (see Schütz's preface to *Historia der ... Aufferstehung ... Jesu Christi*, 1623), and the style often took on an agitated spirit characteristic of the early Baroque period (Monteverdi, Conforti, Severi). Although theorists continued to mention the genre, after 1640 it existed mostly as a tradition, cultivated above all in the Cappella Sistina, but also in Spain (Lorente), southern Germany (Bernabei), and to a far lesser extent Protestant Germany (as at Leipzig, where Calvisius, Schein, Vopelius and J.S. Bach wrote or printed such pieces). At the time when the practice of *falsobordone* writing was declining on the Continent, however, it received fresh impetus in England where it came to be known as ANGLICAN CHANT. English *falsobordoni* had appeared as early as the 16th century and were cultivated throughout the following years, but publications increased dramatically after 1750. On the Continent, it was revived as part of the 19th-century Cecilian movement, and *falsobordoni* appeared in scholarly editions of early music (Proske, Pedrell). The *Motu proprio* of 1903 allowed the genre a continuing place in the Catholic liturgy, a place it still holds in parallel liturgies, such as Anglican and Lutheran.

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MURRAY C. BRADSHAW

Falter & Sohn. German firm of music publishers. It was founded by Macarius (Franz de Paula) Falter (*b* Taiskirchen, 2 Jan 1762; *d* Munich, 24 Sept 1843), who first worked in Munich as a piano teacher. From 1788 he held a concession for the sale of manuscript music paper and printed music; the first piece of music under his imprint appeared in 1796. About 1813 Falter's son Joseph (1782–1846) was taken into the firm; he had in the meantime been involved in instrument dealing and music lending. On 4 April 1827 the firm was sold to Sebastian Pacher and after his death on 13 March 1834 it was carried on by his widow Thekla Pacher (1805–79). From 1861 to 1874 the business was owned by Otto Halbreiter (1827–1910), who opened another music selling business which continued until 1933. Among later owners of Falter & Sohn were Ferdinand Neustätter, his wife Helene and Friedrich Schellhass (1885). On 22 June 1888 the name of Falter & Sohn was deleted from the register of firms; all the rights were transferred to the Munich music publisher Joseph Aibl.

Besides works by Haydn, Pleyel and other well-known masters, the firm published principally (later almost exclusively) Munich composers, including Cannabich, Peter Winter, Theobald Boehm, Ett, Stuntz, K.M. Kuntz and Perfall. The plate numbers reached 200 in about

1806, 500 in 1840–41 and 700 in 1848; numerous editions appeared without numbers, many of these on commission. A series of editions bore the stamp of Falter & Sohn in conjunction with B. Schott (Mainz and Paris) and A. Schott (Antwerp).

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HANS SCHMID

Faltin, Friedrich Richard (*b* Danzig [now Gdańsk], 5 Jan 1835; *d* Helsinki, 1 June 1918). Finnish conductor, organist and composer of German birth. He began his musical education at the age of seven in his native city, studying the organ with Markull, and continued his studies in Dessau with Friedrich Schneider (1852–3) and, at the Leipzig Conservatory (1853–6 and 1861–2), with Moscheles, Ferdinand David and Hauptmann. In 1856 he moved to Viipuri, Finland (now Vyborg in Russia), where he organized chamber concerts, founded a choral society and an orchestra, and taught music at the Behm School. He settled in Helsinki in 1869 and conducted the orchestra of the New Theatre; in the following year he succeeded Pacius as *Musikdirektor* of Helsinki University. In 1871 he became organist of the church of St Nicholas, a post he held for more than four decades. From 1870 he began to conduct opera, and from 1873 to 1883 conducted the orchestra of the Finnish Opera. In 1882 he co-founded the Helsinki Music Institute, where he taught organ until 1910.

Faltin introduced many important works to Finnish audiences, including Haydn's *The Seasons* (1872), Bach's *St Matthew Passion* (1875), Schumann's *Das Paradies und die Peri* (1878) and Brahms's *German Requiem* (1881). He composed an orchestral overture, a string quartet, three books of chorales, choral and organ works, in addition to numerous songs (he also published a collection of Finnish folksongs); his work was distinguished by solid craftmanship, and he wrote especially well for the voice. His most significant contribution to the developing Finnish musical life, however, was his influence as a teacher and performer.

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ROBERT LAYTON/ILKKA ORAMO

Faltis, Evelyn (*b* Trautenau [now Trutnov], Bohemia, 20 Feb 1890; *d* Vienna, 19 May 1937). German composer of Bohemian origin. She was educated at the Assomption convent in Paris, then studied at the Vienna Music Academy, where her teachers included Robert Fuchs and Mandyczewski; she also studied with Draeseke and Eduard Reus at the Dresden Hochschule für Musik, where she won a prize for her *Phantastische Sinfonie* (op.2*a*), and with Sophie Menter in Munich. She was the first woman to coach solo singers at Bayreuth (1914) and became the soloists' répétiteur at the Nuremberg Stadttheater am Ring and the Darmstadt Hoftheater; from 1924 she worked for the Städtische Oper in Berlin. Her modest output of compositions includes the symphonic poem *Hamlet* (op.2*b*); a piano concerto (op.3); two string quartets (opp.13*a*, 15), a violin sonata (op.6) and other chamber works; choral works, including a Mass (op.13*b*); and about twenty songs (opp.7, 8, 10, 14, op. posth.). Many of her works were published by Ries & Erler.

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BIRGITTA MARIA SCHMID

Falusi, Michele Angelo (*b* Rome; *fl* 1683–4). Italian composer. He was a Minorite and a doctor of theology. In 1683–4 he was *maestro di cappella* of the church of the SS Apostoli, Rome. He published *Responsoria Hebdomadis Sanctae*, for four voices and organ, op.1 (Rome, 1684), and a motet for four voices and continuo appears in an anthology (RISM 1683[1]).

□

Falvy, Zoltán (*b* Budapest, 28 Aug 1928). Hungarian musicologist. He studied music in Budapest at the National Conservatory and the Academy of Music, and took a doctorate at the university in 1952 with a dissertation on manuscripts containing music in Budapest libraries. While working in the music department of the National Széchényi Library (1952–61) he was head of the music section at the Hungarian Academy of Sciences (1956–61), where in 1961 he helped to establish the Bartók Archives, becoming a research assistant and then scientific secretary. In 1963 he took a *kandidátus* degree in musicology with a dissertation on the music of three Hungarian rhymed Offices, which in 1964 served as his *Habilitationsschrift* at Budapest University, where he has lectured on medieval music. After directing the music history museum at the Musicological Institute of the Hungarian Academy of Sciences (1970–73), he became assistant director and subsequently director (1980–98) of the institute. He took the DSc in musicology in 1986. He is a member of the editorial board of *Studia musicologica*. His research is chiefly concerned with the connection between Hungarian and European early music, particularly medieval music; he has studied analogies between their melodies and notation, the development of the antiphon and other early forms, the music of the Hungarian troubadours and music of the 16th to 18th centuries.

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VERA LAMPERT

Familiar style. A term in general use to denote homophonic or note-against-note texture in Renaissance polyphonic music (*see* TEXTURE). Loys Bourgeois seems to have been the first to use the term; in his description of the three styles contained in the 1547 publication *Le premier livre des pseaulmes*, a style called 'familiere, ou vaudeville' was described as being a free note-against-note style that allowed for some ornamentation, either in the melody or in the accompanying voices. The term seems to have acquired its present currency from its usage by Giuseppe Baini (in Italian, 'stile familiare') in his biography of Palestrina (*Memorie storico-critiche*, ii, Rome, 1828/*R*, pp.415ff) as a synonym for 'stile semplice', in contrast to the contrapuntal style or 'stile artifizioso'.

STEPHEN R. MILLER

Famintsïn, Aleksandr Sergeyevich (*b* Kaluga, 5 Nov 1841; *d* Ligovo, nr St Petersburg, 6 July 1896). Russian music historian, critic and composer. He had well-to-do parents and studied natural sciences at St Petersburg University and music privately with M.L. Santis; from 1862 to 1864 he studied privately and at the Leipzig Conservatory with Moritz Hauptmann, E.F. Richter and Carl Riedel, and also (1864–5) studied instrumentation with Max Seifriz at Löwenberg. Returning to St Petersburg he was appointed professor of music history and aesthetics at the conservatory (1865–72); between 1869 and 1871 he edited the periodical *Muzïkal'nïy sezon* and later contributed to Bessel's *Muzïkal'nïy listok* and other journals. From 1870 to 1880 he was secretary to the directorate of the Imperial Russian Musical Society. His four-act opera *Sardanapal* was produced in 1875 and the vocal score was published by Bessel, but it had so little success that his second opera, the four-act *Uriel Acosta* (1883), was never performed (though a vocal score was published by Rahter of Hamburg).

Famintsïn devoted his later years to a series of historical monographs of some value and to a dictionary of Russian musicians which he never completed. He also translated into Russian pedagogical works by Richter (on harmony, and on counterpoint and fugue), Draeseke (on modulation) and A.B. Marx, and published two collections of folksongs, *Russkiy detskiy pesennik* ('Russian Children's Songbook') and *Bayan* (1888). But he is chiefly remembered for his critical writings in which he scathingly attacked the music of the Balakirev-Stasov circle from the point of view of the German academicism in which he was steeped; in return he was libelled by Stasov for his share in an intrigue to get Balakirev replaced as conductor of the Russian Musical Society's concerts by his own friend Seifriz, and lampooned by Musorgsky in two songs, *The Classicist* and *The Peepshow*.

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Other: Shestviye Dionisiya [The Procession of Dionysus], sym. picture; Russian Rhapsody, vn, orch; Str Qnt; Str Qt, E♭, op.1 (Leipzig, 1869); Serenade, d, str qt, op.7 (Berlin, 1877); numerous pf pieces, songs

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GERALD ABRAHAM

Fancelli, Giuseppe (*b* Florence, 24 Nov 1833; *d* Florence, 23 Dec 1887). Italian tenor. Of humble origins, he made his début in 1860 at La Scala, Milan as the Fisherman in *Guillaume Tell*. After engagements in Ancona, Rome and Trieste, he sang Vasco da Gama in Meyerbeer's *L'Africaine* at La Scala (1866) and in the same year made his London début as Alfredo at Covent Garden, where he later sang Edgardo, Elvino, Ernesto, Raoul (*Les Huguenots*) and Tonio (*La fille du régiment*) among other roles. His most important appearance was as Radames in the first Italian performance of *Aida*, at La Scala in 1872. At La Scala he also sang Manrico, Don Carlos and Don Alvaro (*La forza del destino*). His robust, vibrant voice, with its true intonation and particularly strong upper register, was effective in many roles, but he lacked musical education and his acting ability was severely limited. (*ES*, R. Celletti)

ELIZABETH FORBES

Fanciulli, Francesco (*b* Porto S Stefano, nr Orbetello, 29 May 1853; *d* New York, 17 July 1915). American bandmaster and composer of Italian birth. He attended the conservatory in Florence, and became a leading theatre performer, touring Italy as a cornet virtuoso; he them returned to Florence as an opera conductor and composer. In 1876 went to the USA, settled in New York, and worked as a church organist and singing teacher; he also composed and arranged several works for the famous Gilmore Band. In the 1880s he conducted concerts of the Mozart Musical Union, an amateur orchestra association, and in the early 1890s toured New England as conductor of the Lillian Durell Opera Company. In 1892 he succeeded Sousa as leader of the US Marine Band in Washington, DC. His career there came to an abrupt end in 1897 when he refused an officer's order to change the marches he had selected for a Memorial Day parade. The subsequent inquiry would have resulted in a dishonorable discharge had Theodore Roosevelt, then acting Secretary of the Navy, not interceded; nonetheless, Fanciulli's contract as director of the US Marine Band was not renewed. He returned to New York, was named leader of the 71st Regiment Band of the New York National Guard, began a popular series of concerts in Central Park and appeared at the opening of the Pan American Exposition in Buffalo in 1901. Fanciulli's compositions include five operas, band, orchestral, choral and chamber works, piano pieces and songs. His manuscripts are in the Americana Collection of the New York Public Library at Lincoln Center.

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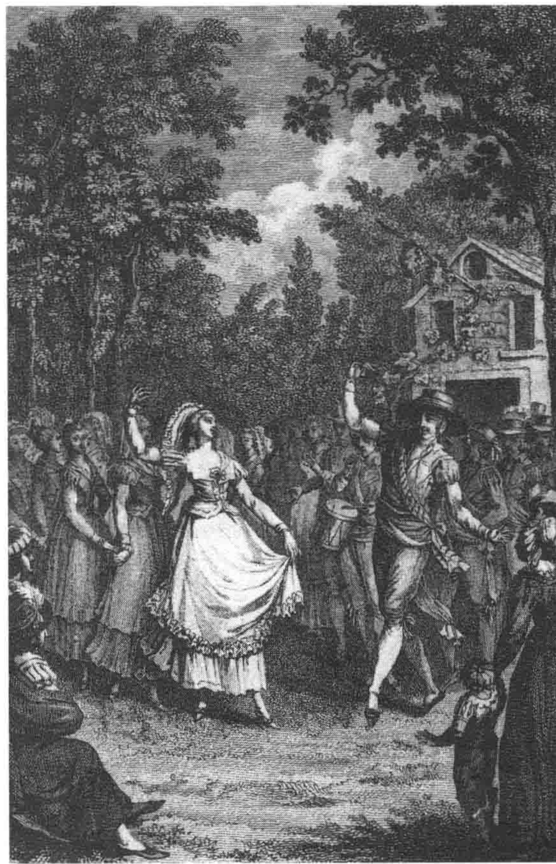
FRANK J. CIPOLLA

Fancy. *See* FANTASIA.

Fandango (Sp.). A couple-dance in triple metre and lively tempo, accompanied by a guitar and castanets or *palmas* (hand-clapping). It is considered the most widespread of Spain's traditional dances. The sung fandango is in two parts: an introduction (or *variaciónes*), which is instrumental, and a *cante*, consisting of four or five octosyllabic verses (*coplas*) or musical phrases (*tercios*), sometimes six if a verse (usually the first) is repeated. Its metre, associated with that of the bolero and *seguidilla*, was originally notated in 6/8, but later in 3/8 or 3/4.

Its origins are uncertain, but its etymology may lie in the Portuguese *fado* (from Lat. *fatum*: 'destiny'); in early 16th-century Portugal the term *esfandangado* designated a popular song. The earliest fandango melody appears in the anonymous *Libro de diferentes cifras de guitarra* (*E-Mn* M.811; 1705), while its earliest (albeit brief) description is found in a letter dated 17 March 1712 by Martín Martí, a Spanish priest. The term's first appearance in a stage work is in Francisco de Leefadeal's *entremés El novio de la aldeana* (Seville, early 1720s). By the late 18th century it had become fashionable among the aristocracy as well as an important feature in *tonadillas*, zarzuelas, ballets and other stage works.

Various suggestions have been made about the fandango's origins, including that it is related to the *soléa*, *jabera* and *petenera* (Calderón); that the Andalusian



Fandango: frontispiece from C.A. Fischer's 'Voyage en Espagne aux années 1797 et 1798' (Paris, 1801)

malagueña, *granadina*, *murciana* and *rondeña* are in fact fandangos accompanied by guitar and castanets (Ocón); that its forebears include the *canario* and *gitano* (Foz); that it is derived from the *jota aragonesa* (Larramendi, Ribera), although Ribera also proposed an earlier Arabic origin; and that the Arabic *fandûra* (guitar) may be a possible etymological source (Pottier). Yet the two prevailing theories point to either a West Indian or Latin American origin (*Diccionario de Autoridades*), although Puyana strongly suggests that the *fandango indiano* came from Mexico; (see also Osorio); or a North African origin (Moreau de Saint-Méry).

One must distinguish between the varied provincial forms that the classical fandango assumed through multi-regional Spain during the 18th and early 19th centuries, and its role in FLAMENCO, in which it approaches *cante jondo*, with its florid and non-metric performance, in contrast to the *fandanguillo* of *cante chico* (*see* CANTE HONDO).

Numerous travel accounts of the 18th and 19th centuries were highly critical of the overtly sensual fandango wherever it was performed (see Etzion). A threatened ban by the church resulted in a trial during which the pope and cardinals witnessed a performance of a fandango and saw no reason to condemn it. This event, reported in a letter by P.A. Beaumarchais dated 24 December 1764, provided the subject for late 18th-century Spanish *comedias*, and much later for Saint-Léon's ballet *Le procès du fandango* (1858). The Spanish

fandango, like the bolero and *cachuca*, enjoyed great popularity in Parisian theatres in the 19th century; Arthur Sullivan wrote a *cachuca* for the chorus 'Dance a cachucha, fandango, bolero' in the second act of *The Gondoliers* (1889).

From the 18th century fandangos have been incorporated by composers into both stage works and instrumental pieces. Notable examples include Rameau's 'Les trois mains' (*Nouvelles suites de pièces de clavecin*, *c*1729–30); Domenico Scarlatti's *Fandango portugués* (K492, 1756), 'Fandango del Sig^R Scarlate' (attribution doubtful; see Puyana) and an unedited fandango (see Alvarez Martínez); part 2 no.19 of Gluck's *Don Juan* (1761); the third-act finale of Mozart's *Le nozze di Figaro* (1786); the finale of Boccherini's String Quartet op.40 no.2 (1798); Antonio Soler's *Fandango* for keyboard (late 18th-century; attribution doubtful); Adolphe Adam's opera *Le toréador* (1849); Gottschalk's *Souvenirs d'Andalousie* op.22 (1855); Rimsky-Korsakov's *Spanish Capriccio* (1887); Albéniz's *Iberia* (1906–9); Granados's 'Fandango de Candil', *Goyescas* no.3 (1911); Falla's *El sombrero de tres picos* (1919); Ernesto Lecuona's song *Malagueña* (1928); and Ernesto Halffter's ballet *Sonating* (1928). Ravel's original choice for the title of his *Bolero* (1928) was *Fandango*. Beethoven's sketchbook of 1810 also contains a fandango theme.

See also SPAIN, §II, 4.

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ISRAEL J. KATZ

Fane, John, Lord Burghersh. *See* BURGHERSH.

Fanelli, Ernest (*b* Paris, 29 June 1860; *d* Paris, 24 Nov 1917). French composer. He studied at the Paris Conservatoire (from 1876), where his teachers included Antoine-François Marmontel, Valentin Alkan, Jule Laurent, Anacharsis Duprato and Léo Delibes. Without means or patronage and unable to secure performances of his compositions, he worked as a copyist and music engraver for many years. In 1912, having abandoned composing in 1894, he applied to Pierné for work as a copyist, submitting one of his own scores as a sample of his hand. Pierné noticed that Fanelli's musical language was advanced for its day, anticipating that of Debussy by some years. His interest resulted in performances of Fanelli's symphonic poem *Thebes* (1883) and the massive *Impressions pastorales* (1890) by the Concerto Colonne under his direction. In spite of this belated success, Fanelli never returned to composition. His works feature elements, such as whole-tone harmonies, commonly associated with Debussy. Fond of wind band timbres, he included sarrusophones and saxhorns in some of his orchestral scores. Musical examples from his works were reproduced by Lenormand in his *Etude sur l'Harmonie Moderne* (Paris, 1913).

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Orch: St Preux à Clarens, 1881; Tableaux symphoniques, 1882–6; Thebes, sym. poem, 1883; Mascarade, 1889; Suite Rabelaisienne 1889; Au palais de l'escorial, 1890; Carnaval, 1890; Impressions pastorales, 1890; Marche héroique, 1891

Other works: Souvenirs de jeunesse, pf, 1872–8; Souvenirs poétiques, 1872–8; Une nuit chez Sophor, fl, cl, str, pf, 1891; Humoresque, cl, pf, 1892–4; Qnt 'L'aneu', double qnt, 1894; 32 songs, 1880–92

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WILLIAM H. ROSAR

Fanfani, Giuseppe Maria (*b* ?Florence, before 1723; *d* ?Florence, after 1757). Italian violinist and composer. Fanfani dedicated a set of sonatas to Prince Giovanni Gastone de' Medici some time between 1713 and 1723 (see M. Cole: 'A Sonata Offering for the Prince of Tuscany', *CMc*, xvi, 1973, pp.71–8). In 1726 J.J. Quantz heard him perform in Florence with members of the grand-ducal chapel. Fanfani officially succeeded Martino Bitti as principal court violinist there in 1743. His 12 surviving violin sonatas (*I-Fn*) are of inferior quality.

JOHN WALTER HILL

Fanfare (Fr. *fanfare*; Ger. *Fanfare*; It. *fanfara*). (1) A flourish of trumpets or other brass instruments, often with percussion, for ceremonial purposes. Fanfares are distinct from military signals in usage and character. In addition to its musical meaning, 'fanfare' has always had a figurative meaning. The root, *fanfa* ('vaunting'), goes back to late 15th-century Spanish. Although etymologists believe the word to be onomatopoeic, it may in fact be derived from the Arabic *anfár* ('trumpets'). The word 'fanfare' occurs for the first time in French in 1546 and in English in 1605, in both instances figuratively; it was first used to signify a trumpet flourish by Walther, although it may have been used earlier to mean a hunting signal: See (3) below.

Walther, Altenburg and an anonymous 18th-century author belonging to the Prüfende Gesellschaft in Halle all agreed that a fanfare was 'usable on all days of celebration

and state occasions' and consisted of 'a mixture of arpeggios and runs' improvised by trumpeters and kettledrummers (J.E. Altenburg, 91); a 'flourish' in the British Army during the same period was 'without any set rule'. Heyde has shown that this type of unreflective improvisation, the purpose of which was to glorify a sovereign, goes back to trumpeters' *classicum*-playing during the Middle Ages. The effect of a medieval *classicum* (a field or battle signal) or an 18th-century fanfare was due to sheer noise rather than musical merit. About 100 trumpeters and fifers produced 'such a din' at the wedding of George the Rich in 1475 'that one could hardly hear one's own words'. Walther said that a fanfare 'indeed makes enough noise and strutting, but otherwise hardly smacks of art'. And in 18th-century French music 'fanfare' denotes a short, bustling movement with many repeated notes. This genre may have been influenced by the hunting signal.

It was during the 19th century that the term came to mean a brief composition consisting of a ceremonial flourish for brass (and percussion). The flourish composed by Beethoven for a single trumpet to announce the arrival of the Governor during the last act of *Fidelio* (first produced in 1805), and incorporated in the *Leonore* overtures nos.2 and 3 (1805–6), would probably have been called a signal rather than a fanfare. As well as coronation fanfares by eminent British composers, notable examples have been written in the 20th century by Dukas (*La péri*, 1911), Jolivet (*Fanfare pour Britannicus*, 1946), Copland (*Fanfare for the Common Man*, 1942), Stravinsky (*Fanfare for a New Theatre*, 1964, a brief serial composition for two trumpets), Petrassi (an extended composition for three trumpets, 1944, rev. 1976) and Ginastera (four trumpets, 1980). Britten's *Fanfare for St Edmundsbury* (1959) for three trumpets is a polytonal work in which each trumpet is assigned the notes of a single harmonic series, on F, C and D respectively. A number of fanfares by composers such as Falla, Satie, Bliss and Milhaud were printed in *Fanfare*, a fortnightly paper on contemporary music and the arts published from October 1921 to January 1922 under the editorship of Leigh Henry.

(2) Any short prominent passage for the brass in an orchestral work.

(3) A signal given in the hunt, either on 'starting' a stag or after the kill when the hounds are given their share of the animal (this is an exclusively French usage).

(4) In 19th-century France and Italy, a military or civilian band consisting mainly or entirely of brass instruments.

(5) In German colloquial speech, a misnomer for *Fanfarentrompete*, a modern natural trumpet usually built in E♭.

See also Military calls and Signal (i).

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EDWARD H. TARR

Fano, (Aronne) Guido Alberto (*b* Padua, 18 May 1875; *d* Tauriano di Spilimbergo, Friuli, 14 Aug 1961). Italian composer, pianist, conductor and teacher. He studied in Padua with Vittorio Orefice and Cesare Pollini (piano), who sent him in 1894 to Martucci at the Bologna Liceo Musicale. There he took a composition diploma (1897) and a law degree at the university (1901). Subsequently he studied in Germany, meeting Busoni, who advised and encouraged him. In 1900 he was appointed piano professor at the Bologna Liceo, and he then directed the conservatories of Parma (1905–12), Naples (1912–16) and Palermo (1916–22), ending his career as a piano teacher at the Milan Conservatory (1922–38, 1945–7). He worked intensively in each of these cities as a pianist, conductor, writer, promoter and instructor of young musicians. As a composer he followed the example of Martucci, both in his classical instrumental style and in his basically italianate melody, though he differed from his teacher in his great love for operatic music.

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Orch: La tentazione di Gesù, sym. poem, 1909, rev. as Dal tramonto all'alba – Gesù di Nazareth, 1909; Ov., 1912; Andante e allegro con fuoco, pf, orch (1936); Impressioni sinfoniche da Napoleone, 1949; Preludio sinfonico

Chbr: Sonata, d, op.7, vc, pf, 1898; Andante appassionato, vn, pf (1908); Pf Qnt, C, with tpt ad lib, *c*1917; Str Qt, a

Pf: Sonatina, op.5 (1906); 4 fantasie, op.6 (1906); Sonata, E (1920); Imago, Solitudo (1933); Rimembranze (1950)

Vocal: songs with pf/orch; sacred choral music

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FABIO FANO/ROBERTA COSTA

Fano, Michel (*b* Paris, 9 Dec 1929). French composer. At the Paris Conservatoire his principal teachers were Boulanger (accompaniment, 1948–50) and Messiaen (analysis, 1950–53). His acquaintance with Boulez from 1950 led him to a fundamental rethinking of music and composition, and the few instrumental works that he has not withdrawn date from this period. The Sonata for two pianos represents one of the earliest attempts at a comprehensive serialization of durations and dynamics

(R. Toop: 'Messiaen/Goeyvaerts, Fano/Stockhausen, Boulez', *PNM*, xiii/1, 1974–5, 141–69). It was first performed at the 1952 Donaueschingen Festival by the Schmidt-Neuhaus duo, then at Boulez's Domaine Musical concerts. Also in 1952 the Etude for 15 instruments was composed for Darmstadt. Deeply impressed by *Wozzeck*, which drew his attention to the relationship between sight and sound, in 1954 he abandoned 'pure' composition to become an apprentice of the American film director Noel Burch. Since that time almost all of Fano's work, whether as director, producer, composer or sound editor, has been for the cinema.

His first film was *Chutes de pierre* (1958), which he directed and for which Hodeir provided the score. The following years saw a fruitful collaboration with Robbe-Grillet (most notably in *Trans-Europ express*) and a highly original documentary film about animals, *Le territoire des autres*, in which Fano's *musique concrète* soundtrack plays an important structural role. He rejects the customary conception of film music, regarding all of the sound elements in the film – speech, noises and music – as materials for composition and as interacting events. In the case of *Le territoire des autres*, the sound and visual parts of the film were prepared alongside each other; sophisticated editing techniques made possible a close integration of natural and artificial sounds, and a precise definition of relationships between images and soundtrack.

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DOMINIQUE JAMEUX

Fanshawe, David (Arthur) (*b* Paignton, 19 April 1942). English composer and ethnomusicologist. On leaving school he worked in documentary films as an apprentice editor but in 1965 took up a scholarship at the RCM, where his teachers included John Lambert. His passion for world traditional music influenced his early composition *Salaams*, first performed at the Queen Elizabeth Hall in 1970, for which he drew on music from Bahrain. He scored a major international success with *African Sanctus*, which was inspired by expeditions to Egypt, Sudan, Uganda and Kenya (1969–72), and became the subject of a 1975 BBC TV documentary. The score combines field recordings of traditional music with a Western mass setting, including sections in a pop idiom, and the original recording achieved a gold disc; the work, which has been choreographed, was extended in 1993 by the addition of a concluding *Dona nobis pacem*. His writings include *African Sanctus: a Story of Travel and Music* (London, 1975).

Between 1978 and 1989 Fanshawe travelled extensively in the Pacific islands, collecting material for his compositional project *Pacific Odyssey*. He owns a collection of several thousand tape recordings of traditional musics, principally from Africa and the Pacific, which form part of a multi-media archive (The Fanshawe Collections), and he has produced several commercial recordings from the material it contains.

WORKS
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Requiem for the Children of Aberfan, orch, 1968; Salaams, vv, pf, perc, 1970; African Sanctus, S, vv, ens, tape, 1972; Pacific Odyssey, 1978–; The Awakening, intermezzo, vc/va, pf, 1992; Dona nobis pacem: a Hymn for World Peace, S, vv, ens, tape, 1993; Celtic Lullaby, vv, 1998; Millennium Fanfare and Millennium March, orch/band, 1999

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Incid music for TV: Softly Softly; Three Men in a Boat; When the Boat Comes In

Principal publisher: Warner/Chappell

MERVYN COOKE

Fantasia (It., Sp., Ger., Eng.; Eng., Fr., Ger. *Fantasie*; Fr., Ger. *Phantasie*; Fr. *fantaisie*, *fantasye*, *phantaisie*; Eng., Ger. *Phantasia*; Ger. *Fantasey*; Eng. fancie, fancy, fansye, fantasy, fantazia, fantazie, fantazy, phansie, phantasy, phantazia). A term adopted in the Renaissance for an instrumental composition whose form and invention spring 'solely from the fantasy and skill of the author who created it' (Luis de Milán, 1535–6). From the 16th century to the 19th the fantasia tended to retain this subjective licence, and its formal and stylistic characteristics may consequently vary widely from free, improvisatory types to strictly contrapuntal and more or less standard sectional forms.

1. To 1700: (i) Terminology (ii) Italy (iii) Spain (iv) France (v) Netherlands (vi) Germany (vii) Poland (viii) Great Britain. 2. 18th century. 3. 19th and 20th centuries.

1. To 1700.

(i) Terminology. In the general senses of 'imagination', 'product of the imagination', 'caprice', derivatives of the Greek 'phantasia' were current in the principal European languages by the late Middle Ages. The term was used as a title in German keyboard manuscripts before 1520, and in printed tablatures originating as far apart as Valencia, Milan, Nuremberg and perhaps Lyons by 1536. Its earliest appearances in a musical context focus on the imaginative musical 'idea', however, rather than on a particular compositional genre. A three-part, imitative, textless composition by Josquin is headed 'Ile fantazies de Joskin' (*I-Rc* 2856, *c*1480–85; ed. in New Josquin Edition, 27.15), but it is doubtful whether this title had generic significance; more probably it was intended to emphasize the 'freely invented' (rather than borrowed) nature of the motivic material. Similarly a letter written by the Ferrarese agent Gian to Ercole d'Este on 2 September 1502 refers to Isaac's four-part instrumental piece *La mi la sol la sol la mi* (ed. in DTÖ, xxviii, Jg.xiv/1, 1907/*R*) as 'uno moteto sopra una fantasia': here it is clearly the eight-note *soggetto ostinato* that is signified by the term 'fantasia'.

When Hermann Finck (1556) referred to 'the requirements of Master *Mensura*, Master *Taktus*, Master *Tonus* and especially Master *Bona fantasia*', he meant to stress the importance of musical imagination. The sense of 'the play of imaginative invention' underlies the word's use as a title in the 16th century, notably by lute or vihuela *improvvisatori* such as Francesco Canova da Milano and

Luis de Milán. Elsewhere it may signify actual improvisation on an instrument, as when Bermudo and Santa María wrote of the art of 'tañer fantesia'.

From the outset, the term was used interchangeably with other generic names like *recercar* and *Preambel*. With Francesco da Milano there is little or no distinction between 'fantasia' and 'recercar'; the same piece often bears different labels in different sources, and both words may even be found in combination (as when Pontus de Tyard describes Francesco sitting down with his lute 'à rechercher une fantaisie'). But 'fantasia' seems to have been the more colloquial name: Bottrigari (1594) spoke of a ricercare from Padovano's *Primo libro* as 'a certain "fantasia" (as the instrumentalists say) of his'. Classification of the fantasia as a kind of prelude occurred especially in Germany and the Netherlands, from the *Preambeln* of Neusidler and Gerle to Praetorius (who described it under a heading, 'Of Preludes in their own right'). The word was equated at different times with *tentos* (Milán), *voluntary* (Byrd sources, Mace), *automaton*, which means much the same (Phalèse), *capriccio* (Lindner, Praetorius, Froberger sources), *canzon* (Terzi, Banchieri), or *fuga* (Banchieri, Hagius, Scheidt, Froberger sources). In Spain, the technical benefit of fantasias for 'exercising the hands' was frequently emphasized.

An essential of the fantasia is its freedom from words. The musician was free 'to employ whatever inspiration comes to him, without expressing the passion of any text' (*MersenneHU*, 1636–7); where voices were used, as by the vihuelists Diego Pisador and Esteban Daza or in ensemble fantasias 'for singing and playing', it was to sol-fa. Point-of-imitation technique (a development of vocal polyphony) appeared early, however, and not only in ensemble fantasies: the illusion of the solo lutenist spinning a web of imitative counterpoint had already been created by Marco Dall'Aquila, Francesco da Milano (who fused imitation with virtuoso instrumental style; ex.1), Luys

Ex.1 Francesco da Milano (Brown 1547₂, no. 5)



de Narváez (whose fantasias approach the style of motet transcriptions) and, most completely, by Valentin Bakfark. Tomás de Santa María (1565) stressed the importance of counterpoint in 'fantasia-playing'; Zarlino (3/1573, iii, chap. 26), writing of point-of-imitation technique, remarked: 'Such a manner of composing is demanded by the practitioners in composing from fantasy' ('comporre di fantasia'). By the late 16th century in Italy the fantasia (along with the ricercare) had become a touchstone of contrapuntal skill; free from words, a series of fugal sections might be given unity by recurrence of a subject, or an entire movement be fashioned from a single subject or theme-complex; themes were modified by inversion, augmentation and rhythmic transformation. A similarly exhaustive approach to the treatment of subjects was adopted by Sweelinck and other northern European organists.

In England, emphasis was rather on diversity of material. According to Morley (1597, p.162) monothematic fantasias were seldom essayed except 'to see what may be done upon a point' or 'to shew the diversitie of sundrie mens vaines upon one subject'. He insisted, however, on unity of mode, which was often made explicit in continental sources by designations such as 'Fantasia del primer tono'. His description of the 'fantasie' (ibid., p.181), borrowed by Praetorius (*PraetoriusSM*) and echoed by Simpson (*A Compendium of Practical Musick*, 1667), characterizes this 'chiefest kind of musicke which is made without a dittie' as

> when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it as shall seeme best in his own conceit. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure .... Other thinges you may use at your pleasure, as bindings with discordes, quicke motions, slow motions, proportions, and what you list. Likewise, this kind of musick is with them who practise instruments of parts in greatest use, but for voices it is but sildome used.

A widespread type of the 16th and early 17th centuries is the 'parody' fantasia. This took as its starting-point material from a polyphonic model (motet, mass, chanson, madrigal or even another fantasia), often appearing in the source with an intabulation of the model itself. Early examples are those of Francesco da Milano, Enriquez de Valderrábano and G.P. Paladino; Claudius Sebastiani (1563) taught that student instrumentalists should practise decorating the end of a song or motet with 'a fantasia gathered from the said song'. The name 'fantasia' was also occasionally given to pieces treating a sacred or secular melody in cantus-firmus or paraphrase technique (Rocco Rodio, Eustache Du Caurroy, Paul Luetkeman, Mathias Reymann, Scheidt, Steigleder), but most of the 17th-century German chorale settings now classified as 'Choralfantasien' were not so called in the sources (*see* CHORALE FANTASIA.

The following discussion of the fantasia in the 16th and 17th centuries is organized by performing medium (lute, keyboard, consort) in each of the major European centres.

(ii) Italy. The term lent itself especially aptly to the imaginative, seemingly spontaneous creations of the early 16th-century lutenists. Pontus de Tyard (1555, p.114) told of a banquet at Milan

> where, among other rare pleasures got together for the satisfaction of these select people, was Francesco di Milan, a man regarded as having attained the ultimate perfection (if such be possible) in fine lute playing. The tables being cleared, he chose one, and, as if trying his

tuning, sat down at the end of it to seek out a *fantaisie*. No sooner had he excited the air with three strokes than conversation which had started up among the guests was silenced; and, having constrained them to face where he sat, he continued with such ravishing skill that little by little, making the strings languish under his fingers with his divine touch, he transported all who were listening into so blandishing a melancholy that . . . they were left deprived of every sense apart from hearing.

The first Italian publication actually to designate compositions *fantasia* (rather than *recercar*) appeared in Milan in 1536, with examples by Dall'Aquila (GMB, 94), Francesco da Milano, Alberto da Ripa (who reappeared at the French court as Albert de Rippe) and the Milanese lutenists Albutio and Borrono. Over 40 pieces by the 'divine' Francesco are termed 'fantasia' in their primary sources (HPM, iii–iv, 1970). These integrate point-of-imitation technique with often brilliant idiomatic play (inspired by the sound and feel of the lute). They include one explicit example of a parody fantasia, which appears as a companion-piece to an intabulation of its model (Richafort's *De mon triste et desplaisir*).

The fame of Francesco da Milano's fantasias is shown by imitations such as those of the Spaniard Valderrábano, and by widespread reprints and manuscripts. In the 50 years after his death, lute fantasias were published by Borrono; Francesco da Milano's pupil Fiorentino Perino; the Paduan priest Melchiore de Barberiis, whose *Contina* (1549) includes a fantasia on Verdelot's *Se mai provasti*, fantasias calling for different tunings, another which leaves upper parts to be added, another for two lutes at the octave, and four trim, non-imitative fantasias for seven-course guitar; Giulio Abondante, who on one title-page (1548) referred to *recercari di fantasia*; the Flemish-born Ioanne Matelart, who also provided five of Francesco da Milano's fantasias with second lute parts; Antonio di Becchi; Vincenzo Galilei, whose *Fronimo* (1568) includes eight fantasias, two being parodies on madrigals of Rore and Striggio; G.C. Barbetta; and Giacomo Gorzanis. Paolo Virchi's *Tabolatura* (1574) has fantasias for cittern; Besard published fantasias by Lorenzini and Fabrizio Dentice.

At the end of the century there are the lutebooks of G.A. Terzi and Simone Molinaro. Terzi's second book (1599/*R*) contains fantasias 'in modo di Canzon Francese' by himself, Francesco Guami (a transcription of an ensemble canzona), Giovanni Gabrieli, and Gabrieli's colleague Vincenzo Bellavere; a transcription of a canzona *a 4* by Florentio Maschera called *Canzon la Vilachiara, over fantasia*; and finally a 'canzona or fantasia' by Terzi for four lutes. Molinaro's first book (1599/*R*) includes 15 fantasias by Molinaro himself, 25 by his uncle G.B. Della Gostena (*maestro di cappella* at Genoa Cathedral), and one *sopra 'Susane un jour'* by Giulio Severino, which freely recomposes Lassus's chanson as a longer instrumental piece. Several of Molinaro's fantasias are on a single subject; diminution and inversion are used. The 12th, a monothematic fantasia whose subject is finally converted to triple time, is remarkable for its complete flatward orbit of the circle of fifths.

Ricercares were prominent in printed Italian keyboard music from 1523 onwards, but fantasias were comparatively rare. Two different types of fantasia are found in Neapolitan prints of 1575–6: three of the *fantasie sopra varii canti fermi* in Rodio's *Libro di ricercate* are woven around hymn or antiphon chants, a fourth around the melody *La Spagna*; the fantasia in Antonio Valente's *Intavolatura de cimbalo* (ed. C. Jacobs, 1973), on the other hand, is freely composed in two halves, expressive dissonance complementing toccata-like brilliance. A solitary, posthumously published *Fantasia allegra* (so called after the spirited treatment of its two points) represents the Venetian master of the ricercare, Andrea Gabrieli (ed. P. Pidoux, 1952, pp.3–5), although the improvising of a fantasia ('sonar di fantasia') in four-part counterpoint on a subject taken at random from the opening of a mass or motet was one of the tests for prospective organists of S Marco. Giovanni Gabrieli's *Fantasia quarti toni* might be considered as a written example of such a piece (ed. S. Dalla Libera, 1957).

Frescobaldi's first keyboard publication, his *Fantasie a quattro* (1608, coinciding with his election to S Pietro), consists of contrapuntal studies as disciplined as any ricercare (ed. P. Pidoux, 1950); indeed, the *Ricercari* of 1615 are altogether more diverse in construction. There are three *sopra un soggetto*, followed by three each on two, three and four subjects. The first three exemplify the technique of thematic variation that Frescobaldi was to develop further in his canzonas: sections are based on successive transformations of the subject, which is distorted rhythmically, inflected melodically, reshaped in triple time, fragmented, inverted. In the polythematic fantasias, the different subjects are treated not one by one, but in combination. The 11th, for example, opens with a section in which the four subjects are heard interlocked in various contrapuntal permutations; next comes a section based on new, livelier versions of the four themes; finally, each subject in turn is presented by a different voice as a cantus firmus, while all four subjects play about it. After Frescobaldi the fantasia almost disappeared from Italian keyboard music: Banchieri's *Organo suonarino* (3/1622) includes two-part fantasias for the instruction of the 'budding organist', and by Bernardo Pasquini there is part of a monothematic fantasia in the Frescobaldi tradition (CEKM, v/1, 1964), but these are rare examples.

The term 'fantasia' was not applied only to instrumental solos in the mid-16th century. When the ricercares of *Musica nova* (RISM 1540[22]) were reprinted in France, they were called 'phantaisies'; in Italy, too, they may have been familiarly referred to as 'fantasie', just as one of Padovano's *Ricercari* (1556) was called 'fantasia' by Bottrigari. Such interchangeability of terms is confirmed by other sources; for instance, Antonio Gardane's *Fantasie recercari contrapunti* (1551) has no piece actually entitled 'fantasia'. The first printed partbooks to admit the name are the *Fantasie et recerchari a tre* (1549) of Giuliano Tiburtino and Willaert. Tiburtino's pieces are labelled with the solmization syllables of their incipits, except for one (which unlike the rest is not based on a single subject) headed 'fantasia'. Like Giovanni Bassano's *Fantasie a tre* (1585) they are 'for singing and playing on instruments of any kind'.

Any study of the fantasia's development in Italy in the 1550s and 60s needs to take into account four masterly four-part examples by 'Giaches', which have been variously attributed to Giaches de Wert (MacClintock, 1966) and Jacques Brunel. One is found in a keyboard intabulation by Antonio de Cabezón (see Pinto, 1994), so the latter attribution is perhaps the more likely. All four fantasias show a tendency to build from a small number of themes, using contrapuntal devices and thematic

variation. Sometimes a subject undergoes hexachordal inversion; one fantasia is an extended treatment of a single subject. Bassano, in his 20 fantasias (composed perhaps for Count Bevilacqua's *accademia* at Verona) generally followed a clear-cut first section with new material, working sometimes with one, sometimes two points at a time; even when inversion is used, or themes recur, lightness of touch remains paramount (seven ed. in HM, xvi, 1958).

The term 'ricercari' heads the consort collections of Andrea Gabrieli, Luzzaschi, Francesco Stivori and others, but a few 'fantasias' were printed in miscellanies. Ludovico Agostini's *Il nuovo echo* (1583) has a five-part one 'in imitation of' Alessandro Striggio's *S'ogni mio ben havete* – a rare instance of a parody fantasia for ensemble; Orazio Vecchi's *Selva di varia ricreatione* (1590) includes a four-part fantasia, a tour de force of composition *sopra un soggetto*, whose crotchet subject is inverted, augmented into minims, into semibreves, into breves, syncopated into alternate minims and crotchets, converted into triple time, and again augmented; Giovanni Cavaccio's *Musica* (1597) begins and ends with *fantasie (La Bertani, La Gastolda)*. Banchieri also left ensemble fantasias, chiefly in his *Fantasie overo canzoni alla francese* (1603). In these 21 pieces *a 4* 'for organ and other musical instruments' a new clarity of structure is evident; one, styled *fantasia in echo*, has a central, chordal echo section, followed by a repeat of the triple-time opening section and a duple-time coda. Two more fantasias form an 'adjunct' to his *Moderna armonia* (1612); in one the instruments are disposed 'a due Chori'.

Fantasias for instrumental ensembles continued occasionally to appear in Italy until the middle of the 17th century. The sacred *Concerti* of Francesco Milleville (1617) end with a *fantasia alla francesca* 'for instruments of every kind' with organ continuo; in Valerio Bona's *Litanie della Madonna* (1619) there is also one. *Fantasie* were published by Gabriello Puliti (1624) for violin or cornett and continuo; by Bartolomé de Selma y Salaverde (1638) for bass instrument and continuo; and by Andrea Falconieri (1650/*R*) for two violins, bass and continuo.

(iii) Spain. Milán's *El maestro* (1536/*R*; ed. C. Jacobs, 1971), the earliest of the printed vihuela books, includes 40 fantasias, reflecting Italian influence (as do his pavans and sonnets). The more elaborate of them combine imitation, light motivic counterpoint, plain and embellished chordal writing, runs and triple-time sections; several fall into a category that Milán called *fantasias de tentos*, designed to 'try the vihuela' and consisting of *consonancias* (chordal passages, to be played broadly) intermingled with *redobles* (running passages, to be played quickly). This is courtly music, but presented with didactic intent; Milán progressed from simple to more advanced pieces, providing notes on mode and tempo, as 'a master would with a pupil'.

A similar instructional approach is found in other Spanish fantasias. One book of Narváez's *Libros del Delphin* (1538) is devoted to 'fantasias in various modes which are not so hard to play as those of the first book' (MME, iii, 1945/*R*). As might be expected from a transcriber of Josquin and Gombert, Narváez in his fantasias made wider use of imitation than Milán, and less of chordal and scalic writing. There are points of structural interest, such as recurrence of an initial subject or repetition of a concluding passage. Mudarra, too, occasionally based a fantasia on one theme, denoted in solmization syllables; his *Tres libros* (1546) include 23 fantasias for vihuela and four for guitar (MME, vii, 1949), some being described as 'easy' or 'to exercise the hands'. Particularly interesting is a burlesque fantasia for vihuela 'which imitates the harp in the style of Ludovico' (a reference to a former harpist to King Ferdinand II of Aragon). Several fantasias in the second book are preceded by a short tiento.

Valderrábano's *Silva de Sirenas* (1547) devoted one book to fantasias, beginning with those of the 'first grade' of difficulty (MME, xxii–xxiii, 1965). Valderrábano distinguished between free ('sueltas') and parody ('acomposturadas') fantasias; about half the 33 pieces belong to the latter type. They include one 'imitating in some passages' extracts from Gombert's motet *Aspice Domine*, another 'imitating from the middle onwards' the Benedictus of Mouton's Mass *Tua est potentia*. There are also fantasias modelled upon other fantasias, such as one 'imitating another by Francesco da Milano' ('contrahecha a otra de Francisco milanes').

Pisador's *Libro de música* (1552) includes, besides two fantasias 'for beginners', 24 'fantasias in all the modes upon points of imitation, of three and four parts'. A curious feature of the first 12 is the depicting in red of notes to be sung, with solmization syllables printed underneath; Pisador suggested that this use of the voice 'will be a very agreeable thing for the person who plays and sings them'. Fantasias are prominent in Fuenllana's *Orphénica lyra* (1554; ed. C. Jacobs, 1979). In one section, transcriptions from Morales's masses are each followed by a related fantasia, designed so as to 'satisfy the ear and improve the hands' of beginners unready to master the transcriptions. In another, intabulations of motets by 'famous authors' are similarly paired with fantasias, graded as 'difficult' or 'easy' and intended to be 'of benefit for exercising the hands and playing with a good air'. The final section has fantasias for five-course vihuela and four-course guitar as well as for the six-course instrument. The last vihuela book of the century, Daza's *El Parnasso* (1576; RRMR, liv, 1982), also devotes a section to fantasias, some of which contain 'passages for exercising the hands'. Like Pisador, Daza allowed for vocal participation by the player: one part is picked out 'with little dots, so that those who wish can sing it'.

The term 'tiento' (rather than *fantasia*) was preferred by such Spanish organists as Cabezón and Pedro Vila; but Venegas de Henestrosa's *Libro de cifra nueva* (1557) includes keyboard fantasias adapted from the vihuela books of Narváez, Mudarra and Valderrábano (MME, ii, 1944). In 1565 Tomás de Santa María published his treatise entitled *Arte de tañer fantasia* ('the art of fantasia playing, on keyboard, vihuela, or any instrument'); it deals with various matters relating to instrumental improvisation, including imitative counterpoint, from which 'may be drawn great fruit and profit for the fantasia'. In *Trattado de glosas* (1553) Diego Ortiz distinguished three manners of improvising on the viol with harpsichord accompaniment:

> The first is *fantasia*; the second, upon a cantus firmus; the third, upon some composition. I cannot give an example of *fantasia*, since each plays it in his own style, but I shall say what is requisite in playing it. The *fantasia* that the harpsichord plays should be well-ordered chords, and the viol should enter with elegant passages . . .. Some points of imitation may be played, one player waiting on the other in the way that polyphony is sung.

(iv) France. The lute fantasia was transplanted to France in the second quarter of the 16th century, particularly through Alberto da Ripa (Albert de Rippe), who went from Italy to the court of François I. None of his work was printed in France during his life; but between 1552 and 1558 some 20 of his *fantasies* for lute, and two for guitar, were published in Paris (CM, *Corpus des luthistes français*, 1972). Earlier, fantasias had been published at Lyons by the Venetian Bianchini (Blanchin) and the Milanese Paladino (Paladin). Paladin's *Premier livre* (1553, 2/1560) includes ten, four being parodies upon madrigals (Arcadelt) or motets (Claudin de Sermisy, Jacotin).

The first French composers to publish fantasias were Ripa's pupil Guillaume Morlaye, in tablatures for lute and guitar (1550–58; CM, *Corpus des luthistes français*, 1980); Grégoire Brayssing, whose guitar book (1553) includes six, one being headed 'des Grues'; Julien Belin (1556); and Adrian Le Roy, in lute and guitar books of 1551. Le Roy's two lute *fantasies* (CM, *Corpus des luthistes français*, 1960) are exuberant pieces, in which passages of imitative texture give way to runs and *style brisé*. Later in the century, the fantasia was cultivated by Jakub Reys (Jacques le Polonois), lutenist to the French court, and some native composers. Antoine Francisque's *Le trésor d'Orphée* (1600) has two *fantaisies*, rather like elaborate *préludes*. J.-B. Besard's *Thesaurus harmonicus* (1603), which devotes its *liber secundus* to fantasias, includes examples by the Frenchmen Edinthon (CM, *Corpus des luthistes français*, 1974) and Bocquet, as well as by masters such as Lorenzini, Bakfark, Długoraj, Dowland and Reys; but Besard's own contributions to the genre are confined to a *Lachrimae* fantasia in pavane form (evidently inspired by Dowland) and *diminutiones* upon this and a Długoraj fantasia (CM, *Corpus des luthistes français*, 1969). The *fantaisie* for lute fell out of use in 17th-century France; there is one example in Denis Gaultier's *Livre de tablature*.

According to descriptions, Brayssingar's *Tablature d'épinette* (1536) included fantasias; and *fantasies* were listed on the title-page of another *Tabulature d'espinette* published at Lyons in 1560; both works are lost. There survives a *Fantasie sus orgue ou espinette* of Costeley (*F-Pn* fr.9152); and a four-part parody fantasia on Rore's *Ancor che col partire* by Henri III's organist Nicolas de La Grotte (*A-Wn* 10110) is probably intended for keyboard. It is clear that fantasias printed in early 17th-century partbooks might also be played at the keyboard (Guillet spoke of aiding 'those learning the organ'). The *fantaisie* of the Notre-Dame organist Racquet (ed. F. Raugel, *Les maîtres français de l'orgue*, Paris, 1951), which treats its subject sectionally in the manner of Sweelinck, and the recently discovered organ fantasias of Louis Couperin (ed. G. Oldham, forthcoming) are the chief survivors of what was evidently an ecclesiastical repertory of some splendour. Of Couperin's organ pieces 26 are entitled 'fantaisie'. A few have a soloistic bass line for *trompette* or *cromorne*, but most (such as the *Fantaisie sur la Tierce du Grand Clavier avec le Tremblant lent*) are fugues; there is also a *Duretez fantaisie* (*fantasia di durezze*) dated 1650, full of searching suspended discords.

The extant repertory for ensemble is more substantial. In *Musique de joye*, Moderne's collection for singing or 'playing on spinets, violins or flutes', the phrase 'Phantaisies Instrumentales' was given to a group of *recercari* by Willaert, Julio Segni and others, drawn mainly from *Musica nova* (RISM 1540[22]; MRM, i, 1964). The name 'fantasies' is also given to Lassus's textless two-part *Cantiones* in the Paris edition of 1578. Fantasias from the late 16th and early 17th centuries include three by Claude Le Jeune (two in four parts, and one in five that parodies Josquin's *Benedicta es*); these were printed posthumously in his second book of *Meslanges* (1612). The fantasias of Du Caurroy, another member of the *chambre du roi*, also appeared posthumously in partbook format (1610, ed. P. Pidoux, 1975); of the 42 pieces, in three to six parts, just under half are based on a freely invented subject. 15 (styled 'Fantasie sur . . . ') have a cantus firmus (generally a liturgical chant, but occasionally a French psalm or popular tune), with points of imitation derived from the given melody; those on *Coeco clauditur* and *Alloquio privatur* form a pair, and there is a suite of five *fantasies* (starting in three parts and ending in five) on *Une jeune fillette*. Seven (styled 'Fantasie à l'imitation de . . . ') treat a liturgical melody in paraphrase fashion. One derives its subject matter from the rising and falling hexachord. Also in 1610 appeared a set of 24 *Fantaisies* by Charles Guillet 'in four parts, set out according to the order of the 12 modes', each based on a principal subject (MMBel, iv, 1938); despite their didactic air, Baron de Surgères is said to have listened to them enthusiastically. Mauduit is stated by Mersenne to have written fantasias, but none survives. Evidence suggests that such fantasias as these may have been performed by viols with keyboard accompaniment.

Mersenne (*MersenneHU*) quoted a short *phantasie* for 'les Cornets' and another (more properly a pavane) for 'les Violons' by Henri Le Jeune, and a four-part *Fantaisie en faveur de la quarte* of De Cousu, as well as an English example from Alfonso Ferrabosco (ii). In general the ensemble fantasias of the mid-17th century tend to shun severity and take on the melodiousness of the court air. Etienne Moulinié's fifth book of *Airs de cour* (1639) includes three four-part *fantaisies* for viols; Nicolas Métru's 36 *Fantaisies à deux parties, pour les violles* (1642) are marked by dancing counterpoint, generally ending with a reprise of the opening strain. By Louis Couperin there survive two *fantaisies a 5* for a consort of shawms ('sur le Jeu des Haubois') dating from 1654, and two more, presumably for viols, composed in 1654–5 (G. Oldham, 1960); there are also keyboard scores for two courtly *Fantaisies pour les violes* by him (in *F-Pc* Rés. Vm[7] 674–5, ed. D. Moroney, 1985). The polyphonic fantasia was largely forgotten in France by the end of the 17th century, but the name survived to describe pieces in which 'the composer does not tie himself to a fixed scheme, or a particular kind of metre' (Brossard, 1705). Examples (including a canonic *Fantaisie en echo*) occur in Marin Marais' *Pièces à 1 & 2 violes* (1686; ed. J. Hsu, 1980).

(v) Netherlands. The contribution of Phalèse's firm at Leuven and Antwerp to the publishing of lute fantasias began in 1545 and continued with a series of anthologies that, drawing on other publications, included examples by Francesco da Milano, Narváez, Valderrábano, Ripa, Brayssing, Kargel, Bakfark and others; cittern fantasias first appeared in 1568. Phalèse also published the work of the Flemish lutenist Adriaenssen, whose *Pratum musicum* (1584) and its sequel (1592) open with fantasias; in these there is generally a fugal first section, leading to

ebullient, improvisatory lute writing (MMBel, x, 1966). An idiosyncrasy of Phalèse's title-pages is the use of the Greek word *automaton* (from *automatos*, 'spontaneous'), as in the phrase 'automata, quae Fantasiae dicuntur' (*Hortus musarum*, 1552) or 'automata quae Fantasiae, vel Praeludia nuncupantur' (*Theatrum musicum*, 1571). Fantasias are found in Joachim van den Hove's *Florida* (1601), in the Thysius Lutebook (*NL-Lt* 1666) and in Nicolas Vallet's *Le secret des muses* (1615, 1616); one of Vallet's is on a chromatic subject (*La mendiante fantasye*), another uses thematic variation (CM, *Corpus des luthistes français*, 1970).

The composition of keyboard fantasias on a principal, unifying subject was nowhere pursued with such vigour and variety as in the Netherlands. Peter Philips arrived there from England in 1588; his stylistic proximity in later work to Sweelinck is shown by a fantasia (MB, lxxv, 1999, no.13) that treats its subject in diminution and augmentation. Sweelinck's own fantasias (*Opera omnia*, i/1, 1968) belong to three main types. The first is the ostinato fantasia, in which a subject is constantly reiterated against figuration of increasing brilliancy. The second (occasionally found also under the name *ricercar*) may be illustrated by his *Fantasia chromatica*. The chromatic theme is treated fugally, with first one countersubject, then another; in the next process it is augmented, surrounded by new points of imitation and then accompanied by running semiquavers (coupled with anticipations of the theme's diminished form); in the last, it is given in diminution, first with running counterpoint, then in stretto, and finally in double diminution over a pedal. In another fantasia of this type (*Opera omnia*, i/1, no.3) a subject is presented together with its inversion, and both forms are subsequently treated in augmentation and diminution. The third type is the *Fantasia auff die Manier von ein Echo*, in which lighter, more madrigalian counterpoint is succeeded by passages of echoed phrases (exploiting contrasts of octave or manual) and toccata-like display.

Among the fantasias Bull probably composed after his flight to the Netherlands in 1613 are his *Fantasia op de fuge van 'La Guamina'*, which derives wholly from its Italian point and includes a triple-metre transformation; the fantasia on *A Leona*; another *sopra Re re re sol ut mi fa sol*, whose theme is treated first as an ostinato and then (in diminution) fugally; two parodies on Palestrina's *Vestiva i colli*; and the poignant chromatic fantasia on a theme by Sweelinck, dated two months after the latter's death (MB, xiv, 1960, 2/1967). Peeter Cornet's fantasias (CEKM, xxvi, 1969) include a powerful *Fantasia del primo tuono*, in which a series of sections introducing new points of imitation is unified by the return of the initial subject in augmentation, and by a final section combining it in diminution with other points. Both Cornet and Sweelinck wrote fantasias *sopra Ut re mi fa sol la* (like Byrd and Bull, who do not seem however to have entitled such pieces 'fantasia'), in which the rising or falling hexachord is treated in ostinato or fugal fashion. From the second half of the 17th century come six fantasias in Anthoni van Noordt's *Tabulatuur-boek van psalmen en fantasyen* (1659; UVNM, xix, 1896, 3/1976), which approach in style and structure the late Baroque fugue, and the organ fantasias of Kerckhoven (MMBel, ii, 1933).

Phalèse's *Premier livre de danseries* (1571) contains two anonymous fantasias *a 4*, 'suitable for all musical instruments'. Matthias Mercker's *Fantasiae seu cantiones gallicae* (1604) are lost. *'T Uitnement kabinet* (RISM 1646[11], ed. R.A. Rasch, 1973–8) includes eight fantasias for two violins and continuo by Borlasca, and two for solo recorder by de Vois. Another Amsterdam anthology, *XX. konincklycke fantasien* (RISM 1648[7]/*R*), is devoted to 'royal fantasias' for three viols by Daman (who went to England from the Netherlands in the 1560s), Coprario, Lupo and Gibbons.

(vi) Germany. The only item in Hans Neusidler's two-volume *Lautenbuch* (1536; DTÖ, xxvii, Jg.xviii/2, 1911/*R*) belonging explicitly to the title-page's category of *Fantaseyen* is an extended, crudely improvisatory composition which, despite its title ('a very cunning *Preambel* or *Fantasey*, in which are played many two-part and three-part double runs of various kinds, syncopations, and many choice points of imitation'), makes only sparse use of imitative technique. Italian influence dominates Hans Gerle's lutebook (1552), in which fantasias of Dall'Aquila, Francesco da Milano, Ripa, Albuzio and Borrono are reprinted in German tablature, all dubbed *Preambel*. Subsequent lutebooks including fantasias are those of Benedikt de Drusina, Wolff Heckel (both 1556), Jobin (1572), Matthäus Waissel (1573, 1592), Kargel (1574, 1586), Melchior Neusidler (1574), G.C. Barbetta (1582), Adrian Denss (1594) and Reymann (1598). The parody type is represented by Neusidler's *Fantasia super 'Anchor che col partire'*; Denss included fantasias by the Duke of Brunswick's lutenist, Huet. Particularly interesting are nine fantasias on chorale melodies such as 'Nu kom der heiden Heylandt' in Reymann's *Noctes musicae*. Kargel and Lais's *Toppel Cythar* (1575) has two fantasias for cittern. Early 17th-century collections include Johannes Rude's anthology *Flores musicae* (1600), Elias Mertel's *Hortus musicalis novus* and G.L. Fuhrmann's *Testudo gallo-germanica* (both 1615).

The earliest keyboard fantasias are found in German manuscripts. A *Fantasia in ut* by Hans Kotter (a pupil of Hofhaimer), copied probably in 1513–14 (*CH-Bu* F.IX.22), prefaces imitative treatment of a point with a short three-part introduction; its function was presumably similar to that of pieces which Kotter called *praeambulum* or *prooemium*. Leonhard Kleber's tablature (*D-Bsb* Mus.ms.40026), of about 1520, contains a *Fantasy in fa* (ed. P. Schleuning, Mw, xlii-xliii, 1971, no.1) and another in *re*, using paired imitation.

More than half a century separates these keyboard fantasias from the next examples. Jacob Paix's *Orgel Tablaturbuch* (1583) has two *phantasiae*, which have been likened to Italian polythematic *recercari*; Apel called attention to an anonymous group (*PL-GDp* 300, R [Vv 123]) in toccata or *intonazione* style; by H.L. Hassler there is an imposing *Fantasia Ut re mi fa sol la* (DTB, vii, Jg.iv/2, 1903). The fantasias of Scheidt's *Tabulatura nova* (1624; *Werke*, vi/1–2, 1953) brought together a variety of techniques. That on Palestrina's *Io son ferito* takes a subject from the madrigal's opening and combines it with three other subjects (two of them chromatic) in a 'fuga quadruplici', ending with a 'concursus et coagmentatio' of all four in the manner of Frescobaldi's fantasias. Sweelinck's influence is evident in the *Fantasia super Ut re mi fa sol la* (the hexachord is laid out as an ostinato in

two-, three- and four-part texture, then freely worked in a four-part coda), and in a fantasia from the second volume that subjects its theme to augmentation and diminution, adorning it with counterpoint that includes an 'imitatio violistica'. The magisterial fantasia on 'Ich ruf zu dir' treats each phrase of the chorale melody first as a point of imitation, then as a migrant cantus firmus; a similar plan underlies J.U. Steigleder's 'Fantasia oder Fugen manier' setting of the *Vater Unser* melody in his *Tabulatur Buch* of 1627 (CEKM, xiii/1, 1968).

Other composers of keyboard fantasias include Paul Siefert, Scheidemann, Matthias Weckmann and Froberger; J.E. Kindermann's *Harmonia organica* (1645; DTB, xxxii, Jg.xxi–xxiv, 1913–24), contains a *Fuga sive Fantasia*. Froberger is represented by eight examples, six being found in his holograph of 1649 (*A-Wn* 18706); in some sources these also appear as *capriccio* or *fuga* (DTÖ, viii, Jg.iv/1 and xxi, Jg.x/2, 1897–1903). One has fugal working of a subject (with regular counter-subject) and of a syncopated derivative of it (with new counter-subject); another treats its subject first in duple, then in triple time, and finally combines augmented and diminished forms of it; in others, both subject and counter-subject, or subject and its inversion, may undergo conversion to triple time. In a variation fantasia *sopra Ut re mi fa sol la* the theme appears ascending and descending, in long and short note values, as cantus firmus and point of imitation, with and without chromatic alterations, and in duple, triple and compound times. A contrast to such fantasias 'on a subject' was provided by Pachelbel and Johann Krieger. Two of Pachelbel's fantasias are in a sonorous, non-fugal style with toccata-like embellishment (DTB, vi, Jg.iv/1, 1903); three others are in triple time, with openings suggestive of a French chaconne (DTB, ii, Jg.ii/1, 1901). Johann Krieger even wrote a triple-time fantasia in rondeau form, with eight-bar refrain, to introduce his *Sechs musicalische Partien* (1697); and there is a similar example in his *Anmuthige Clavier-Übung* of 1699 (DTB, xxx, Jg.xviii, 1917).

German fantasias for ensemble appear in several miscellaneous collections: Thomas Mancinus (1588) included a *fantasia duarum et quatuor vocum*, Friedrich Lindner (1589) a *fantasia capriccio a 4* and Heinrich Steuccius (1604) a *phantasia a 5*. Italian bicinia were termed 'Ricercari, sive Fantasiae' by Lindner (1591) and in Gumpelzhaimer's *Compendium musicae* (2/1595), a book widely used in German schools. Paul Luetkeman included ten fantasias *a 5* and two *a 6* suitable 'for all kinds of instruments' in *Newer lateinischer und deutscher Gesenge* (1597); one of these is based on the melody 'Ich ruf zu dir, Herr Jesu Christ', another on 'Innsbruck, ich muss dich lassen'. Though dances and canzonas were the chief ensemble forms of the early 17th century, Wolfgang Getzmann (apparently emulating Guillet) published 24 four-part *Phantasiae sive cantiones mutae ad XII modos figurales* in 1613, and Johannes Schultz and Johann Staden included fantasias in their collections of 1622 and 1625.

(vii) Poland. An outstanding master of the polyphonic lute fantasia was the Hungarian Bakfark, who from 1549 to 1566 was lutenist to the Kraków court. Of his ten pieces in this genre only one is based on a vocal model, Clemens's chanson *Rossignolet*. The remaining nine, however, are notable for the way in which Bakfark combines sustained polyphonic thought with subtle understanding of lute technique and tone-colour (*Opera omnia*, i-iii, 1976–81; DTÖ, xxxvii, Jg.xviii/2, 1911/*R*). Both the fantasias *a 4* in his *Tomus primus* (1565), for example, end with impressive sections of imitative counterpoint in four real parts. Later in the century the Venetian Diomedes Cato also worked at Kraków (WDMP, xxiv, 1953, 2/1970); fantasias by him, Długoraj (WDMP, xxiii, 1953, 2/1964; GMB, 150) and Jakub Reys (WDMP, xxii, 1951) became well known through the anthologies of Besard, Fuhrmann and Robert Dowland. Composers of keyboard fantasias included Piotr Šelechowski in the mid-17th century (CEKM, x, 1965–7). The ensemble fantasia in Poland is represented by three examples in Mikołaj Zieleński's sacred *Communiones totius anni* (1611).

(viii) Great Britain. Philip van Wilder, the Franco-Flemish lutenist who enetered Henry VIII's service in the 1520s and died in London in 1553, has been identified as the likely composer of one 'Fantasie' for lute found in late 16th-century English sources (ed. in J.M. Ward: *Music for Elizabethan Lutes*, 1992, ii). The earliest such piece by an English composer is Newman's, which survives both as a keyboard 'fansye' in the Mulliner Book and as a lute piece (MB, i, 1951, 2/1954), and appears in part to be a parody of M.A. Cavazzoni's *Salve Virgo*. Occurrence in Elizabethan lutebooks of fantasias by Francesco da Milano (Ward counted 14) is confirmation of Italian influence; this was experienced at first hand between 1562 and 1578 through Alfonso Ferrabosco (i), whose interest in the genre seems to have done much to establish it in England. Though probably not himself a lutenist of the first rank, Ferrabosco composed fantasias for both lute and bandora (CMM, xcvi/9, 1988). A fresh infusion of French influence came from English editions of Adrian Le Roy's instruction books for the lute (1568 and 1574), which include an improvisatory prelude entitled *Petite fantasie dessus l'accord du Leut* ('A little fantesie for the tunyng of the Lute').

The first native Elizabethan lutenists for whom the fantasia was an important medium of expression were Antony Holborne and John Dowland. By Holborne there are four fantasies for cittern, of which the two in his *Cittharn Schoole* (1597) can also be played by three melody instruments; two for bandora, one of which (in the manner of some fantasias by Ferrabosco and Byrd) breaks into a triple-time dance, followed by a coda; and three for lute (HPM, i and v, 1967–73). The larger works have a series of points, with idiomatic embellishment. The supreme English master of the lute fantasia was John Dowland (ed. Poulton and Lam, 1974). One 'fantasie', published in Robert Dowland's *Varietie of Lute-Lessons* of 1610 (with others by Diomedes Cato, Reys, Huet, Lorenzini and Ferrabosco), exists also in an early version, which Besard included in his *Thesaurus*; it opens fugally, and ends with a paean of repeated notes in compound time. The melancholy *Forlorne Hope Fancye* is based wholly on a descending chromatic point, which in the final bars is set in diminution against running counterpoint, not unlike Sweelinck's and Bull's chromatic fantasias; this was one of two Dowland fantasias published in Mertel's *Hortus musicalis novus* (1615), though it must date from about the turn of the century. Only one lute fantasia each by Robert Johnson and Daniel Bacheler survives; Robinson's *The Schoole of Musicke* (1603) includes a 'Fantasie for two Lutes'. The tradition of

writing music of this kind for lute was kept alive in Caroline England by a few composers including Cuthbert Hely and John Wilson, whose series of fantasias or preludes for double-headed 12-course lute (*GB-Ob* Mus.b.1) covers all the major and minor keys.

Distinctively English are the fantasias in tablature for three lyra viols (mainly using the sonorous 'eights' tuning) by Alfonso Ferrabosco (ii) (MB, ix, 1955, 2/1962, no.129), Coprario (RRMBE, xli, 1982) and Coprario's pupil William Lawes (MB, xxi, 1963, 2/1971, no.7). Ferrabosco's 'Fancie', published in his *Lessons* (1609), is a transcription of one of his fantasias for four viols (MB, lxii, 1992, no.15); Coprario's and Lawes's pieces are more idiomatically conceived.

Apart from an arrangement of a viol piece, Ferrabosco the elder is credited with one apparently original fantasia for keyboard (CMM, xcvi/9, 1988, no.30; MB, lxvi, 1995, no.31). But it was Byrd, above all, who elevated the fantasia to its eminent place in the keyboard music of Elizabethan England. His exuberant approach is already fully displayed in the fantasia (MB, xxvii, 1969, 2/1976, no.13), probably an early composition, which, in the Fitzwilliam Virginal Book, is prefaced with a short praeludium; in it, fugal treatment of a series of points is succeeded by writing of a more playful character, enlivened by passages of cross-rhythm, proportional changes and fast runs. Another 'fancie' (MB, xxvii, no.25), of about 1590, passes from its imitative opening section to an alman-like passage; then comes more imitation, figurative display and (to close) a passage based on phrase-repetition, involving sequence and imitation, which is repeated in a varied form. Of Byrd's fantasias, only two maintain point-of-imitation style throughout, and one of these is a transcription of a consort work. Two fine examples in the Fitzwilliam Virginal Book (MB, xxviii, 1971, 2/1976, nos.62–3) include a section in *coranto* style immediately before the short, decorated coda.

The virginalist's love of variation shows itself in the elaborated repeat of the imitative opening of a Philips fantasia composed in 1582 (MB, lxxv, no.11); Morley's fantasia (EKM, xii–xiii, 1959, pp.12–16) also takes on variation aspects in its last section. Two examples by John Mundy are interesting (Fitzwilliam Virginal Book, nos.2–3), the one unusually agile, the other programmatic (depicting 'faire wether', 'lightning', 'thunder'). Giles Farnaby's fantasias (MB, xxiv, 1965), while comparatively artless, are not without striking or humorous touches. Among Bull's fantasias written before his flight to the Netherlands is a mainly two-part one which includes a brilliant ostinato section in triple time followed by a flamboyant closing section (MB, xiv, 1960, 2/1967, no.10). From Scotland there is an engaging *Fantassie* by William Kinloch (ed. K.J. Elliott, *Early Scottish Keyboard Music*, 1958, 2/1967).

The outstanding master of the keyboard fantasia during the Jacobean period was Orlando Gibbons. His works are in general distinguished by expressive, powerfully sustained counterpoint, in which dance sections and proportional changes are avoided and virtuosity is restrained. A *Fancy in Gamut flatt*, which at one point 'leaves the key' strikingly, represents a seamless progress from its dolorous initial subject to the later, more cheerful subjects (MB, xx, 1962, no.9). One *Fantazia of foure parts* was printed for virginals in *Parthenia* (MB, xx, no.12); another fancy is designated 'for a double Orgaine' (MB, xx, no.7). The last composer of the genre was Tomkins, who continued to compose examples when in his 70s. Three bear dates between 1646 and 1648 (MB, v, 1955, 2/1964, nos.22–3 and 25); the second of these is monothematic, the others each have a series of three points. Of special fascination is the fancy 'for two to play' (MB, v, no.32).

Antecedents of the English consort fantasia may be found in the textless 'songes' of William Cornysh and Robert Fayrfax and (later) of Tye and Tallis. The In Nomine should not be regarded as a species of fantasia, though the two genres came to be cultivated in close relationship, and Purcell loosely classified his In Nomines in *GB-Lbl* Add.30930 as 'Fantazias'. Especially interesting are the fantasia-like compositions not based on a cantus firmus that make extensive use of imitation, such as the five-part and six-part 'songes' of Parsons and Robert White (MB, xliv, 1979, nos.34–5, 37, 70). It is difficult to tell how much the emergence of the ensemble fantasia owed to Italian influence, but the presence in English sources of a four-part 'Fantazy' by Renaldo Paradiso, who was a member of Elizabeth I's flute consort from 1568 until his death in 1570, suggests that it might have been a tangible factor. This piece survives only in versions for lute or keyboard, but is presumed to have been originally for consort (MB, xlv, 1988, no.130; see also MB, lv, 1989, no.59).

An important manuscript of 'In nomines and other solfainge songes for voyces or Instrumentes' of about 1578 (*GB-Lbl* Add.31390) contains only one 'phancy', a five-part work by Edward Blancks. But one can also deduce, from imperfect sources, the significant contributions made in the early Elizabethan period by such men as Robert White, with his six fantasias *a 4* (MB, xliv, nos.6–11), and Alfonso Ferrabosco (i), with one (MB, xlv, no.27). Again Byrd stands out as a central figure. It was above all his masterly and varied essays in the genre, ranging from three parts to six, that established it as the 'chiefest kind' of chamber music in England (*Byrd Edition*, xvii, 1971). One of these is a five-part fantasy in which two of the parts are in canon throughout. The series is crowned by two big six-part works in whose highly individual structures such diverse elements as romanesca bass and galliard measure, imitative counterpoint and antiphonal homophony combine; these seem to have originated by the early 1590s and later been revised, one being published (together with a fantasia *a 4*) in *Psalmes, Songs and Sonnets* (1611). On a slighter scale, Morley published nine little fantasies in his *Canzonets to Two Voyces* (1595), imitations of pedagogic bicinia bearing Italian titles such as *La rondinella*.

During the Jacobean and early Caroline periods viol playing was widely cultivated at court, in cathedral closes and university colleges, and in the homes of many gentlemen and noblemen. Among the composers who responded to the resulting huge demand for fantasias for three, four, five or six viols were Coprario, Dering, Michael East, Alfonso Ferrabosco the younger, Thomas Ford, Gibbons, Thomas Lupo, Peerson, Thomas Tomkins, John Ward and William White, and, from the next generation, Charles Coleman, William Cranford, John Hingeston, Simon Ives, John Jenkins, William Lawes, Richard Mico and John Okeover. Few of their fantasias were printed, but collections of manuscript partbooks

were built up in many houses. Something of the pleasure taken in playing such music is conveyed in a letter of 1658 from Lord North to Henry Loosemore, in which he writes of a four-part fantasia by Ward (probably MB, ix, no.25) 'that stirs our bloud, and raises our spirits, with liveliness and activity, to satisfie both quickness of heart and hand'.

Fantasia style was profoundly influenced at the turn of the century by the enthusiasm for Italian madrigals. Nearly every one of Coprario's five- and six-part works (CMM, xcii, 1981; ed. R. Charteris, 1982) bears an Italian title, such as *In te mio novo sole*, that sounds like the beginning of a madrigal text. Although all but three are otherwise textless, they probably originated as Italian madrigals by Coprario; it was as songs without words for viols, however, that they became famous. Several five-part fantasias by Ward (MB, lxvii, 1995) and Lupo similarly carry Italian titles. Such pieces are perhaps best described as 'instrumental madrigals'. Playing madrigals on viols was not unusual in England: one set of partbooks in William Lawes's hand (*GB-Lbl* Add.40657–61) contains examples by Marenzio – even including the astonishing *Solo e pensoso* – and Monteverdi, stripped of their words, alongside fantasias by Coprario, Lupo, Ward, Alfonso Ferrabosco the younger, William White and Ives. There was also a trend towards more idiomatic string writing, however. This was partly brought about by the introduction of elements from the improvisatory tradition of 'division' playing, as can be seen in some of Lupo's six-part fantasias which contain exuberant display by the two bass viols (ed. R. Charteris, 1993, nos.9–10).

An account of the structural principles followed in consort fantasias is given by Simpson (*A Compendium of Practical Musick*, 1667, pp.141–2), who wrote:

> Of Musick design'd for Instruments . . . the chief and most excellent, for Art and Contrivance, are Fancies, of 6, 5, 4, and 3 parts, intended commonly for Viols. In this sort of Musick the Composer (being not limitted to words) doth imploy all his Art and Invention solely about the bringing in and carrying on of . . . Fuges, according to the Order and Method formerly shewed. When he has tryed all the several wayes which he thinks fit to be used therein; he takes some other point, and does the like with it: or else, for variety, introduces some *Chromatick* Notes, with Bindings and Intermixtures of Discords; or, falls into some lighter Humour like a Madrigal, or what else his own fancy shall lead him to: but still concluding with something which hath Art and excellency in it.

A four-part fantasia by Coprario (MB, ix, no.20; ed. R. Charteris, 1991, pp.105–11) may serve as a typical example: a spacious imitative opening section, leading into a second section on a livelier point, a short grave episode, the entry of another new point, and a concluding 'double fuge'. Triple-time interludes quite often occur in fantasias in a lighter vein, especially trios, but without any attempt to relate sections by thematic transformation. Gibbons, in his fantasias with a 'double basse' viol (MB, xlviii, 1982, nos.16–19 and 24–5), followed Byrd in introducing passages suggestive of dance or popular song.

A more architectonic approach to tonal and thematic organization was favoured by Ferrabosco (ii). Sometimes he gave unity to a fantasia by concentrating on a single point or bringing back an initial subject to crown a design, and he made notable use of dimunition and augmentation as structural devices. Such procedures suggest he had studied Italian instrumental music. In matters of tonal planning Ferrabosco was progressive, placing keys such as C minor and C major, or F major and F minor, in bold antithesis (MB, ix, no.78; MB, lxii, no.1), or moving far away from a key by gradually introducing more remote hexachords (MB, lxii, no.11). His tour de force in this respect is a composition consisting of a *prima pars* (*Ut re mi fa sol la*) and a *secunda pars* (*La sol fa mi re ut*) built on a cantus-firmus scheme of transposed hexachords that necessitates very rapid harmonic shifts and no less than seven enharmonic modulations (ed. D. Pinto, 1992; see also field in Ashbee and Holman, 1996). Two versions exist: Ferrabosco almost certainly composed the piece for four viols and then expanded it for five. (This view conflicts with the thesis set out by Lowinsky, 1968, that the five-part version is by Alfonso Dalla Viola and originated in mid-16th-century Ferrara, but there is compelling evidence for Ferrabosco's authorship of both versions and a date early in the 17th century.) Enharmonic modulation may also be found at about the same time in Ward's textless five-part *Dolce languir* (MB, lxvii, no.1), in one of Tomkin's fantasias *a 3* which incorporates a *canon per tonos* (MB, lix, 1991, no.12) and in Bull's *Ut re mi fa sol la* for keyboard (MB, xiv, no.17).

The outstanding masters of the viol fantasia in Caroline England were Jenkins and William Lawes. Relaxed breadth, lyrical warmth and a sense of natural growth are prevailing qualities in Jenkins's four-, five- and six-part fantasias. Roger North wrote that Jenkins had 'an unaccountable felicity in his fuges, which he did not wear to the stumps, but timely went off into more variety'. The fantasias are a culmination and synthesis of much that went before, but Ferrabosco seems to have had an especial influence on Jenkins's understanding of harmonic space, formal planning and the value of contrapuntal devices. In his examples of 'a whole fancy of one point', and also sometimes in fantasias of two large sections, Jenkins employed augmentation, diminution and inversion more tellingly than any English composer before Purcell. He also showed a fine feeling for key relationships, and three fantasias *a 4* modulate round the circle of fifths. Dating the pieces is difficult, but the majority were probably written between 1615 and 1635 (Ashbee, 1992). Lawes's fantasias 'for the Violls' (ed. D. Pinto, 1979; some also in MB, xxi), which match those of Jenkins in breadth and grandeur of conception, may be seen as an imaginative obverse to his 'clever stile and air'. They are characterized by bold, ardent gestures, adventurous textures and a fondness for rugged subjects and strong-willed lines. Concertato opposition of small groups to one another or to the full consort occurs in most of the six-part works. The part-writing is less classically polyphonic than Jenkins's: textures are filled out by ebullient figurative elaboration which at times results in clashes between the viols and the organ score. One of Lawes's last fantasias, a passionate six-part piece in C minor, written in about 1640, takes as its starting-point a contorted subject extracted from his setting of Psalm vi, *I am weary of my groaning* (*Consort Sets*, 1979, pp.132–7; MB, xxi, no.4a; see Pinto, 1995). This was music for a courtly circle around which the events that led to the English Civil War were unfolding.

Lawes was among the last composers to write for a six-part consort of two treble, two tenor and two bass viols. Even among composers expert in five- and six-part writing there had been a growing trend towards fantasias and fantasia-suites for smaller ensembles that dispensed with the tenor viol. There are fantasias for two trebles and two basses by Lupo (ed. R. Charteris and J.M. Jennings, 1983,

nos.4, 9, 10), Jenkins (MB, xxvi, nos.15, 26), Lawes, Christopher Gibbons and Locke (MB, xxxii, 1972, pp.100–03), and for one treble and two basses by Tomkins (MB, lix, nos.14–15), Mico (MB, lxv, 1994, nos.5–10) and Jenkins. Several of Lupo's three-part fantasias (ed. R. Charteris, 1987, nos.17–25) and Orlando Gibbons's *Fantazies of III parts* (*c*1621–2; MB, xlviii, nos.11–15) are for two trebles and bass. This scoring was taken up by Tomkins (MB, lix, nos.3–8), Jenkins (MB, lxx, 1997, nos.29–49) and others, and it seems reasonable to suppose that in such pieces violins increasingly replaced treble viols. Sometimes a chamber organ played an integral part, as in the fantasia-suites and bass viol duos of Coprario and the double bass fantasias of Gibbons. The custom of doubling the consort of viols with an organ, 'Evenly, Softly, and Sweetly Acchording to All' (Mace, 1676/*R*), seems to have grown up early in the century; organ reductions are found for many Jacobean and Caroline fantasias for four to six parts, including autograph parts by Lawes and Hingeston.

Coprario's fantasia-suites for violins, bass viol and organ are one example of how instrumentation may affect fantasia structure and style (*see* FANTASIA-SUITE); his fantasias for two bass viols and organ, which are as much airs as fantasias, are another (MB, ix, nos.100–01; RRMBE, xli, 1982). Jenkins's fantasias for two trebles and bass exhibit lively, violinistic points and corant-like *triplas*; those for one treble and two basses exploit the range and agility of the 'division' viol, whose virtuoso capabilities are tested to the utmost in his fantasia-suites for the same instruments and in Christopher Simpson's *Monthes* and *Seasons*. In *The Division-Viol* (2/1667), Simpson described such fancies as 'beginning commonly with some *Fuge*, and then falling into Points of *Division*; answering one another; sometimes two against one, and sometimes all engaged at once in a contest of *Division*: But (after all) ending commonly in grave and harmonious Musick'. Simpson's naming of fantasias after the months of the year may be compared with Michael East's use of emblematic Latin mottoes, or the names of the nine Muses, for his printed fantasias of 1610 (EM, xxxiA, 1962) and 1638.

Thomas Mace spoke of '*Fancies* of 3, 4, 5, and 6 *Parts* to the *Organ*' being 'Interpos'd (now and then) with some *Pavins, Allmaines, Solemn, and Sweet Delightful Ayres*'; this practice is borne out by Caroline sources. Lawes grouped together viol fantasias, In Nomines and airs in the same key, showing that he expected players to perform them as 'setts' or suites, although there is not the sort of fixed, recurring pattern of movements that is found in his fantasia-suites with violins, and there are some differences in order between the various autographs. More surprisingly, he also dignified his *Royall Consort* for two violins, two bass viols and two theorbos (ed. D. Pinto, 1995) and his suites 'for the Harpe, Violin, Basse Violl and Theorbo' (*GB-Ob* Mus.Sch.B.3 and D.238–40) by the inclusion of fantasias. It was exceptional for plucked instruments to be given such independent parts in polyphonic consort music. Jenkins, too, included two fantasias with obbligato organ in his 32 airs (MB, xxvi). Hingeston regularly paired 'fantazia' and 'almand', as did Peerson. Some mid-century fantasias, on the other hand, incorporate dance movements, such as those of John Hilton and Christopher Gibbons for two trebles and bass (*GB-Och* 744–6 and 21), and William Young's *Fansies of 3 Parts* (*GB-Lgc* G.Mus.469–71).

Fantasias are the principal movements in Matthew Locke's eloquent consort collections, the schematic organization of which sometimes involves prefixing a slow introduction to the 'fantazie' proper (MB, xxxi–xxxii, 1971–2). Among the earliest are those for two bass viols (1652). Those in the *Flatt Consort* (for various three-part groupings of viols), the 'magnifick' *Consort of Fower Parts* and the *Broken Consort* (for two trebles, assuredly violins, and bass viol, with theorbo continuo) are more complex, with exuberant fugal writing set off by passages of homophony or more grave counterpoint, and clear contrasts of tempo and 'humour' between sections.

After 1660 the English repertory of viol fantasias quickly fell into neglect 'by reason of the scarcity of Auditors that understand it' (Simpson); one of Locke's last fantasias was probably that written for an Oxford University music meeting in 1665, and even his *Broken Consort* and Jenkins's similarly scored fantasias and airs (with organ continuo) seem to have had no imitators. Surpassing tribute was, however, paid by the youthful Purcell to the tradition championed by Simpson and Locke, with three fantasias *a 3*, nine *a 4* composed in June and August 1680 (a tenth, dated 1683, is unfinished) and the five-part 'fantazia upon one note' (*Works*, xxxi, London, 1959, 2/1990). In form, instrumentation and style these are closely patterned on fantasias of Locke; but Purcell's mastery of the techniques of contrapuntal elaboration (augmentation, inversion, double and triple 'fuge') and the highly expressive use of chromaticism and dissonance in his slow sections give these last examples of the genre a unique brilliance and intensity.

2. 18TH CENTURY. The freedom inherited from its Renaissance and 17th-century forebears continued to be the primary characteristic of the 18th-century fantasia: freedom of rhythm and tempo, extending to the omission of bar-lines; unfettered exploitation of instrumental virtuosity; adventurousness in harmony and modulation. Brossard (1703) described the fantasia as a completely free genre, closely related to the capriccio; Mattheson (1739) said that order and restraint, especially as exemplified in strict fugal texture, are inappropriate to the form; Kollman (1796) considered the ideal fantasia to be entirely improvised; in his opinion it lost some of the 'true fire of imagination' when it had to be written down, as in a pedagogical work. It must be pointed out, however, that fantasias of this period are far from being 'formless', even when they sound most improvisatory. Indeed, just as in the 16th and 17th centuries, many fantasias of the 18th century readily took on the forms and styles of other contemporary genres (dance movement, prelude, capriccio, invention, variation, toccata, sonata movement, etc.).

In the 17th century the rich tradition of the fantasia had begun to decline on the keyboard side in favour of the toccata, capriccio and prelude–fugue pairing (especially in Germany), and on the instrumental ensemble side in favour of the sonata and sinfonia (especially in Italy). By 1700 the number of fantasias written for instrumental ensemble had dwindled to insignificance, but the fantasia for keyboard was to remain important in the 18th century, mainly in Germany. J.S. Bach's fantasias were intended primarily for the clavichord or harpsichord, C.P.E. Bach's primarily for the clavichord, and Mozart's primarily for

the piano. These three composers sum up the essential history of the 18th-century fantasia.

J.S. Bach composed 15 known fantasias, not counting the three-part inventions ('Sinfonie'), which were originally called fantasias. None is systematically fugal but nearly all use contrapuntal imitative procedures. The fantasia of the Fantasy and Fugue in G minor (BWV542) is a north German toccata of the Buxtehude type; that of the Chromatic Fantasy and Fugue in D minor (BWV903) combines elements of both toccata and recitative in three clearly delineated sections; that of the Fantasy and Fugue in A minor (BWV904) is like a prelude, built on the 'continuous expansion' (to use Bukofzer's term) of a long theme; the 'Fantasie über ein Rondo' systematically and exhaustively elaborates on its 12-bar theme; the Fantasy in C minor (BWV906) looks like a sonata form out of its proper era. Bach's fantasias are often flamboyant with sweeping scales and arpeggios and a rich scheme of modulation; but strict form and procedure nevertheless prevail.

The fantasias of C.P.E. Bach are among his most important and most representative works. Rhapsodic and improvisatory for the most part, they are highly subjective pieces for the clavichord, on which the composer liked to lose himself 'in a sea of modulations' (Reichardt); when he improvised for Burney he grew 'so animated and *possessed*, that he not only played but looked like one inspired'. Bach's musical models were his father's fantasias (for example the instrumental recitative in the Chromatic Fantasy) and the opera performances he heard for 27 years at Frederick the Great's opera house in Berlin; his aesthetic outlook came out of the *Empfindsamkeit* and *Sturm und Drang* movements and his specific purpose was to declaim through the medium of pure instrumental music, to approach the boundary between word and note without having recourse to words.

C.P.E. Bach's well-known chapter on improvisation in his *Versuch* is devoted entirely to the 'free' fantasia, the kind that 'is unbarred and moves through more keys than is customary in other pieces, which are composed or improvised in metre'. Of his seven most important fantasias, all composed between 1782 and 1787 (H277–8, 279, 284, 289, 291, 300), only two (H289, 291) are barred throughout. The remaining 16 were composed between 1753 and 1770; half of these are wholly or partly unbarred (including the C minor Fantasia of 1753, one of the 'Probestücke' accompanying the *Versuch*). The barred fantasias generally resemble sonata movements, solfeggios or even minuets; the wholly or partly unbarred works are, of course, considerably more daring in harmony, melody and abrupt changes of affect, making those outbursts and sudden cessations which so intoxicated their first hearers. Yet the forms of these more adventurous works are clear and disciplined: tripartite, with a barred middle section; or rondo-like, but with the main theme generally returning in different keys to be expanded in Baroque style; or, rarely (if short enough), based only on a compelling harmonic progression.

Mozart was clearly rather indifferent to the fantasia as a discrete form, though the fantasias in C minor K475 (1785) and D minor K397 (1782, ? or later) are masterpieces of the genre. In K475 (intended to be performed as an introduction to the Sonata in C minor K457) he showed no interest in C.P.E. Bach's 'free' fantasia; it is barred throughout, very much in the character of a sonata movement, with a thematic return near the end that is prepared and emphasized in a true Classical fashion. K397 is closer to the C.P.E. Bach style, containing unbarred sections. The version now generally known ends with ten bars composed anonymously after the publication of the first edition in 1804, in which the piece ends on a dominant 7th chord and is described as a 'fantaisie d'introduction ... Morceau détaché'; these features suggest that K397, too, might have been intended as an introduction to a sonata. K383*c* and K396 are both incomplete; the 'Phantasie' K394 is really a prelude (followed by a fugue), and was so named by Mozart himself; the two fantasias originally written for mechanical organ, K594 and 608, are archaic imitations of French and Italian overtures.

Other 18th-century composers were relatively less important to the fantasia. Handel (in the one fantasia the Collected Edition has made known), Mattheson and Telemann followed a *galant* homophonic style and borrowed the forms of other instrumental genres; J.B. Bach, Muffat, J.C. Kittel, J.L. Krebs and J.E. Bach showed more contrapuntal leanings, but still borrowed frequently from other forms; most of W.F. Bach's ten fantasias have clear plans resembling sonata movements and rondos, sometimes using instrumental recitative and fugato episodes, but those from near the end of his career approach incoherence. Among composers who attempted to emulate C.P.E. Bach's fantasias were G.S. Löhlein, F.W. Marpurg, C.G. Neefe and J.A.P. Schulz; Schulz's was the most successful attempt. In his only fantasia so named, Haydn's governing principles are sonata form and thematic integrity; only the comparatively unimportant episodes are fantasia-like.

3. 19TH AND 20TH CENTURIES. Characteristically, the fantasias of Beethoven both maintain and break with tradition. The Fantasia of 1809 for piano (op.77) is in a single movement and has contrasts of tempo and figuration (ex.2) that are clearly in the *empfindsamer Stil* of C.P.E. Bach. On the other hand, in the two sonatas 'quasi una fantasia' (op.27) the term is associated for the first time with the idea of large-scale unification of multi-movement works. In op.27 no.1 traditional forms are ignored to some extent, and there is some attempt to de-emphasize the boundaries between movements; in op.27 no.2 (the 'Moonlight' Sonata) an initial slow movement in sonata form takes the place of a sonata-allegro movement and a slow movement (which would be the normal sequence of movements at the beginning of a sonata), and the indication 'attacca' is used for the first time to join two 'independent' sonata movements to each other. It was in the Fantasia for piano, chorus and orchestra op.80 (1808), however, that Beethoven broke most strikingly with tradition by introducing a chorus into a form that had been instrumentally conceived for some 300 years.

For the Romantics the fantasia went beyond the idea of a keyboard piece arising essentially from improvised or improvisatory material though still having a definite formal design. To them the fantasia, like the slow introduction to a sonata-allegro movement, a variation set or a fugue, provided the means for an expansion of forms, both thematically and emotionally. The sonata itself had crystallized into a more or less rigid formal scheme, and the fantasia offered far greater freedom in the use of thematic material and virtuoso writing. As a

Ex.2 Beethoven: Fantasia op.77

Allegro

Poco Adagio

Allegro

Poco Adagio

L'istesso tempo

espressivo

Allegro

result the 19th-century fantasia grew in size and scope to become as musically substantial as large-scale, multi-movement works.

The four fantasias of Schubert (the *Wandererfantasie* and 'Graz' Fantasia for piano solo, the Fantasia in F minor for piano duet and the Fantasia in C for violin and piano) were the first to integrate fully the three- or four-movement form of a sonata into a single movement. The Fantasia for violin and piano is of particular importance because it anticipates the cyclical and single-movement aspects of much of the music of Schumann and Liszt; it also provides a historical link with Beethoven's 'cyclical' sonatas of 1815–16 (op.101 and especially op.102 no.1, whose opening Andante–Allegro vivace it strikingly resembles in both key sequence and character of themes), which are true progenitors of the Romantic fantasia. Schumann originally gave the title *Symphonische Phantasie* to his Symphony no.4, a work whose movements are joined together and clearly interrelated thematically, and Liszt, an early champion of the *Wandererfantasie* (which he arranged for piano and orchestra), frequently used an integrated single-movement form in his symphonic poems and original piano compositions.

Schumann's Fantasia in C op.17 (1836–8, originally designated *grosse Sonate*), on the other hand, is divided into three movements. In both outer movements, however, the initial modulation is to the subdominant, rather than the dominant, thus contradicting an important principle of sonata-movement construction. The work's 'slow-movement section', in C minor and marked 'im Legendenton', appears in the middle of the first movement, interrupting the first attempt at a recapitulation in the movement; a second attempt is delayed until after the end of this section and requires an initial expansion in E♭ major–C minor to make a smooth connection with it. The middle movement, too, uses the subdominant as its contrasting key centre, though this is entirely in line with its march-like character and its probable model, the second movement of Beethoven's op.101. The freedom of Schumann's form also enabled him to use transitional thematic materials in both outer movements that are similar to each other though by no means identical (ex.3).

Ex.3 Schumann: Fantasia op.17

(a) 1st movt.

(b) 3rd movt.

ritard

To Schumann is also owed the FANTASIESTÜCK as well as, with such pieces, the creation of an instrumental equivalent of the song cycle, in whose development he also played a prominent role; the individual pieces in works such as the *Phantasiestücke* (originally called *Phantasien*) op.12 and *Kreisleriana* op.16, though coherent musical structures in themselves, are nevertheless better understood in the context of the entire work, and in this respect more so than their early 19th-century antecedents, Beethoven's sets of bagatelles opp.119 and 126, Schubert's *Moments musicaux* and impromptus and Mendelssohn's *Lieder ohne Worte*. Brahms's late sets of piano pieces, of which op.116 is entitled *Fantasien*, take Schumann's *Phantasiestücke* as their starting-point, though the cyclical element is not as strong in Brahms's pieces.

The term 'fantasia' was also applied to virtuoso pieces based on a given theme or group of themes of a popular source – usually an opera, although Bruch's *Schottische Fantasie* for violin and orchestra uses folk melodies collected on his travels in Britain. Most 19th-century virtuoso pianists wrote operatic fantasias; many who had also composed a successful opera wrote a fantasia on its most popular tunes. The form of the operatic fantasia often resembles that of a theme and variations, with a freer introductory section and an extended finale. Thalberg played an important role in its early development with such works as the fantasias based on themes from *Moïse* and *Les Huguenots*; but it is Liszt's fantasias that are the outstanding examples of the genre: those on *Don Giovanni* and *Simon Boccanegra* may be counted among his more important piano compositions. The operatic fantasia declined in popularity in the second half of the century, although the music of *Carmen* did inspire a number of works, and continued to do so well into the 20th century: Busoni's *Kammerfantasie* titled *Sonatina super Carmen* (1920) is the most noteworthy.

In the early 20th century the fantasia became something of a retrospective form, flourishing particularly in organ music based on chorales, themes by Bach or the motif B–A–C–H. Liszt's two principal organ works, the Fantasia and Fugue on the chorale *Ad nos, ad salutarem undam* and the fantasia-like Prelude and Fugue on B–A–C–H, are the antecedents of this development; the chorale fantasias and free fantasias of Reger and the Bach-inspired fantasias of Busoni (especially the *Fantasia contrappuntistica* (1910), arranged for two pianos in 1922) are its most important consequences. The outstanding example of the 20th-century fantasia on original themes is Schoenberg's Phantasy for violin with piano accompaniment op.47 (the piano part was added after the composition of the violin part and is sometimes omitted from performance). It is in one movement, with an opening Grave serving as the introduction and later reappearing between two scherzo-like sections and again before a climactic ending. Britten's Phantasy Quartet for oboe and strings is also a single-movement work, which derives its rhythmic energy from a march-like figure. Other British composers took up the fantasia on given themes as an orchestral form, including Vaughan Williams (Fantasia on *Greensleeves* and Fantasia on a Theme by Thomas Tallis) and Tippett (Fantasia concertante on a Theme of Corelli).

See also PHANTASY.

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CHRISTOPHER D.S. FIELD (1), E. EUGENE HELM (2), WILLIAM DRABKIN/R (3)

Fantasia-suite. Term adopted by modern writers (there was no exact contemporary equivalent) to distinguish a 17th-century English genre. It originated with the 24 fantasia-suites of Coprario (MB, xlvi, 1980), distinctive features of which are the scoring for one or two violins and bass viol 'to the organ', and the three-movement plan of fantasia, almaine and galliard (ending generally in a common-time 'close'). Apparently composed in about 1622–5 for a consort formed within the household of Charles, Prince of Wales (later Charles I) known as 'Coprario's Musique', these are among the earliest English

chamber works scored specifically for violin, which is treated in a lively and eloquent manner. For suites with one violin, Coprario furnished written-out organ parts; for those with two, a score or keyboard reduction of the string parts was used, with independent strands for organ indicated where essential to the texture. Fantasias open in verse-anthem manner with organ alone; subsequently the keyboard provides a background to the strings' dialogue, but may also (particularly in those with one violin) supply solo linking passages, introduce a new point, or join in imitation. The abstract dances, of irregular phrase structure, are sometimes called simply 'aire' in the sources. The 'close' may be part of the galliard's final strain, but more often follows it (as became standard practice). Thematic connection between movements is not a feature. Movements are normally (as North remarked) 'all consistent in the same key', though examples occur of almaines in the relative minor or galliards in the tonic major.

Coprario's fantasia–almaine–galliard model was taken up and developed by William Lawes, John Jenkins, John Hingeston and Christopher Gibbons. Lawes's 16 suites (MB, lx, 1991), whose composition seems to have shortly preceded his appointment in 1635 to Charles I's private music, contain some of his boldest writing, while Jenkins's 27 (e.g. WE, i, 1950, pp.57–77), dating perhaps from about 1635–45, show a characteristic sense of melodic and contrapuntal breadth. Violins were specified by Lawes and Hingeston, though not in the manuscripts of Jenkins's suites, which were perhaps made for country houses where the viol still reigned. Lawes, in his fully-textured organ parts, doubled the violin less than Jenkins; both exploited the bass viol's division technique more than Coprario. Hingeston's fantasia-suites probably formed part of the repertory of Cromwell's private music during the Commonwealth (the violinist Davis Mell was one of its members). They include one in which a harpsichord with 'pedal' stops is specified as an alternative to the chamber organ, and two in which cornetts and sackbut replace violins and bass viol. Gibbons may have taken up this genre when organist to Sir John Danvers in the 1650s. Although he did not depart significantly from the traditional three-movement form he brought to it a harmonic and rhythmic style that is generally closer to Locke than to Coprario or Lawes, and in one suite there is a rare instance of thematically related movements.

Besides suites that keep closely to Coprario's model, Jenkins composed others of more independent profile, in which galliard is replaced by corant (without 'close') and division writing is prominent. Nine composed for a treble, two division bass viols and organ (dating from about the middle of the century) demand the highest level of viol technique, and probably provided the inspiration for Christopher Simpson's no less spectacular *Seasons* suites (facs. of latter with introduction by M. Urquhart (Geneva, 1999)). In the fantasias passages of solo display and intricate interplay are set against grave fugal sections and lively *triplas*; each dance strain is normally followed by a virtuoso variation. Seven pieces for two trebles, bass viol and organ (WE, x, 1966), each comprising a fantasia and extended air, contain similar passages of technical display, in which the organ occasionally shares. Jenkins's late style is represented by a further collection of paired fantasias and airs (e.g. WE, i, 1950, pp.78–100), eight fantasia–almaine–corant suites for two trebles, two bass viols and organ thoroughbass (MB, xxvi, 1969, nos.33–40), and ten more, now known for sure to be by Jenkins (see Charteris, 1993), for three trebles, bass viol and thoroughbass. In these virtuosity is largely laid aside: textures are subtly varied, forms lucid and concise.

Locke left no suites of the traditional pattern, but used fantasias in combination with dances to form individually planned sequences in his bass viol duos, Consort of Two Parts, *Flatt Consort*, *Broken Consort* part i, and Consort of Four Parts (MB, xxxi–xxxii, 1971–2); in these collections the device of the 'close' is extended to suites ending with a saraband or jig, and this is sometimes balanced by a slow introduction to the initial fantasia.

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CHRISTOPHER D.S. FIELD

Fantasiestück [Phantasiestück] (Ger.: 'fantasy piece'). A short piece, usually for piano and generally one of a set of three to eight, in which the 'fancy' of the composer is a main factor in the form and progress of the musical movement, although the opening idea is always recapitulated at the end. It is related to the 19th-century fantasia (*see* FANTASIA, §III) but may be distinguished from it by its narrower scope. The term was used first in a literary context by E.T.A. Hoffmann; a character named Kreisler in his *Fantasiestücke in Callots Manier* (1814–15) was the inspiration for Schumann's *Kreisleriana* op.16 (1838), which is subtitled 'eight fantasias'. Hoffmann's 'pieces' may also have inspired Schumann's first set of *Phantasiestücke* op.12 (1837), whose original title *Phantasien* was changed probably to distinguish the character of these pieces from that of his three-movement Fantasia in C op.17. As well known as any of Schumann's works, they show the composer's fancy at its most lyrical and delicate. The pieces for clarinet and piano op.73 and for piano trio op.88 are also *Fantasiestücke*.

The distinction between fantasia and *Fantasiestück* was not always maintained later in the 19th century: Liszt's *Phantasiestück* on themes from *Rienzi* (1859) is a fantasia on operatic themes, while Brahms's *Fantasien* op.116 (1892), comprising three capriccios and four intermezzos,

are close in spirit to Schumann's op.12 and as a group not really different from his other sets of piano pieces (op.76 and opp.117–19). With later composers the form did not prove durable, although there are examples by Busoni (*Fantasia in modo antico* op.33*b* no.4, 1896) and Balakirev (*Phantasiestück* in D♭, 1903), and George Crumb gave the designation 'fantasy-pieces' to his *Makrokosmos* for amplified piano (1972–3).

MAURICE J.E. BROWN

Fantasy (i). *See* FANTASIA.

Fantasy (ii). American record company. It was established in 1949 in Berkeley, California, initially to release records that Dave Brubeck had recorded for the Coronet label; Brubeck was at that point a part-owner. The label is best known for recordings of folk revival sessions by Odetta and Joan Baez and for albums by Creedence Clearwater Revival (late 1960s to early 1970s). It has also been significant in jazz, through its acquisition and formation of other labels and for its reissues. In 1955 the company leased the Debut catalogue, and in 1964 it established a subsidiary label, Galaxy, which offered important new recordings by Art Pepper in the 1970s. It acquired several company catalogues including Prestige (1971), Riverside (1972), Milestone (1973) and Stax (1977). In the early 1980s Fantasy acquired Lester Koenig's labels, Contemporary and Good Time Jazz. By this time it had become one of the world's largest distributors of jazz recordings, and its catalogues expanded further when it acquired the labels Volt (about 1985) and Pablo (1987). The subsidiary label Original Jazz Classics was established in 1983, offering reproductions of albums from Contemporary, Debut, Fantasy, Jazz Workshop, Prestige, Riverside and Pablo; by 1987 a companion series, Original Blues Classics, was active.

BARRY KERNFELD

Fantinella [fantina] (It.). A musical scheme for songs and dances during the 16th and early 17th centuries in Italy. The version in ex.1 for the five-course guitar shows the basic harmonic framework, which is related to that of the ROMANESCA. At the end are two standard *riprese* or ritornellos (*see* RIPRESA, ex.1*b*), which, like the main scheme itself, suggest a hemiola alternation between 3/2 and 6/4.



Ex.1 *Fantinella* for guitar, *I-PEc*, 586 (H72) (upper- and lower-case Roman numerals indicate major and minor triads; the stems show the direction in which the hand strums the chords)

The earliest extant example, the keyboard *Fantina gagliarda* from the *Intabolatura nova* (1551; CEKM, viii, 1965), shows each of the two phrases of the opening section (corresponding to bars 1–4 and 5–8 of ex.1) with the progression III–VI–VII–III and the opening half of the second section (bars 9–12) sustaining a VII chord instead of moving on to III. The Fugger Lutebook (1562) contains a piece called *La fantina* (DTÖ, xxxvii, Jg.xviii/2, 1911, p.115), which presents the main framework of ex.1 without the *riprese*. Antonio di Becchi's *Fantinella aria da cantar* (1568) for lute (printed in G. Lefkoff, *Five Sixteenth Century Venetian Lute Books*, Washington DC, 1960, p.142) uses slower note values for the main music, which would actually accompany a singer, and faster values for the *riprese* between stanzas. Other chordal guitar accompaniments similar to ex.1 appear in printed sources by Milanuzzi (1625) and Millioni (1627) and in certain manuscripts (*I-Fn* Magl.XIX 143, *Fr* 2951 and *Rsc* A 247).

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RICHARD HUDSON

Fantini, Girolamo (*b* Spoleto, bap. 11 Feb 1600; *d* Florence, after 6 May 1675). Italian trumpeter and writer on the trumpet. After service with Cardinal Scipio Borghese in Rome between February 1626 and October 1630, he entered the employ of the Grand Duke of Tuscany, Ferdinando II, in April 1631 as chief court trumpeter. In Rome in the summer of 1634 he took part in the first known soloistic trumpet performance accompanied by a keyboard instrument, played by Frescobaldi on Cardinal Borghese's house organ. In 1638 he published an important trumpet method: *Modo per imparare a sonare di tromba*, printed in Florence although the title-page says Frankfurt (facs., Milan, 1934, and Nashville, TN, 1972; Eng. trans., 1976). It is of historical importance for its inclusion of the first known pieces for trumpet and continuo, among them eight sonatas specifically for trumpet and organ. Fantini furthermore extended the high register from the *g″* and *a″* known to Bendinelli and Monteverdi to *c‴* (and once to *d‴*). He was celebrated for his solo performances and must have been highly gifted, particularly in the art of 'lipping' so as to be able to play notes not in the harmonic series, to which the natural trumpet of his day was confined.

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EDWARD H. TARR

Fārābī, al- (*b* Wasij, district of Farab, Turkestan; *d* Syria, 950). Islamic philosopher and theorist. He lived for some time in Baghdad, and spent his last years mainly in Aleppo, having accepted an invitation from the Ḥamdānid ruler Sayf al-Dawla. He was one of the greatest of Islamic philosophers and was regarded as 'the second teacher'

(Aristotle being the first). He was pre-eminent as a theorist of music, and the surviving part of his *Kitāb al-mūsīqī al-kabīr* ('Great book on music') remains the most imposing of all Arabic works on music. The general approach is more analytical than descriptive, foregrounding schematic or mathematical codifications of possible structures, whether of scale, rhythm or melody. It is especially important for its elaborate treatment of theory, largely based on Greek concepts, but it also reflects aspects of contemporary practice, principally in the sections on instruments and rhythm.

The *Kitāb al-mūsīqī al-kabīr* consists of an introduction and three books, each in two sections. The extensive introduction is of particular interest for its methodology. It proposes an evolutionary view of music, developing from an initial instinctive use of the voice to express emotion towards a present state of perfection. The first book begins with the physics of sound and goes on to discuss intervals, intervallic relationships and species of tetrachord. The second section of the first book deals with octave divisions in the context of the Greater Perfect System, and then, starting with the concept of the *chronos prōtos*, surveys various possible rhythmic structures.

The second book is concerned with instruments. The first section is devoted to the fingerboard of the *'ūd* (short-necked lute), with an elaborate discussion of possible frettings. This is followed by a presentation of different (and for the most part purely notional) tunings. The second section covers two kinds of *ṭunbūr* (long-necked lute), aerophones, the *rabāb* (the earliest explicit reference to a bowed instrument) and instruments with unstopped strings, such as the harp. The emphasis throughout is on the various scales that are or can be produced on these instruments, and there is a general absence of physical description.

The third book contains a further section on the rhythmic cycles, but is concerned principally with song structure and composition, the latter viewed mainly in terms of an abstract survey of note combinations and schematic melodic patterns.

The discussion of rhythm in the *Kitāb al-mūsīqī al-kabīr* is rather complex, and al-Fārābī returned to the subject in two slighter works, the *Kitāb al-īqā'āt* ('Book of rhythms') and the *Kitāb iḥṣā' al-īqā'āt* ('Book of the comprehension of rhythms'). These provide a rather clearer picture of the structure of cycles used by contemporary musicians and the subtle and sometimes complex processes of variation to which they could be subjected.

Unlike al-Fārābī's purely musical works, his *Kitāb iḥṣā' al-'ulūm* (*De scientiis*), which contains a brief section on music, became known in the West, and was translated in the 12th century by both Gerard of Cremona and John of Seville. The section on music, dealing with general definitions and describing the scope of musical theory, is incorporated (under the title *De divisione musicae secundum Alpharabium*) in the *De musica* of Hieronymus de Moravia (13th century), and borrowings from it are also to be found in the Pseudo-Aristotelian treatise *De musica* (13th century) and in the *Quatuor principalia musice*, often ascribed to Simon Tunstede (*d* 1369).

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OWEN WRIGHT

Farandole (Fr.; Provençal *farandonlo*; Old Fr. *barandello*). A chain dance of southern France, particularly of Provence, of the region around Arles and of Tarascon. It is usually performed on major holidays (especially the Feast of Corpus Christi) by a line of men and women in alternation, who either hold hands or are linked by holding handkerchiefs or ribbons between them. The chain follows a leader in a winding path, moving in long and rapid steps and passing beneath arches formed by the raised arms of a couple in the chain. Music for the folkdance is usually in a moderate 6/8, played by a flute and drum. Tradition holds that the *farandole* was introduced to the region around Marseilles by the Phoenicians, who in turn had learnt it from the Greeks; Sachs suggested that the winding path of the dance symbolized Theseus's escape from the labyrinth (supporting his idea with iconographical evidence of Ariadne dancing the *farandole*). Evocations of the *farandole*, sometimes in simple duple or quadruple metre (2/4 or 4/4), have been used to suggest Provençal 'local colour' by 19th- and 20th-century French composers, including D'Indy, Bizet (a brief *farandole* for the end of Act 3 scene i of Daudet's *L'Arlésienne*), Milhaud and Gounod (opening of Act 2 of *Mireille*).

See also DANCE, §3(i), FRANCE, §II, 3, HEY and LOW COUNTRIES, §II, 4.

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Farberman, Harold (*b* New York, 2 Nov 1929). American composer and conductor. A graduate of the Juilliard School and New England Conservatory, he performed as a percussionist and timpanist with the Boston SO from 1951 to 1963. He was the founder (in 1975) and the first president of the American Conductors' Guild, and in 1981 established its School of Conducting at the University of West Virginia. He was professor of conducting at the Hartt School of Music from 1990 and the conductor of the Oakland SO from 1971 to 1979; in 1994 he was the director of the Stokowski Conducting Competition.

He has made many international appearances as a guest conductor, and has recorded, among other works, the symphonies of Mahler with the LSO and symphonies by Michael Haydn with the Bournemouth Sinfonietta. In 1972 he received a grant from the National Institute of Arts and Letters in recognition of his research into and recordings of the music of Ives.

Farberman's compositions range from percussion works to expressionist opera (*Medea*), mixed-media works and music for film. His style often incorporates elements of jazz, as in the Double Concerto for Single Trumpet. *The Losers*, first performed in 1971, was the first opera commissioned by the American Opera Center of the Juilliard School after its move to Lincoln Center. He has received numerous awards and commissions from organizations such as the NEA, Colorado and New York state arts councils, the Denver SO, the Stuttgart Chamber Ensemble and the Lenox String Quartet. Farberman is the author of *The Art of Conducting Technique: a New Perspective* (Miami, FL, 1997).

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JEFFREY LEVINE

Farblichtmusik (Ger.: 'colour-light music'). Narrowly defined, this term refers to a category in the arts defined by Alexander László in which painting and music are linked to each other and are equally important. In a broader sense, this term is applied to all attempts at visualising music. Lászlós point of departure was his synaesthetic faculty (*see* SYNAESTHESIA). While music is performed, a changing abstract play of colours and forms is cast on a screen by a multiple-transparency projector, controlled from a mixing desk.

László coined the term 'Farblichtmusik' in an article by that title published on 8 March 1925 in the *Münchner Neueste Nachrichten*. The first performance of Farblichtmusik was on 16 June 1925 during the 55th Deutsches Tonkünstlerfest in Kiel. There were three varieties of the genre: (1) 'Lichtornamentik', in which music and an unchanging ornamental light effect, cast on the ceiling and resembling a kaleidoscope image, were linked by a common atmosphere (music by Chopin or Schumann); (2) 'Russische Farbenmusik', when the entire room was bathed in light of a single colour, the aim being to heighten the effect of the music, with music still in the foreground (music by Skryabin or Rachmaninoff); (3) 'Farblichtmusik' proper, in which a new work of art was to be created by the synthesis of two arts (music by László, images by Matthias Holl, and sometimes also abstract experimental films by Oskar Fischinger).

László's Farblichtmusik was a typical avant-garde experiment of its time (*see also* COLOUR AND MUSIC). Although very popular in the years 1925–7, it was much criticized for the fact that both László's compositions and the colour projections relied too much on special effects and had too little to say; that the play of colour was subjective and could not be reconstructed afterwards, while the critics' own associations of colour with music did not coincide with those chosen by László; and that the intended synthesis of two arts did not actually occur because the music and the coloured light merely ran side by side, and the projected images were interchangable.

For bibliography *see* COLOUR AND MUSIC; LÁSZLÓ, ALEXANDER; and SYNAESTHESIA.

JÖRG JEWANSKI

Farcitura. *See* FARSE.

Farco, Michele. *See* FALCO, MICHELE.

Farding, Thomas. *See* FARTHING, THOMAS.

Farewell. English term in use from the 16th century to the early 18th. Occasionally it simply denoted the last item in a collection of music (as in Antony Holborne's *The Cittharn Schoole*, 1597), but more frequently it was used for a valedictory piece expressing sorrow or grief upon the departure or death of some person. The farewells or verses written by condemned men before their execution may be the source of the title.

A number of farewells for consorts have survived, not all in their entirety. These include Edward Blankes's *Mr Blankes his Farewell* and two pieces using the In Nomine form by Christopher Tye – *My Farewell* and *Farewell my good l*[ady] *for ever*. A farewell for the Earl of Sandwich (*d* 1672) is found in *Musick's Recreation on the Viol, Lyra-Way* (RISM 1682[9]), and two such pieces for keyboard commemorating respectively Lord George Digby (*d* 1677) and the royalist soldier George Holles (*d* 1675) are included in the 1678 edition of John Playford's *The First Part of Musick's Hand-Maide* (1678[6]). *Sefauchi's* [Siface's] *Farwell* by Purcell appeared in the second part of this book, and *The Queen's Dolour*, also attributed to him, is described as a farewell in an early 18th-century manuscript (*GB-Lbl* Add.22099), the index to which shows clearly that the genre was regarded as constituting a distinct musical category.

In the second half of the 17th century the farewell took the place of the commemorative pavan which previously had often been employed in a similar way as a lament. Although Gottfried Finger's ode *Weep, all ye Muses* (1696) was referred to as 'Mr Purcel's Farewel', in general

the term was applied to instrumental compositions consisting of a single short movement of no prescribed form. Paisible's *The Queen's Farewell*, for the death of Queen Mary in 1695, is a binary piece for a four-part consort of oboes, tenor oboe and bassoon, to which kettledrums may have been added in performance. 'Mr Purcell's Farewell', from the *Music on Henry Purcell's Death* by Jeremiah Clarke (i), imaginatively employs repeated drumstrokes on a tonic pedal with sustained harmonies in trumpets and recorders against which the strings reiterate a dolorous ostinato figure. Finger's ode required 'sharp' and 'flat' (i.e. natural and slide) trumpets; these examples suggest that in farewells written for an ensemble the expressive use of instrumental colour was an important factor.

MICHAEL TILMOUTH

Farey, John (*b* Woburn, Beds., 24 Sept 1766; *d* London, 6 Jan 1826). English geologist and writer on music. He was a tenor in the Surrey Chapel Society which met weekly in Southwark to practise sacred music. In 1791, when that society became part of the Choral Fund, Farey served as secretary and librarian and became acquainted 'with numbers of the most eminent' practitioners of music. The next year he returned to Woburn as the Duke of Bedford's land steward and warden of Woburn parish church; from 1802 he lived in London.

Farey found the study of systems of musical temperament 'a favourite source of amusement, while relaxing from … professional studies and practice'. His thoughts on music appeared mainly in numerous articles in the *Philosophical Magazine* and reappeared in contributions to David Brewster's *Edinburgh Encyclopaedia* and to Abraham Rees's *Cyclopaedia*: indeed Rees named only Charles Burney and Farey as 'co-adjutors' of the musical articles in the *Cyclopaedia*. One of Farey's principal interests was the promotion of a notation in which any interval likely to be used in a temperament may be expressed in terms of three very small intervals that in effect are postulated to be atomic. With the assistance of C.J. Smyth, he published tabulations of various proposed temperaments in the new notation, which had occurred to him after study of Marmaduke Overend's manuscripts. Farey hoped that musicians and theorists would find the notation easier to use than ratios (of string lengths) or their logarithms, and demonstrated several elementary theorems about the notation to facilitate its use. He heartily endorsed the realization of musical instruments (notably Henry Liston's 'euharmonic organ') on which alternative temperaments could be produced and compared, and often professed failure to understand why many musicians were ignorant of, or indifferent to, this aspect of musical science, which he regarded as both important and fundamental.

An incomplete list of Farey's signed scientific articles, including 21 on music, is given in *Catalogue of Scientific Papers (1800–1863) Compiled by the Royal Society of London*, ii (London, 1868), 561–3; Farey's letter to Benjamin Silliman, published as 'On Different Modes of Expressing the Magnitudes and Relations of Musical Intervals' (*American Journal of Science*, ii, 1820, 65–81), summarizes and provides a key to many of Farey's writings on music.

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MICHAEL KASSLER

Farfaro, Nicolò [Mazzaferro, Giorgio] (*b* late 16th century; *d* before 1647). Italian humanist and writer on music. In 1640, under the pseudonym of Giorgio Mazzaferro, he wrote a *Discorso sopra la musica antica, e moderna* (in *I-Rli*). In the wake of the Florentine Camerata he here proclaimed the superiority of ancient music, in which poetry and music were one, over modern music, where such unity had been lost: in the former, 'the poetry was sung simply, in a way consistent with its nature, so that everyone could understand and appreciate the words, rhythm and metre of the poetry', whereas in the latter, vocal music had been 'crippled' by the introduction of imitation, canons, 'strained passages' and 'repetitions'. One of the many 'imperfections' of modern music was that it had become more than ever 'soft and lascivious'. Ancient music 'had its rules, which no-one might violate, so that its propriety and fitting processes might be preserved'. From such a moralistic posture he deplored the spread of the new monodic style to liturgical, or at least church, music: a most serious defect was that there was no difference between 'a song serenading a lady and one serving to honour God in church, a despicable abuse unworthy of Christian virtue'. Pietro della Valle, to whom the *Discorso* was cryptically addressed, replied to Farfaro's criticisms with *Note … nel Discorso sopra la musica antica e moderna* (in *I-Vnm*) and Farfaro replied in turn with *Risposta alle Note … nel Discorso della musica antica e moderna*, which is lost.

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AGOSTINO ZIINO/R

Faria, Luiz Calixto da Costa e. *See* COSTA (i), (5).

Farina, Carlo (*b* Mantua, *c*1604; *d* Vienna, 1639). Italian violinist and composer. His Mantuan origins are referred to on the title pages of his five published books. Nothing is known of his musical education, but if he was the son of Luigi Farina of Casalmaggiore, Cremona, a 'sonatore di viola' who was known to have been in Mantua, in the service of the Gonzagas, at the beginning of the 17th century and to have married there in 1603 and taken Mantuan citizenship in 1606, he probably received his early musical training from his father. Mantua at that time was a particularly productive and stimulating environment for a young violinist, what with the presence of the virtuoso violinist Salamone Rossi and the important musical legacy of Claudio Monteverdi. Farina soon

became very well known as a violinist, and in 1625 he was appointed Konzertmeister of the court of the Elector of Saxony, Johann Georg I, in Dresden, working directly under Heinrich Schütz. From 1625 to 1628 his name appears in connection with the most important activities at the Saxon court, including the festivities for the wedding of the elector's daughter Sophia Eleonora and the Landgrave Georg II of Henssen-Darmstadt (Torgau, spring 1627). Farina played a leading role both in the music for the wedding banquet and in the performance of Schütz's *Dafne*, composed for the occasion. A brief reference to these events can be found in the eighth galliard of *Il terzo libro delle pavane* . . . (1627), which the composer recalls as having been played and sung on that occasion to a eulogistic text, in all likelihood now lost. The straitened circumstances of the Dresden court, resulting from the Thirty Years War, meant that Farina's work there was interrupted in 1628; the following year he was replaced by the Mantuan violinist Francesco Castelli. After returning to Italy, Farina was engaged in the autumn of 1631 as a violinist in the chapel of Madonna della Steccata, Parma, but he did not remain there after 1632. In September 1635 he took part in the musical celebrations for the feast of S Croce in Lucca, probably as first violin, and at the end of that year he left Italy permanently. He moved again to northern Europe, first to Danzig, where he played in the municipal orchestra between 1636 and 1637, and then, from 1638, to Vienna, where he was in the service of the Empress Eleonora I. He remained there until his death in 1639, probably at the end of July.

All of Farina's music, almost entirely for instruments of the violin family, was published in Dresden during his years there. It consists of five printed volumes made up mostly of three- and four-part dance pieces and, to a much lesser extent, of two- and three-part sonatas, conzonas and sinfonias, as well as the famous *Capriccio stravagante*. The melodic and harmonic treatment of the parts in the dance pieces is related to the consort music which developed in northern and central Germany in the first three decades of the 17th century under the influence of English musicians such as John Dowland, Daniel Norcombe, Thomas Simpson and William Brade. However, Farina's writing is more complex and the virtuoso upper parts are clearly in a violin style.

In the ten sonatas which conclude the first, fourth and fifth books, Farina's Italian background is more apparent, even though the use of variation and large-scale designs are a reminder of the environment in which they were conceived. The three-part sonatas, often characterized throughout by specific rhythmic figures, demonstrate little interest in contrapuntal development, favouring greater motivic variation and dialogue between the two violins, generally articulated through the rapid exchange of a given melodic fragment, alternated note for note between the upper voices (see *La polaca*, *La capriola* and *La cingara*). It is in the sonatas for violin and continuo that Farina displays his talents as a virtuoso violinist: rapid passages of demisemiquavers, double stopping (especially in ternary sections), quick, repeated notes, broken chords and the frequent use of upper registers (up to third position) make these sonatas the summit of violin technique of the day. In the sonatas *La franzosina* and *La desperata* he exploits the timbre of the G string to the full.

Farina's sophisticated musical imagination is revealed in the four-part *Capriccio stravagante* (*Ander Theil*, 1627), which consists of a group of descriptive pieces linked by short dance-style sections. The pieces imitate the sounds of instruments and animals (cat, dog, hen, lyre, clarino, military drum, Spanish guitar, and so on), exploiting the violin's potential in an innovative way by using expressive techniques such as glissando, pizzicato, tremolo and double stopping, and particular effects like *col legno* and *sul ponticello*. These are explained in detail in a table. Farina's influence on German violinist-composers was immense and long-lasting. Before he moved to Dresden there were no notable German violinists, yet within a few years several virtuosos appeared. David Cramer, the elder Johann Schop and Johann Vierdanck were among the first to show his influence, which can still be seen in the works of J.J. Walther, J.P. Westhoff and Heinrich Biber at the end of the 17th century.

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all published in Dresden

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Ander Theil newer Paduanen, Gagliarden, Couranten, französischen Arien, a 4, bc (1627)
Il terzo libro delle pavane, gagliarde, brand: mascherata, arie franzese, volte, corrente, sinfonie, a 3–4, bc (1627)
Il quarto libro delle pavane, gagliarde, balletti, volte, passamezi, sonate, canzon, a 2–4, bc (1628)
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NONA PYRON/AURELIO BIANCO

Farina, Francesco (*d* ?1575). Italian composer. Giani described him as a Servite priest and provided the date of his death. Although only the final gathering (including the *tavola*) has survived from the canto partbook of his *Madrigali a sei voci libro primo* the melodic style of these pieces suggests, in their repetition, the influence of the lighter idioms. The gathering itself is misbound as the third of a Vincenti edition of a Marenzio publication (in *GB-Ob*); comparison of the typography of the two shows that the Farina book was also printed by Vincenti and suggests that the error in assembling the book arose from the simultaneous productions of the two publications. Since posthumous publication of music by minor composers is rare in this period, the accuracy of Giani's death-date is called into question. A book of four-voice madrigals, of which no copies are now known, was recorded in Gardano's *Indici* of 1591 (*MischiatiI* I:163) and in an early 17th-century manuscript inventory of the ducal library at Innsbruck. It was presumably from this publication that Peter Philips selected *Morirò cor mio* for inclusion in Phalèse's *Melodia olympica* (RISM 1591[10]). This piece also appears among six four-voice madrigals by Farina in a set of early 17th-century English manuscript

partbooks (in *GB-Lcm*) which once belonged to William Firmage, suggesting that the other five madrigals also were copied from the lost publication.

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IAIN FENLON

Fariñas (Canteros), Carlos (*b* Cienfuegos, province of Las Villas, 28 Sept 1934). Cuban composer and teacher. He studied at the Conservatory in Havana under Harold Gramatages and José Ardévol, and in 1956 completed his compositional studies with Copland in the USA. He taught from 1960 onwards, and from 1967 to 1977 was in charge of the music department of the National Library of Cuba. He founded the chair of Management of Sound and the Study of Electroacoustic and Computer Music at the Instituto Superior de Arte (1988), of which he is also the director and the professor of composition.

There are three compositional stages in his career: national-neoclassical (1953–64), avant garde (1964–75, and with elements of nationalism, 1975–84), and post-modern (1984–). His works have been performed in Cuba, Europe and the USA. His compositional language is responsive to the most advanced techniques of contemporary music and is expressed through a great diversity of forms, from the most traditional to the most experimental structures.

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(*selective list*)

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Chbr: Tiento II, 2 pf, perc, 1969; In rerum natura, cl, hp, vn, vc, perc, 1972; 7 hojas en forma de verano, pf, 1977; Conjuro, homenaje a John Cage, pf, 1993
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MARINA RODRÍGUEZ LÓPEZ

Farinel [Farinelli]. French family of musicians of the 17th and 18th centuries, most of them resident in Italy. In addition to the three discussed separately below, there was a Robert Farinel, called 'the elder', and Agostino, Stefano and Domenico Farinelli, the first three of whom were violinists at the court of Savoy in Turin, where Domenico is described simply as 'instrumentalist'.

(1) **François Farinel** (*b* Billom; *d* Turin, April 1672). Instrumentalist and composer. He was the younger brother of Robert Farinel and father of Agostino and Stefano Farinelli. He was a *maître joueur d'instruments* and worked at the Savoy court from 1620 until his death. He composed the ballet *La primavera trionfante nell'inverno* in 1657.

(2) **Michel Farinel** (*b* Grenoble, bap. 23 May 1649; *d* La Tronche, nr Grenoble, 18 June 1726). Violinist and composer. He was the eldest son of Robert Farinel. He was a pupil of Carissimi in Rome, and he also visited Portugal and England (1675–9). He was in France in 1672. He married the harpsichordist Marie-Anne Cambert (*b* Paris, *c*1647; *d* La Tronche, nr Grenoble, 30 April 1724), the daughter of Robert Cambert. He went with her to Madrid in 1679 as a member of a group of performers led by Henry Guichard and became superintendent of music and ballets to the Spanish queen (Marie-Louise, daughter of the Duke of Orléans). On his return to France he bought a position as violinist at the court of Louis XIV at Versailles in 1688, but in 1689 he retired to Grenoble, where he became *maître de chapelle* to the nuns at the convent at Montfleury, and directed concerts at the abbey of Ste Cécile. On 14 August 1692 he was installed as *contrôleur alternatif du payeur des gages des officiers du Parlement du Dauphiné*, a post which he sold on 9 May 1726. In 1696 he set to music a *Recueil de vers spirituels* by Henry Guichard. Both the words and the music (which is lost) were written for the nuns of Montfleury; each piece was to be illustrated by a dance. He also wrote a set of variations for violin and continuo on the folia, which was known in England as *Farinel's Ground*; it was published by John Playford in *The Division Violin* (London, 1685[10]), and the ground is the basis of several pieces published in England about this time. Farinel also wrote his autobiography, which is now lost.

(3) **Jean-Baptiste Farinel** [Giovanni Battista Farinelli] (*b* Grenoble, 15 Jan 1655; *d* Venice, *c*1725). Violinist and composer, second son of Robert Farinel. He was Konzertmeister at the court at Hanover in 1680 and at the court at Osnabrück from 1691 to 1695. He later returned to Hanover and was ennobled by the elector, who, on becoming King George I of England in 1714, appointed him resident in Venice. Between 1722 and 1724 he made several visits to Grenoble to collect debts from his brother Michel. At this time he described himself as *commissaire du roi d'Angleterre*.

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MARCELLE BENOIT (with ÉRIK KOCEVAR)

Farinelli [Broschi, Carlo; Farinello] (*b* Andria, Apulia, 24 Jan 1705; *d* Bologna, 16/17 Sept 1782). Italian soprano castrato, the most admired of all the castrato singers.

1. Life. 2. Achievements.

1. Life. In 1740, Farinelli wrote of his birth to Count Pepoli, 'I do not claim I was born from the third rib of Venus, nor that my father was Neptune. I am Neapolitan and the Duke of Andria held me at the baptismal font, which is enough to say that I am a son of a good citizen and of a gentleman'. Farinelli's father, Salvatore Broschi, was a petty official in Andria and later in Barletta. There is evidence that the family moved from Barletta to Naples

in 1711, but none for the often-repeated assertion that Farinelli's father was a musician. He may have received some musical training from his brother RICCARDO BROSCHI, seven years his elder. In 1717, the year of his father's death, he began private study in Naples with Nicola Porpora, the teacher of many fine singers. As Giovenale Sacchi, his first biographer, and Padre Martini, who often met him during the years of his retirement, attest, the stage name of Farinelli came from a Neapolitan magistrate, Farina, whose three sons had sung with the Broschi brothers and who later patronized the young singer.

Farinelli made his public début in 1720 in Porpora's *Angelica e Medoro*, based on the first printed libretto of Pietro Metastasio. This marked the beginning of a lifelong friendship between singer and librettist, who always referred to each other as 'dear twin' ('caro gemello') in reference to their operatic 'twin birth' in this opera, in which Farinelli, aged only 15, sang the small role of the shepherd Tirsi. Two years later his performing career began in earnest. In 1722–4 he sang in Rome and Naples in operas by Porpora, Pollaroli and Vinci, among others, and was quickly promoted into leading roles; at this time he often sang the part of the prima donna, such as the title role in Porpora's *Adelaide* (1723, Rome). His earliest surviving image, a caricature by Pierleone Ghezzi (1724), 'Farinello Napolitano famoso cantore di Soprano', shows him costumed as a woman.

From 1724 to 1734 Farinelli achieved extraordinary success in many northern Italian cities, including Venice, Milan and Florence. His appearance at Parma in 1726 at the celebrations on the marriage of the duke, Antonio Farnese, marks his first association with the Farnese family, who played a critical role in his later life through Elisabetta Farnese, niece of the duke and wife of Philip V of Spain. From 1727 to 1734 he lived in Bologna, where both he and his brother were enlisted in the Accademia Filarmonica in 1730. In 1732 he was granted rights of citizenship and purchased a country estate outside the city, where he retired in 1761. In Bologna he met Count Sicinio Pepoli, with whom he began to correspond in 1731; his 67 letters to Pepoli, recently discovered, provide rich new detail of the singer and the period (Vitali, 1992; Vitali and Boris, 2000). In Turin, he met the English ambassador, Lord Essex, who in 1734 played a critical role in negotiating for his performances in London (Taylor, 1991), and may have been responsible for commissioning the formal portrait of 1734 by Bartolomeo Nazari, the first of many imposing depictions that serve to transform Farinelli's image from the caricatures of Ghezzi, Marco Ricci and Antonio Maria Zanetti (all before 1730).

Attempts had been made to lure Farinelli to London since 1729. Handel failed to secure him for his company, but Farinelli signed a contract in 1734 with the competing company, where Porpora was the leading composer. From 1734 to 1737 he performed in operas by Porpora, J.A. Hasse and his brother, and his singing took the city by storm. The extensive commentary, public and private, is rarely less than ecstatic. When, in 1737, he decided to break his contract and go to Madrid at the command of 'Their Catholic Majesties' (as described by Benjamin Keene, British ambassador to Spain), the resentment was equally strong. *The Daily Post* reported on 7 July 1737 (Lindgren, 1991):

> Farinello, what with his Salary, his Benefit Night, and the Presents made him by some of the wise People of this Nation, gets at least 5000 l. a Year in England, and yet he is not asham'd to run about like a Stroller from Kingdom to Kingdom, as if we did not give him sufficient Encouragement, which we hope the Noble Lords of the Haymarket will look upon as a great Affront done to them and their Country.

Farinelli had been called to Madrid by the queen in the hope that his singing would help cure the debilitating depression of Philip V. It became his responsibility to serenade the king every night (the exact number of arias differs in reports between three and nine), an obligation he apparently maintained until the king's death in 1746. Appointed 'royal servant' to the king in a royal patent of 1737, his remuneration was 1500 guineas in 'English money', as well as a coach with two mules for city travel, a team of six mules for trips between cities, 'as also the necessary Carriages for his Servants and Equipage, and a decent and suitable Lodging for his person and family as well in all my Royal Seats as in any other place where he may be ordered to attend on my Person' (McGeary, 1998).

That Farinelli's activities encompassed more than singing the same arias every night to the ailing king is especially well documented in the period after Philip V's death and the accession of Ferdinand VI (1746–59). In 1747 he was appointed artistic director of the theatres at Buen Retiro (Madrid) and Aranjuez, marking the beginning of a decade of extraordinary productions and extravaganzas in which he collaborated extensively with Metastasio. Only Metastasio's side of this correspondence survives: the 166 letters, beginning on 26 August 1747, detail many of Farinelli's projects, from the importation of Hungarian horses (with which Metastasio was engaged from Vienna for a year and a half) to the redirection of



Farinelli: portrait by Bartolomeo Nazari, 1734 (Royal College of Music, London)

the River Tagus in Aranjuez to enable elaborate 'water music' or *embarcadero* for the royal family. 17 of the 23 operas and serenatas produced under Farinelli's direction between 1747 and 1756 had texts by Metastasio, many of them revised for the Spanish performances. Metastasio's letters preserve one side of an engaging conversation about all aspects of performance. His new serenata *L'isola disabitata* was set by Giuseppe Bonno and performed in 1754, the year the Aranjuez theatre was inaugurated; Metastasio wrote to Farinelli after hearing about the production: 'I have been present at Aranjuez all the time I was reading your letter . . . I have seen the theatre, the ships, the embarkation, the enchanted palace; I have heard the trills of my incomparable Gemello; and have venerated the royal aspect of your divinities'. Farinelli's 'royal aspect' was also captured by the painter and set designer Jacopo Amigoni in two large canvases of 1750–52; in one, the singer is depicted at the centre of a seated group flanked by Metastasio, the soprano Teresa Castellini and a self-portrait of the painter, and in the other he is seated alone in the countryside of Aranjuez with the 'fleet' of ships he created for the embarkations on the Tagus behind him. In both, Farinelli wears the cross of the Order of Calatrava with which he was knighted in 1750. The most imposing portrait, however, is the last, painted about 1755 by Corrado Giaquinto, showing him full length in his chivalric robes with Ferdinand VI and Queen Maria Barbara revealed in an oval behind him by flying putti.

The Giaquinto portrait marks the apogee of Farinelli's career. Metastasio's *Nitteti*, set by Nicola Conforto, had its première in 1756. After Ferdinand VI's death in 1759, he was asked to leave Spain, and retired to his villa in Bologna where he installed his extensive collections of art, music and musical instruments. He nurtured hopes of returning to Spain or of attaining a position of similar authority elsewhere, but they proved to be vain. He lived out his years corresponding with Metastasio (who died in April 1782) and receiving the homage of musicians and nobility, including Martini, Burney, Gluck, Mozart, the Electress of Saxony and Emperor Joseph II, and died shortly after his 'twin'.

2. ACHIEVEMENTS. Farinelli's voice was by all accounts remarkable. J.J. Quantz, who first heard him in Naples in 1725 and then again at Parma and Milan in 1726, published a description:

> Farinelli had a penetrating, full, rich, bright and well-modulated soprano voice, whose range extended at that time from *a* to *d‴*. A few years afterwards it had extended lower by a few notes, but without the loss of any high notes, so that in many operas one aria (usually an adagio) was written for him in the normal tessitura of a contralto, while his others were of soprano range [Farinelli's later repertory indicates that his lower range ultimately extended to *c*]. His intonation was pure, his trill beautiful, his breath control extraordinary and his throat very agile, so that he performed even the widest intervals quickly and with the greatest ease and certainty. Passage-work and all varieties of melismas were of no difficulty whatever for him. In the invention of free ornamentation in adagio he was very fertile (Marpurg, 1754).

The *messa di voce* was the cornerstone of 18th-century vocal pedagogy and Farinelli's was legendary. In a letter to Pepoli from Vienna in March 1732, the singer described his audience before the Habsburg emperor Charles VI: 'I presented him with three *messe di voce* and other artful effects, which his generosity allowed him to admire'. The emperor also advised Farinelli, as the singer reported to Burney: 'Those gigantic strides [leaps], those never-ending notes and passages . . . only surprise, and it is now time for you to please; . . . if you wish to reach the heart, you must take a more plain and simple road'. Earlier, Quantz had criticized his acting. Burney states how much Farinelli learnt from these early critiques, so that he 'delighted as well as astonished every hearer', but both criticisms followed Farinelli throughout his career. In London, after the initial wild enthusiasm, some dissatisfaction began to be voiced, and in May and June 1737 Farinelli cancelled several performances, excusing himself on grounds of 'indisposition'. On 11 June, he sang a farewell aria of his own, expressing his gratitude to Britain. Given this sequence of events, it may be that his decision not to return was taken even before he left for Paris and well before he received the invitation from Spain. After leaving the public stage for the Spanish court, Farinelli wrote to Pepoli (16 February 1738) from Madrid, 'I am now able to say with true peace – *haec est requies mea*'. However, it is clear that he continued to sing not just in chamber but also in private Spanish court opera.

Farinelli's prodigious vocal abilities, about which there can be no doubt, were coupled with deep musicianship. He composed and he played the keyboard and the viola d'amore. In addition to his London farewell, for which he wrote both text and music, he composed an aria for Ferdinand VI (1756), and he sent 'flotillas' of manuscripts to Metastasio. One packet, received after Metastasio's death in 1782 by the composer Marianne von Martínez, elicited an enthusiastic response; she wrote: 'I have received much applause from many musical experts for the great naturalness and fancy that exists generally [in your keyboard works] and particularly in the first sonata in F and in the second in D, with the graceful rondo well constructed and then ornamented with pleasing variations'. Farinelli and Metastasio earlier exchanged settings of the aria 'Son pastorello amante'; on receipt of Farinelli's version, Metastasio wrote (13 June 1750): 'Your music to my canzonet is expressive, graceful, and the legitimate offspring of one arrived at supremacy in the art' (Heartz, 1984).

Farinelli took pains to document his achievements. In 1753 he sent a manuscript to the Habsburg court in Vienna containing six arias, four of which are attributed to him. In the two others, 'Quell'usignolo che innamorato' from Giacomelli's *Merope* (1734) and 'Son qual nave che agitata' written by Riccardo Broschi in 1734 for insertion in Hasse's *Artaserse*, Farinelli marked in red his *passaggi* and *cadenze*; this is an important source for Farinelli's improvisatory skill (Haböck, 1923). Farinelli also documented his work in Spain as an artistic director with an illustrated manuscript of 1758 that details the concerts, operas and royal embarkations, with lists of all musicians and descriptions of the sets, fireworks and other preparations, as well as anecdotes of the court and autobiographical notes (Morales Borrero, 1972).

Farinelli's will and the inventory of his household goods (both excerpted in Cappelletto, 1995) provide further autobiographical details and extensive information on Farinelli's extraordinary collections of paintings, music and musical instruments. Queen Maria Barbara bequeathed him all her music books and manuscripts and three of her harpsichords. These include her 15 volumes of Domenico Scarlatti's sonatas, bound in red morocco

with the combined arms of Spain and Portugal (Kirkpatrick, 1953). Scarlatti and Farinelli, both from Naples, had met in Rome in 1724–5 and were close collaborators in Spain; the Joseph Flipart engraving of 1752 of the Spanish court after an unfinished Amigoni painting seems to depict them standing together. Farinelli's reminiscences of Scarlatti to Burney in (1770) provide 'most of the direct information about Scarlatti that has transmitted itself to our day' (Kirkpatrick, 1953). Farinelli's instruments included a fortepiano made in Florence (1730), a Spanish harpsichord (from the queen's collection) with 'more tone than any of the others' (Burney), a transposing harpsichord with a movable keyboard (particularly useful for singers), a viola d'amore by Granatino, violins by Amati and Stradivarius, and a guitar inlaid with mother of pearl.

Farinelli was a legend even during his life. Fictionalized accounts began to appear in the 1740s in England (including in 1744 a comic opera by J.F. Lampe), flourished in the 19th century (Scribe wrote three fictionalized accounts in 1816, 1839 and 1843, the last set to music by Auber) and continue to this day (in the past 30 years three new novels have appeared: L. Goldman: *The Castrato*, New York, 1973; M. David: *Farinelli: mémoires d'un castrat*, Paris, 1994; F. Messmer: *Der Venusmann*, Berne, 1997), often rich in imagined political and sexual intrigue (as in the 1994 film *Farinelli*). Despite the mythologizing, all contemporary evidence points to Farinelli as a person of noble sentiment and character. As Burney wrote:

> Of almost all other great singers, we hear of their intoxication by praise and prosperity, and of their caprice, insolence, and absurdities, at some time or other; but of *Farinelli*, superior to them all in talents, fame, and fortune, the records of folly among the *spoilt children* of Apollo, furnish not one disgraceful anecdote.

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Descripción del estado actual del Real Theatro del Buen Retiro de las funciones hechas en él desde el año de 1747, hasta el presente . . . Dispuesto por Dn. Carlos Broschi Farinelo Criado familiar de S.ˢ M.ˢ Año de 1758 (MS, *E-Mp*, Reale Collegio di Spagna, Bologna), excerpts, discussion and colour facs. in Morales Borrero, 1972

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ELLEN T. HARRIS

Farinelli, Giuseppe [Finco, Giuseppe Francesco] (*b* Este, nr Padua, 7 May 1769; *d* Trieste, 12 Dec 1836). Italian composer. He took the professional name of the castrato Farinelli as a sign of gratitude towards the singer, whose help and protection he received during his studies. After studies in Este with the local *maestro di cappella*, Lionelli, and in Venice with Antonio Martinelli, he entered the Conservatorio della Pietà dei Turchini in Naples in 1785. Among his teachers were Barbiello (singing), Fago (harmony), Sala (counterpoint) and Tritto (composition). In 1792 his first opera, *Il dottorato di Pulcinella*, was performed at the conservatory with great success, revealing his aptitude for comedy. His first work for the public theatres was *L'uomo indolente*, performed at the Teatro Nuovo in 1795.

Farinelli lived in Turin from 1810 to 1817 and, from 1817 until his death, in Trieste, where he was *maestro al cembalo* at the Teatro Nuovo and, after 1819, *maestro di cappella* and organist of the Cathedral of S Giusto.

Among the minor masters of *opera buffa* who bridged the 18th and 19th centuries, Farinelli stands out for his rich and facile invention, which very quickly made his success rival that of his older contemporary Cimarosa, whose successor and cleverest imitator he was generally considered to be. (His duet 'No, non credo a quel che dite', inserted into *Il matrimonio segreto*, was long thought to be by Cimarosa.) Nearly two-thirds of his theatrical output was written during the decade 1800–10, the period of his greatest success, before Rossini threw his generation into the shade and probably contributed to the total cessation of Farinelli's operatic composition after 1817. A typical practitioner of the Neapolitan opera style of the end of the 18th century, he remained largely untouched by Rossini's influence. His greatest successes include *I riti d'Efeso* (1803, Venice), *La contadina bizzarra* (1810, Milan) and *Ginevra degli Almieri* (1812, Venice).

WORKS

STAGE

for full list of 59 operas see GroveO (G.C. Ballola)

Il dottorato di Pulcinella (farsa, G. Lorenzi), Naples, Conservatorio della Pietà dei Turchini, 1792
L'uomo indolente (dg, 2, G. Palomba), Naples, Nuovo, 1795
Annetta, o La virtù trionfa (farsa, 1, G. Artusi), Venice, S Samuele, 11 Jan 1800, *GB-Lbl*
Teresa e Claudio (farsa, 2, G.M. Foppa), Venice, S Luca, 9 Sept 1801, *F-Pn*, *GB-Lbl*, *I-Fc*, *Nc*, *US-Wc*, duet (London, ?1810)
Giulietta (dramma semiserio, G. Rossi), Parma, Ducale, carn. 1802; as Le lagrime d'una vedova, Padua, Nuovo, 1802
Pamela (farsa in musica, 1, Rossi, after C. Goldoni), Venice, S Luca, 22 Sept 1802, *B-Bc*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Fc*; as Pamela maritata, Cingoli, 1806
I riti d'Efeso (dramma eroico, 2, Rossi), Venice, Fenice, 26 Dec 1803, *F-Pn*, *I-Fc*, *Nc*, duet (Paris, ?1820)
Odoardo e Carlotta (ob, 2, L. Buonavoglia), Venice, S Moisè, 12 Dec 1804, *GB-Lbl*, *I-Fc*, *US-Wc*
Climene (os, 2), Naples, S Carlo, 27 June 1806
Il testamento, o Seicentomila franchi [I seicentomila franchi] (farsa giocosa, 1, Foppa), Venice, S Moisè, 24 Oct 1806, *D-Mbs*, *I-Fc*, *Nc*
La contadina bizzarra (melodramma serio, L. Romanelli, after F. Livigni: *La finta principessa*), Milan, Scala, 16 Aug 1810, cavatina (Milan, 1810)
Ginevra degli Almieri (tragicommedia, 3, Foppa), Venice, S Moisè, 8 Dec 1812
Caritea regina di Spagna (os, 2), Naples, S Carlo, 16 Sept 1814
La donna di Bessarabia (dramma per musica, 1, Foppa), Venice, S Moisè, Jan 1817

*c*46 other ops

OTHER WORKS

3 orats; 11 cants.; numerous sacred works, incl. 5 masses, 2 TeD, Stabat mater, Salve regina, Tantum ergo, motets, pss
3 pf sonatas, vn acc. (Milan, n.d.)

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GIOVANNI CARLI BALLOLA

Farkas, Ferenc (*b* Nagykanizsa, 15 Dec 1905). Hungarian composer and teacher. After starting his career as a pianist, he went on to study composition with Weiner and Siklós at the Budapest Academy of Music (1921–7). From 1927 to 1929 he was co-répétiteur for the chorus at the Városi Színház (Municipal Theatre), Budapest; he left

to study composition in Rome with Respighi (until 1931). Between 1932 and 1936 he earned his living as a composer and conductor of film music in Budapest, Vienna and Copenhagen (he composed film music regularly until 1973). He taught composition in Budapest at the municipal high school (1935–41), and from 1941 to 1943 at the conservatory in Kolozsvár (now Cluj-Napoca, Romania), where he became director in 1943. At the same time (from 1941) he was chorus master at the opera in Kolozsvár, then in 1945 at the Budapest Opera. From 1946 to 1948 he was director of the music school in Székesfehérvár, and from 1949 to 1975 professor of composition at the Budapest Academy of Music, where, among many others, he taught Ligeti, Kurtág, Petrovics, Szokolay, Bozay and Durkó. His awards include the Franz Joseph Prize (1934), the Kossuth Prize (1950) and the Erkel Prize (1960).

Whereas most of his contemporaries were more or less influenced by Bartók and Kodály, Farkas, because of his time spent in Rome with Respighi, had a wider horizon. The indirect influence of Respighi's own teacher, Rimsky-Korsakov, coupled with the direct influence of Stravinsky, is evident in the virtuosity of Farkas's instrumental writing and the richness of his orchestral palette. Rome also aroused his interest in the culture of the past, the visual arts and literature, and this became the basis of his broader perspective. There he first encountered, and gradually assimilated, fluency of expression and graceful, well-balanced structure. Back in Hungary for a short time in 1934, he participated in the collection of folksongs, which revealed to him another musical tradition and resulted in several folksong arrangements.

Farkas has benefited greatly from his practical experience as a teacher, co-répétiteur and chorus master, and from his involvement with theatre, radio and film music. He refined his craft through practice and this, beyond the knowledge of the possibilities of instruments or the human voice, can be heard in his enormous musical output: not only do ideas first used in his film music appear in later works, but most of his compositions exist in several (sometimes in more than five) versions. One of the most important characteristics of Farkas is his interest in both new and old genres. His works include operas and operettas, ballets and Singspiels, pastoral and marionette music, as well as musicals and a scenic play. In addition, he has composed numerous instrumental, vocal and orchestral works, both sacred and secular. His inspiration comes from a wide variety of sources; Gesualdo, old Hungarian folk ballads, Stravinsky and 12-note music have all influenced his creative style, though ultimately he has forged his own – a uniform, individual, national and international idiom that draws on Italian neo-classicism, Hungarian folk music and a softened, Latin version of dodecaphony. He is a true experimenter, but his imagination, his technical competence and his taste have ensured that his experimentation has not led to incoherence. He is not an extreme reformer, preferring to explore new possibilities of synthesis.

WORKS
(*selective list*)

DRAMATIC

A bûvös szekrény [The magic cupboard] (op, 2, G. Kunszery), 1938–42; Furfangos diákok [The sly students] (ballet, 1, G. Oláh, after M. Jókai), 1949, rev. 1956 [suite, 1950]; Csínom Palkó (radio play, A. Dékány), 1949, rev. as oc, 3, 1950, 1960; Vidróczki (radio ballad, E. Innocent-Vincze), 1959, rev. as 3-act op, 1963–4; Panegyricus (scenic play, 3, J. Pannonius, L. de Medici and M. Gyárfás), 1971–2; Egy úr Velencéből [A man from Venedig] (op, 2, S. Márai), 1979–80; incid music for *c*40 stage and radio plays; over 70 film scores

ORCHESTRAL

Divertimento, small orch, 1930; Finnish Folk Dances, str, 1935; Hp Concertino, 1937, rev. 1956, arr. hp, str, 1994; Prelude and Fugue, 1944–7; Musica pentatonica, str, 1945; Concertino, pf, orch, 1947, arr. hpd, str ens/qnt/qt, 1949; Sym. Ov., 1952; Choreae hungaricae, 15 dances, chbr orch, 1961; Piccola musica di concerto, str orch/qt, 1961; Conc. all'antica, bar/va/vc, str, 1962–4; Trittico concertato, vc, str, 1964; Planctus et consolationes, 1965; Sérénade concertante, fl, str, 1967; Festive Ov. 'Commemoratio Agriae', 1968–9; Funérailles (Liszt), 1974; Philharmonische Ov., 1977–8; Concertino no.4, ob, str, 1983; Concertino no.5, tpt, str, 1984

VOCAL

Cants.: Cantata lirica (J. Dsida), chorus, orch, 1945; Cantus Pannonicus (Pannonius), S, chorus, orch, 1959; Laudatio Szigetiana (orat, K. Vargha), nar, 6 solo vv, chorus, children's chorus, orch, 1966; Tavaszvárás [Waiting for the spring] (G. Juhász), Bar, chorus, children's chorus ad lib, orch, 1966–7; Bontott zászlók [Unfurled flags] (L. Kassák), S, Bar, male chorus, orch, 1972–3; Aspirationes principis (K. Mikes, P. Ráday, F. Rákóczi), T, Bar, orch, 1974–5; Omaggio a Pessoa (F. Pessoa), T, chorus, orch, 1985; Kölcsey szózata (F. Kölcsey), T, chorus, orch, 1992–3

Masses: In honorem Sti Andreae, chorus, org, 1962, orchd 1968; In honorem Sti Margaritae, chorus, org/str, 1964–8, arr. female chorus, org/str, 1992; Missa hungarica, chorus, org, 1968; Requiem pro memoria M., chorus, orch, 1992; Missa brevis, male chorus, org/str orch, 1994–5

Songs: Pastorali (A. Keleti), 1v, pf/chbr orch, 1931, rev. 1968; Fagyöngy [Mistletoe] (L. Szabó), 5 lieder, 1932, orchd; Gyümölcskosár [Fruit basket] (S. Weöres), 12 mélodies, 1v, (cl, pf trio)/pf, 1946–7, arr. 1v, cl, va, pf, 1972, 1v, wind qnt, 1980; Kalender (M. Radnóti), 12 miniatures, S, T, pf, 1955, arr. S, T, chbr ens, 1956; A vándor dalai [The wanderer's songs] (M. Füst), 3 songs, 1v, (fl, va, vc)/pf, 1956; Hommage à Alpbach (P. von Preradovic), 3 lieder, 1968; Autumnalia (D. Kosztolányi, Juhász, Z. Jékely, J. Pilinszky, G. Illyés), 1969–74; L'art d'etre grand-pere (V. Hugo), 4 mélodies, 1985; Orpheus respiciens (S. Csoóri, Petrarch, C.P. Baudelaire, L. de Camoes, R.M. Rilke, A. Machado, O. Wilde, G. de Nerval), 1993; many other songs, over 200 folksong, spiritual, historical and popular song arrs.

Over 200 works for children's/female/male/mixed vv

CHAMBER AND SOLO INSTRUMENTAL

2 or more insts: 2 Sonatinas, vn, pf, 1930, 1931; Serenade, wind qnt, 1951; Antiche danze ungheresi del 17. secolo, wind qnt, 1959, arr. 4 cl, 1976, fl, pf, 1987 [other versions]; Sonatina no.3, vn, pf, 1959, arr. fl, pf, 1970; Sonata, va, vc, 1961; Ballade, vc, pf, 1963; 4 pezzi, db/vc, pf, 1965, arr. db, wind qnt, 1966; Str Qt, 1970–72; Sonate romantique, bn, pf, 1982; La cour du roi Mathias, suite, cl, bn, hn, str qnt, 1977; Musica per ottoni, 3 tpt, 2 trbn, tuba, 1982; Maschere, 5 pieces, ob, cl, bn, 1983; 3 Sätze, fl, vc, hpd, 1983; Trigon, fl/cl, vn, pf, 1988; 3 Bagatelles, fl, cl, bn, 1992

Solo inst: Quaderno romano, 6 pieces, pf, 1931; Canephorae, 5 pieces, org, 1931; Sonata, vc, 1932; Ballade, pf, 1955; Correspondances, 8 pieces, pf, 1957; Hybrides, 10 pieces, pf, 1957; Holiday Excursions, 6 pieces, pf, 1975; 6 pieces breves, gui, 1970; Sonata, gui, 1979; Exercitium, 24 preludes, gui, 1982; Omaggio a Scarlatti, hpd, 1984; Naplójegyzetek 1986 [Journal 1986], pf, 1986; Naplójegyzetek 1987 [Journal 1987], pf, 1987; Sonata no.2, pf, 1987; Sonata, vn, 1987

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LÁSZLÓ GOMBOS

Farkas, Ödön (*b* Jászmonostor, 1851; *d* Kolozsvár, Transylvania [now Cluj-Napoca, Romania], 11 Sept 1912).

Hungarian composer, conductor and educationist. Having entered the University of Budapest in 1870 as an engineering student, he transferred in 1875 to the newly founded National Hungarian Royal Academy of Music, where he studied with Ábrányi, Volkmann and Ferenc Erkel. A distinguished student, he was awarded three prizes for composition and wrote an opera (*Bajadér*) and an operetta (*Radó es Ilonka*) while still at the academy. In 1879 he was appointed director of the Kolozsvár Conservatory and began a long period of involvement in the musical life of the city, where he was to remain for the rest of his life. He organized groups for the performance of vocal and chamber music, supervised the activities of the Philharmonic Society and conducted most of its concerts, was intermittently engaged as conductor at the National Theatre, and also achieved some success as a singing teacher. Besides enhancing the musical importance of Kolozsvár he created a national school of music devoted to fostering Hungarian art. His reforms in the conservatory resulted in the study of the latest Hungarian music as part of the curriculum, the teaching of correct Magyar pronunciation as part of vocal training, and the encouragement to compose in a national idiom, unhampered by academic formalism. He publicized his ideas on music and its teaching in many articles contributed to various periodicals; he also founded a periodical of his own, *Erdélyi zenevilág* ('Transylvanian musical world'). His compositions naturally reveal strong Hungarian characteristics and show the influence of Liszt and Erkel; he endeavoured to develop a specifically Hungarian style by following the metrical peculiarities of the Magyar language and its melodies. His festival overture, *Ünnepi nyitány*, won the Commemoration Prize at the 50th anniversary of the Budapest National Conservatory in 1890.

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Stage (operas unless otherwise stated): Radó és Ilonka [Conrad and Helen] (operetta), 1875; Bajadér (L. Farkas, after J.W. von Goethe), Buda, 23 Aug 1876; Vezeklők (The Penitents] (J. Dávid and G. Gál), 1884, Kolozsvár, 1893; Tündérforrás [Fairy Fountain] (Gál), Kolozsvár, 1893; Balassa Bálint (J. Hamvas), Budapest, 16 Jan 1896; Tetemrehívás [Ordeal of the Bier] (G. Versényi), Budapest, 5 Oct 1900; Kurucvilág [The World of the Kurucs] (S. Endrődi), Budapest, 26 Oct 1906; Ideiglenes házasság [Temporary Marriage], unperf., lost

Vocal: 3 masses; Dies irae, chorus, orch; 2 nocturnes, chorus, orch; 12 collections of songs, incl. Száll az ének [Soaring Songs], Valahol kél a nap [Sunrise]; other works for female vv, vocal duets

Orch: Sym., 1898; Rákóczy Sym. (Hangok a kurucvilágból) (?Budapest, 1903); Suite, perf. 1903; Serenade, str (?Budapest, 1904); Vn Conc., perf. 1903; further sym. poems and ovs.; 5 ballads (Arany, Gál), 1v, orch

Chbr: Holdas éjben [On a Moonlit Night], 8vv, str qnt; Sextet; Qnt, str, pf, 1891; 5 str qts; Pf Trio, 1900; Ballade, vn, pf; pf pieces

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JOHN S. WEISSMANN/R

Farkas, Philip (Francis) (*b* Chicago, 5 March 1914; *d* Bloomington, IN, 21 Dec 1992). American horn player. After studying with Louis Dufrasne of the Chicago Opera Company, he played first horn in the Kansas City PO (1933–6), Chicago SO (1936–41 and 1947–60), Cleveland Orchestra (1941–5 and 1946–7) and Boston SO (1945–6). He retired from orchestral playing in 1960 to take up a professorship at Indiana University, shortly after which he founded a publishing company, Wind Music Inc., in Bloomington. Farkas was the teacher of many professional horn players in major orchestras. He was also a designer of horns and horn mouthpieces. He wrote *The Art of French Horn Playing* (Chicago, 1956), *The Art of Brass Playing* (Bloomington, IN, 1962) and *A Photographic Study of 40 Virtuoso Horn Players' Embouchures* (Bloomington, IN, 1970).

EDWARD H. TARR

Farmelo, Francis (bap. ?Exeter, ? 3 Dec 1601; *fl* 1635–50). English musician and composer. He is probably the Francis Farmeloe, son of John, baptized at Exeter Cathedral on 3 December 1601. He seems to have lived and worked in London. Farmelo and Daniel Johnson are the only persons not working at court cited in the charter dated 15 July 1636 whereby Charles I constituted a corporation of musicians in Westminster (*AshbeeR*, v). He composed a humorous three-part 'Song made on the Downfall … of Charing Cross, An. Dom. 1642', published in Playford's *The Second Book of the Pleasant Musical Companion* (London, 1686). A Caroline tax list shows him as lodger in the house of Henry Watson, 'Barber Surgeon', in Limestreet Ward. Playford also included him in his list of London teachers 'For the Organ or Virginall' prefacing his *A Musicall Banquet* (London, 1651). Farmelo probably died before the Restoration, as the minutes of the Westminster musicians' corporation (1661–79) make no mention of him. His extant compositions include a set of divisions on a ground for bass viol (*GB-Ob* Mus. Sch.C.71) and an incomplete instrumental bass part (*Och* 21).

ANDREW ASHBEE

Farmer, Henry George (*b* Birr, Ireland, 17 Jan 1882; *d* Law, Scotland, 30 Dec 1965). British musicologist, orientalist and conductor. He studied the violin, the clarinet, the piano and harmony, the last two with Vincent Sykes, organist of St Brendan's Church, Birr, where Farmer was a chorister. In London he studied with H.C. Tonking, Mark Andrews and F.A. Borsdorf and in 1895, while on holiday there with his father, he heard the Royal Artillery Orchestra conducted by Ladislao Zavertal; impressed by its performance, he joined as a violinist and clarinettist and after years of private study he served as its principal horn player, 1902–10. Forced by ill-health to abandon the horn, he began a conducting career at the Broadway Theatre, London (1910–13), while teaching music at various county council schools; he also founded the Irish Orchestra in London, which performed at the National Sunday League Concerts under his direction (1911–12). He moved to Glasgow in 1914 and was musical director of the Coliseum Theatre from January

until August, after which he was appointed conductor of the Empire Theatre Orchestra, a post he held until 1947. As President of the Glasgow branch of the Amalgamated Musicians' Union, he founded both the Scottish Musicians' Benevolent Fund (1918) and the Glasgow Symphony Orchestra (1919), whose Sunday park concerts he conducted until the 1940s; he also founded the Scottish Music Society in 1936.

Farmer's interest in oriental music and culture may have been influenced by his father, who served with the Army in India and the Middle East and was fluent in both Hindustani and Arabic. In 1913, the London publisher William Reeves commissioned Farmer to translate F.S. Daniel's *La musique arabe* (1863). Relying for help on the available European literature on Arabic music, Farmer soon realized that he had to study Arabic to resolve the many unclear and conflicting views of such scholars as La Borde, Villoteau, Kiesewetter, Fétis, Riemann and Collangettes. So in 1918 he enrolled as an external student at Glasgow University, studying Arabic with T.H. Wier, and from this period began his lifelong friendship with the noted orientalist James Robson. He completed the MA in 1924 and the PhD in 1926, winning prizes in Arabic and history; he also continued his musical activities, as a member of the BBC's Scottish Advisory Committee on Music (1928–39) and as editor of the *Musician's Journal* (1929–33).

Farmer was awarded a Carnegie Research Fellowship (1930–31, 1931–2) and a Leverhulme Research Fellowship (1933–5), which enabled him to travel to European libraries in search of Arabic manuscripts. He was the only British representative at the Cairo Conference of Arabic Music (1932), at which he was elected president of the Commission of Manuscripts and History. He delivered the Cramb Music Lectures at Glasgow University (1934) and in 1946 was offered the chair of music at the University of Cairo, which he declined. He was a vice-president of the Glasgow University Oriental Society, 1947–65, and served on the board of directors of the Royal Scottish Academy of Music, 1950–62. He was awarded the honorary DLitt by Glasgow University in 1934 and the honorary DMus by Edinburgh University in 1949.

Although Farmer was noted primarily for his contributions to the field of Arabic music, he also wrote important works on the history of Scottish and military music. It was his early publications, primarily 'Clues for the Arabian Influence on European Musical Theory' (1925), 'Arabic Musical Manuscripts in the Bodleian Library' (1925), *A History of Arabic Music to the XIIIth Century* (1929) and *Historical Facts for the Arabian Musical Influence* (1930), that established his reputation. Certain aspects of his early views were severely challenged by European musicologists, by Kathleen Schlesinger in particular, yet Farmer stood his ground in subsequent publications. He was primarily interested in theory, instruments, treatises and other manuscript works dealing with music, and never engaged in active fieldwork; nor was he interested in contemporary folk or classical traditions.

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ISRAEL J. KATZ

Farmer, John (i) (*b c*1570; *fl* 1591–1601). English composer. The approximate date of Farmer's birth is deduced from a prefatory poem to his published collection of canons, which makes it clear that he was at that time (1591) still 'in youth'. This publication, like Farmer's later madrigal volume (1599), was dedicated to Edward de Vere, Earl of Oxford, whose patronage he enjoyed. Farmer was, with George Kirbye, the most liberally represented contributor to East's psalter (RISM 1592[7]). On 16 February 1595 he was appointed Organist and Master of the Children at Christ Church Cathedral, Dublin, and on 10 August 1596 he became a vicar-choral there. In 1597 he was threatened with dismissal for unauthorized absence, and he returned, remaining there until 1599, in which year he is known to have been living in Broad Street, London. He contributed to *The Triumphes of Oriana* (1601[16]).

Farmer's *Divers and Sundry Waies of Two Parts in One* (1591) is a demonstration of technical expertise in 40 two-part canons, each in combination with the same 'playnsong' cantus firmus. East was evidently impressed by Farmer's skill, and employed him in the following year for his psalter, not only to set seven of the standard psalm tunes, but also to harmonize the 13 introductory items (canticles, Lord's Prayer, etc.). In his four-voice madrigals (1599) Farmer followed in the line of the light madrigal naturalized into English music by Morley, though there are already hints of an added seriousness which relates them to the new trends appearing in the work of Weelkes and Wilbye. The rising chromatic opening of *The flattring words*, for example, is modelled on the conclusion of Weelkes's *Cease sorrowes now*, published two years earlier. There is also a general affinity with Weelkes's massive sonorities in Farmer's eight-voice *You blessed bowers*, which concludes the volume; this contrasts sharply with the finer textures typical of most other pieces in the book. The unbroken liveliness and precise musical characterization of textual details of *Faire Phyllis I saw sitting all alone* have made it one of the most popular English madrigals. In most of his madrigals Farmer mixes passages of gentle pathos or melancholy with facile canzonet-like counterpoint. The one clear exception to this style is *Take time*, a cantus-firmus piece composed on repetitions of an ascending and descending hexachord in the tenor; this appears to be an instrumental work to which words of a markedly pre-madrigalian moralizing character have been added. Farmer's first-rate Oriana madrigal, *Faire nymphs I heard one telling* (in 1601[16]), confirms his position as one of the better minor English madrigalists.

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20 works, 1592[7]
1 contrafactum, *GB-Och*
The First Set of English Madrigals, 4vv (London, 1599/ *R*); ed. in EM, viii (1914, 2/1978)
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DAVID BROWN

Farmer, John (ii) (*b* Nottingham, 16 Aug 1836; *d* Oxford, 17 July 1901). English educationist and composer. Brought up in Nottingham, where his uncle led the town's amateur musical life, he received his professional training at the Leipzig Conservatory and under Andreas Späth at Coburg before spending several years as a music teacher in Zurich. He is remembered for bringing music to life at Harrow School, where he taught between 1862 and 1885; but the circumstances of his joining the school are obscure, and for some years he was not formally a member of staff. Resisting an academic approach, he showed the boys that

massed singing was enjoyable, writing many songs for them that celebrated events in school life, introducing light-hearted songs, glees and partsongs, and instituting house singing. In 1885 he was appointed organist at Balliol College, Oxford, where he instituted evening concerts and a music society in the college. He published *Harrow School Songs* (Harrow, 1881), *Harrow School Marches* (Harrow, 1881), the *Harrow Songs and Glees* (London, *c*1890), *Gaudeamus* (London, 1890) and various ephemeral works including an oratorio *The Coming of Christ* (performed 1899), a children's oratorio *Christ and his Soldiers* (Harrow, 1878), and two operas, *Cinderella* (London, *c*1883), produced at Harrow in 1883 and in London the next year, and *The Pied Piper* (London, n.d.). His instrumental works include two septets for piano, flute and strings and a piano quintet.

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BERNARR RAINBOW

Farmer, Thomas (bur. London, 5 Dec 1688). English composer and violinist. Anthony Wood stated that he was one of the Waits of London, but he may have confused him with Richard Farmer, a wait from 1685 to 1688. Thomas Farmer seems to have served as an 'extraordinary' violinist at court between May 1671 and 4 September 1675, when he received the place in the Twenty-Four Violins held by John Strong, who had died the month before. In November 1679 he and Robert King shared the late John Banister's £110-a-year post as violinist in the Private Music. He was one of those accompanying James, Duke of York, to Scotland who survived the wreck of the frigate *Gloucester* off the Norfolk coast on 6 May 1682, and he received the Cambridge BMus in 1684. He was made a member of the newly reorganized Private Music at James II's accession in 1685, and served as instrumentalist in the king's Catholic chapel, which opened on Christmas Day 1686. Farmer's death was commemorated by Henry Purcell's elegy *Young Thyrsis' fate ye hills and groves deplore*. The reference to 'Young Thyrsis' suggests that he was not the musician named Thomas Farmer born in November 1615 who lived in the parish of St Andrew's, Holborn, and became a freeman of the Draper's Company in 1650. The style of his music is compatible with someone born around 1650.

Farmer was one of the house composers of the Duke's theatre company at Dorset Garden, contributing songs to Edward Ravenscroft's *The Citizen Turned Gentleman* (July, 1672), Thomas Otway's *The Cheats of Scapin* (?Dec 1676), Aphra Behn's *Sir Patient Fancy* (Jan 1678), Nahum Tate's *Brutus of Alba* (?June 1678), John Dryden's *Troilus and Cressida* (April 1679), Nathaniel Lee's *Caesar Borgia* (?May 1679), Thomas D'Urfey's *The Virtuous Wife* (Sept 1679), Otway's *The Soldier's Fortune* (?June 1680), Lee's *The Princess of Cleve* (?Sept 1680), Behn's *The Second Part of the Rover* (? Jan 1681), and (for the United Company at Drury Lane) Lee's *Constantine the Great* (Nov 1683). He also probably wrote a good deal of incidental music in the theatre. His *Consort of Musick in Four Parts* (London, 1686) consists of suites of the sort used in plays, and a number of similar works exist in manuscript; however, only one, the suite for Lee's *The Princess of Cleve* (*GB-Lbl* Add.29283–5, *US-NYp* Drexel 3849), can be identified for certain with a particular play. The unique copy of the 1686 collection in the British Library consists of only three parts, two violins and bass (as does a manuscript copy in *GB-Lbl* Add.29283–5 dated 9 June 1691), but four-part versions of some of the pieces (*Lcm* 1172) show that there is a viola part missing. A sequel, *A Second Consort of Musick*, advertised posthumously on 28 October 1689, is lost, though some of its contents may survive in manuscript. The Sonata in A for violin and continuo may be the earliest of its type by an Englishman. Farmer's music tends to be competent but unenterprising, and Purcell's fulsome tribute to him was presumably concerned more with his abilities as a performer than a composer.

WORKS

A Consort of Musick in Four Parts Containing 33 Lessons Beginning with an Overture (London, 1686)
A Second Consort of Musick (London, 1689)
Consort suites and dances, *GB-CDp*, *Cu*, *Lbl*, *Lcm* (facs. in MLE, A3, 1987), *Ob*, *Och*, *W*; *US-NH*, *NYp*
Sonata, A, vn, bc, in The Second Part of the Division Violin (London, 1689–90, 2/1693), *GB-Lbl*
42 songs, 1673^{3}, 1675^{7}, 1679^{7}, 1681^{4}, 1683^{5}, 1683^{6}, 1684^{3}, 1684^{4}, 1685^{5}, 1685^{6}, 1685^{7}, 1686^{4}, 1687^{3}, 1687^{4}, 1687^{5}, 1690^{4}
When cold winter's storms, song (London, n.d.)

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P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Farnaby, Giles (*b* *c*1563; *d* London, bur. 25 Nov 1640). English composer. Like his father Thomas, Giles was a 'Cittizen and Joyner of London'. His mother, 'Janakin alias Jane', perhaps of Huguenot descent, was buried at Waltham St Lawrence, Berkshire, in 1605. She bequeathed £40 to the Dutch Reformed and French Protestant congregations in London and 'to poore maides marriages'; her nuncupative will (PCC 36 Stafforde) strangely ignores Giles's existence. According to Anthony Wood, Giles was 'of the family of Farnaby of Truro in Cornwall, and near of kin to Tho. Farnaby, the famous schoolmaster of Kent'. Wood is at times an unreliable authority, however, and so far no evidence corroborates his statement.

The registers of St Helen Bishopsgate record Farnaby's marriage to Katharine Roane on 28 May 1587; the 1589 'parsons tythe' shows that he was taxed only 2s. 9d., and was then residing in the parish. In 1590 he was listed as a feoffee of the Joiners' Company. His cousin Nicholas, parish clerk of St Olave Jewry, was a professional joiner and 'virginall maker', and Giles may have been connected with a similar business. Neither could have been lucrative, since St Olave's granted Nicholas a £2 annuity in 1596 on the grounds that he was 'overcharged with children and his trade decayed'. Giles still owed his father £9 'suertye' money at the latter's death in 1595.

Farnaby graduated with the BMus at Oxford on 7 July 1592. In that year Thomas East issued his best-selling *Whole Booke of Psalmes*, for which Farnaby – one of ten 'expert' contributors – provided nine settings; Barley and Ravenscroft subsequently adopted several of these harmonizations in their respective psalters. Farnaby's own *Canzonets to Fowre Voyces* appeared in 1598. Dedicated to the influential courtier Ferdinando Heyborne, 'groome of Her Majesties privie chamber' and himself a composer, the collection includes commendatory verses by Anthony Holborne, John Dowland, Richard Alison and the recusant poet Hugh Holland.

Surprisingly, only a few years later Farnaby was living in the rural setting of Aisthorpe, a village 10 km north of Lincoln. The 1602 Bishop's Transcripts for St Peter's church, principally compiled by 'Egidius Farnaby' himself, churchwarden, record the baptism of a second daughter named Philadelphia, the first of this name (*b* 1591) presumably having died.

More revealing is an indenture of lease dated 1608 between Sir Nicholas Saunderson of Fillingham (a neighbouring village) and 'Giles Farnabie ... gent'. In return for musical tuition for Sir Nicholas's children, and for his son Richard's services as apprentice for seven years' instructing of the children 'in skill of musick and plaieinge uppon instruments', Saunderson agreed to lease Farnaby some nearby properties at £16 a year for 20 years. The indenture is endorsed *vacat consensu*. Arrears in 1611 suggest the family may already have left the district. In any case, Richard married Elizabeth Sendye at St Peter Westcheap in London in 1614, a year before his apprenticeship was due to end.

At some time between 1625 and 1639 Farnaby dedicated to Dr Henry King, 'cheife prebend' of St Paul's Cathedral, a metrical psalter harmonized in 'fower parts, for viols and voyce', doubtless hoping the prelate would sponsor its publication; only the autograph cantus partbook survives. In 1634 the registers for St Giles Cripplegate mention 'the house of Gyles Farnaby in Grub Street', an area noted in a 1638 survey for its 'extreme poverty'; the same registers record the burial of 'Gyles Farnaby musitian' on 25 November 1640. The style 'musitian', not 'joiner', is noteworthy.

Of Farnaby's five traceable children, at least two were musical: RICHARD FARNABY, the composer, was born *c*1594; 'Joyus [Joy] Farnaby s[on of] Gylles' was baptized on 18 March 1599 at St Mary-le-Bow, Cheapside. He was referred to as 'musitian' in 1636. Another son, Edward, was baptized at Aisthorpe in 1604.

A joiner by training, Farnaby occupies a peculiar position among Elizabethan and Jacobean composers. Belated or intermittent musical instruction may help to explain the uneven quality of his work. He cannot match Byrd's breadth or discipline, Morley's fluency, Bull's virtuosic sweep (though he could well have been a disciple), or Gibbons's polish and intensity. Yet he was an instinctive composer with original ideas and sufficient conviction to put them across effectively. His music is correspondingly vital and telling; at its best it has a spontaneity and charm few of his contemporaries can rival.

The 11 keyboard fantasias – none plainchant-based, one a canzonet transcription, two others apparently modelled on vocal pieces – contain some imaginative, highly idiomatic writing. Technically and temperamentally, however, Farnaby was less well suited to polyphonic genres than to variations, where his weakness in generating expansive paragraphs mattered little and his resourcefulness in presenting rich figurative detail and unusual textures counted for much. The many dances – several are arrangements – music from masques and folktune settings provide, with their sectional structure and reprises, ample evidence of this. The Alman *For Two Virginals* deserves mention, as does the group of fancifully titled 'character sketches', including *Giles Farnaby's Dream* and *His Rest*. *His Humour* cleverly encapsulates several compositional techniques in four short strains. Such attractive miniatures – a further handful includes the haunting *Tower Hill* – rank among the more memorable in the entire keyboard repertory. Farnaby's works seem to have circulated little; the Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29) has unique texts of 51 of the 53 ascribed pieces. Only *Bonny Sweet Robin* – often attributed to Bull or even Byrd – appears in several sources outside his circle of composers.

The harmonizations in East's Psalter, where the tenor, as customary, has the psalm tune, are rhythmically enlivened by free use of passing and dotted notes. Several settings incorporate distinctly melodious cantus parts. These straightforward harmonizations stand apart from the more elaborate workings in his own 'double' Psalter – whose pairing of text and tune mirrors Ravenscroft's plan; here the cantus 'lines out' the melody, intervening rests suggesting imitative accompaniment. Nearly all 97 tunes have alternative settings.

Farnaby's secular vocal music, though influenced by Morley, retains a distinctive flavour. The canzonets adhere mostly to the conventional style and structure: the predominantly lighthearted texts are set to tuneful yet terse points of imitation interspersed with chordal stretches. The music gathers rhythmic momentum, frequently over a pedal point, when approaching the final cadence of the repeated second section. The collection contains some notable works, including the tautly constructed 'instrumental' setting in cantus-firmus fashion of the well-known 'Susanna' theme; the adventurously chromatic, sombrely madrigalian *Construe my meaning*; and the sonorous *Witness ye heavens* – a rare example of eight-part writing.

WORKS

54 pieces, kbd (1 doubtful); ed. in MB, xxiv (1965, 2/1974)

[20] Canzonets to Fowre Voyces with a Song of Eight Parts (London, 1598); ed. in EM, xx (2/1963)

Come Caron come, 3vv, *GB-Lcm* [contrafactum of Ay me poore heart, in 1598 vol.]; O my sonne Absolon, *Lbl* (inc.)

9 psalms, 1592[7]

The Psalmes of David, to fower parts, for Viols and Voyce; the first booke Doricke Mottoes; the second, Divine Canzonets ... with a prelud, before the Psalmes, Cromaticke, 4vv (only cantus extant), *US-PHu*

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J. Harley: *British Harpischord Music* (Aldershot, 1992–4)

RICHARD MARLOW/ORHAN MEMED

Farnaby, Richard (*b* London, *c*1594). English composer, son of GILES FARNABY. The family moved to Aisthorpe, near Lincoln, around 1600. An indenture dated 1608 notes that he was to be apprenticed to Sir Nicholas Saunderson of Fillingham, near Lincoln, to instruct Sir Nicholas's children 'in skill of musick and plaieinge uppon instruments', but he may have left the district in 1611, and was married in London in 1614. The Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29) includes four pieces attributed to Richard. Giles evidently taught his son to compose, for Richard's pieces faithfully reflect his father's characteristic style. *Nobody's Jigg, or Fleet Street* is his most successful work, resembling the best of Giles's folktune settings in its sensitive and imaginative treatment of the keyboard. His other extant works include *Duo, Fain would I wed* and *Hanskin* (all for keyboard; all his works ed. in MB, xxiv, 1965, 2/1974).

For bibliography *see* FARNABY, GILES.

RICHARD MARLOW

Farnam, W(alter) Lynnwood (*b* Sutton, PQ, 13 Jan 1885; *d* New York, 23 Nov 1930). Canadian organist. He studied at home in Canada and then at the RCM in London (1900–04). After returning to Canada, he held posts in Montreal (1904–13), successively at the Methodist church of St James, St James the Apostle and Christ Church Cathedral. From 1913 to 1918 he was at Emmanuel Church, Boston, and, after a year in the Canadian Army, moved to New York, where he was organist of Fifth Avenue Presbyterian Church (1919–20) and of the Church of the Holy Communion (1920 until his death). From 1927 he also taught in New York and at the Curtis Institute in Philadelphia; among his pupils were Harold Gleason, Clarence Mader, Carl Weinrich, Robert Noehren, Hugh Porter, Ernest White and Alexander McCurdy. Farnam was a solo player of exceptional ability, who anticipated some of the characteristics of the Baroque revival, and made a conspicuous reputation as a recitalist in the USA, Canada, England and France. He recorded a number of player-organ rolls, which were later transferred to discs. (*EMC*2, H.W. Hawke)

GODFREY RIDOUT/R

Farncombe, Charles (Frederick) (*b* London, 29 July 1919). English conductor. He first studied engineering, and then music at the Royal School of Church Music and the RAM (1949–51). In 1955, with the assistance of Edward J. Dent, he founded the Handel Opera Society, and was its musical director for 30 years. He conducted many modern British premières, including *Rinaldo*, *Alcina* and *Deidamia*, and directed staged performances of Handel oratorios and works by Cavalieri, Rameau, J.C. Smith, Arne, Haydn and Mozart. Productions by the society have been taken to festivals at Göttingen, Halle, Liège and Drottningholm.

Farncombe has conducted on tours in the USA and in Sweden, where he was music director of the Drottningholm court theatre, 1970–79, and appeared at the Royal Opera in Stockholm. He also conducted works by Handel at the Badisches Staatstheater, Karlsruhe. His conducting is careful over matters of detail, often spirited, and sensitive over choice of tempo. Farncombe has edited (and in some cases translated into English) works that he conducted with the Handel Opera Society. He was made a CBE in 1977.

STANLEY SADIE

Farnon, Robert (Joseph) (*b* Toronto, ON, 24 July 1917). Canadian arranger, composer and conductor. He began his career as a trumpet player in dance bands, and then for Percy Faith's CBC Orchestra. By 1942 he had composed two symphonies and in 1944 he came to Britain as conductor of the Canadian Band of the Allied Expeditionary Force, alongside Glenn Miller and George Melachrino fronting the US and British bands. He took his army discharge in Britain, and Decca contracted him to work with their leading singers such as Vera Lynn and Gracie Fields; the BBC gave him a radio series with his own orchestra. He began composing for the cinema, and early successes out of some 40 scores included *Spring in Park Lane*, *Maytime in Mayfair* and *Captain Horatio Hornblower R.N.*. The arrival of LPs gave orchestra leaders such as Farnon the opportunity to develop their arranging and composing talents more fully, and his Decca albums from the 1950s have become highly prized by admirers, especially fellow musicians in the USA. Many have acknowledged his influence, including John Williams, Henry Mancini, Quincy Jones and Johnny Mandel. Farnon's light orchestral cameos are among the finest to have been written since World War II, notably *Journey into Melody* (1946), *State Occasion* (1946), *Jumping Bean* (1947), *Portrait of a Flirt* (1947), *A Star is Born* (1947), *Peanut Polka* (1950), *The Westminster Waltz* (1955) and the *Colditz March* (1972). His tone poems *Lake of the Woods* (1951) and *À la claire fontaine* (1955) have been compared favourably with Debussy and Ravel. Farnon's orchestral style is influenced by the exciting North American rhythms of his youth, yet respects the traditions of light music he encountered in Britain. His scores are remarkable for the delicate, decorative touches he introduces for so many instruments in support of the main melodies.

Farnon has written hundreds of works for the London publishers Chappell, many familiar worldwide as signature tunes. The BBC commissioned his Rhapsody for violin and orchestra in 1958, but his later career has concentrated on arranging and conducting for international stars such as Tony Bennett, Bing Crosby, Lena Horne, George Shearing, Eileen Farrell, Joe Williams and Sarah Vaughan. His skill as an arranger was recognized with the award of a Grammy in 1996 for a track on an album with trombonist J.J. Johnson; in Britain he has received four Ivor Novello Awards, including one for outstanding services to British music (1991). In 1998 he was awarded the Order of Canada. (*EMC*2, M. Miller)

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(*selective list*)

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Lake of the Woods, 1951; Alcan Highway, 1952; Playtime, 1952; Almost a Lullaby (Prairie Sunset), 1953; Mid Ocean, 1953; Poodle Parade, 1953; World Series, 1953; En route, 1954; Malaga, 1954; A Promise of Spring, 1954; Scherzando for Tpt, 1954; Swing Hoe, 1954; À la claire fontaine, 1955; Derby Day, 1955; Int for Hp, 1955; The Westminster Waltz, 1955; Boom Town, 1956; La casita mia, 1956; The Frontiersmen, 1956; Lazy Day, 1956; Moomin, 1956; Blue Moment, 1957; Open Skies, 1957

City Streets, 1958; Dominion Day, 1958; Mr Punch, 1958; Rhapsody for Vn and Orch, 1958; The First Waltz, 1959; Headland Country, 1959; Holiday Flight, 1959; Little Miss Molly, 1959; Hymn to the Commonwealth, 1960; On the Seashore, 1960; Travel Topic, 1962; Pleasure Drive (1964); Westbound Passage, 1964; Prelude and Dance for Harmonica and Orch, 1966; Horn-a-Plenty, 1969; Power and Glory, 1969; Shepherd's delight, 1969; Sounds of History, 1969

Flute Fantasy, 1973; The Snow Goose, 1973; A Vn Miniature, 1973; In a Dream World, 1974; Concorde March, 1975; Canadian Rhapsody, 1983; The Wide World, 1983; Lake Louise, 1984; The Magic Island, 1984; Swallow Flight, 1984; Nautical Trilogy, 1993; Royal Walkabout, 1993; For Eileen, 1995; Cascades to the Sea, conc., pf, orch, 1998; Cruise World, 1998; Hollywood Stars, 1999; Scenic Wonders, 1999

Brass band: Here Comes the Band, 1966; Une vie de matelot, 1975; Morning Cloud, 1977; Crown Ceremonial, 1978

Jazz works: Portrait of Lorraine, 1964; The Pleasure of your Company, 1969 [for Oscar Peterson]; Saxophone Triparti, 1971; Travellin' Jazz, 1973; Trumpet Talk, 1973; Two's Company, 1973

*c*40 film scores, incl. Just William's Luck, 1947; Maytime in Mayfair, 1948; Spring in Park Lane, 1948; Elizabeth of Ladymead, 1949; Captain Horatio Hornblower R.N., 1951; Where's Charley?, 1952; All for Mary, 1955; Gentlemen Marry Brunettes, 1955; King's Rhapsody, 1956; The Sheriff of Fractured Jaw, 1958; The Road to Hong Kong, 1962; The Truth about Spring, 1965; Shalako, 1968; Bear Island, 1979

Television themes: Colditz, 1972; The Secret Army, 1977; A Man Called Intrepid, 1980; Kessler, 1981; The Cabbage Patch, 1983

Songs, incl. Country Girl, 1966; The Last Enemy (C.A. Arlington), 1990

DAVID ADES

Faroes. *See* FæROES.

Farquhar, David (Andress) (*b* Cambridge, North Island, 5 April 1928). New Zealand composer. He graduated in music at Victoria University, Wellington, studying composition with Lilburn, and then studied at Cambridge University and the GSM, London, where he was one of a talented group of young New Zealand composers who studied with Frankel. He returned to New Zealand and became lecturer (1953) and, in 1976, professor at Victoria University. The wit and spontaneity he brings to theatre music first emerged in his Dance Suite (1953) for Christopher Fry's adaptation of Jean Anouilh's *Ring Round the Moon*, and qualities of spare and stylish craftsmanship won him first prize for his Partita for piano in the Australasian Performing Rights Association's composers' competition (1957). A Symphony (1959) and a rhythmically exuberant Piano Concertino (1960) were followed by the first New Zealand opera since those of Alfred Hill, *A Unicorn for Christmas* (1962), to a libretto by Ngaio Marsh. This was followed by two more operas: *Shadow* (1970), in one act, for four singers, based on a Hans Christian Andersen tale and adapted by the composer and Edward Hill, and *Enchanted Island* (1997), in three acts, based on Shakespeare's *The Tempest*. He has written over 100 other works, including an Elegy and Serenade for strings, two Anniversary Suites for orchestra and several choral and chamber works, notably *Bells in their Seasons* for double chorus and orchestra (1974). He has a continuing interest in song cycles and writing for the piano. His Symphony no.2 (1982) was first performed by the New Zealand SO the following year; the first of his two works for string quartet (1989) has often been performed by the New Zealand String Quartet. A committed advocate of New Zealand music, he was founder-president of the Composers' Association of New Zealand (1974) and in 1984 was awarded their Citation for Services to New Zealand Music. A formidable supporter of composers' rights, he has a distinguished place in the country's musical life. His writings include 'A Song and Dance', *Massey University Composer Address* (Palmerston North, 1997), 3–12.

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A. Simpson: 'David Farquhar', *Soundscapes* (1996), Oct–Nov, 46–7

J.M. THOMSON

Farr, Gareth (*b* Wellington, 29 Feb 1968). New Zealand composer and percussionist. After dividing his time between Victoria University of Wellington and Auckland University (BMus, performance diploma 1991), he undertook postgraduate studies at the Eastman School of Music. In 1993 he became Chamber Music New Zealand's youngest ever composer-in-residence. From that time, his music has been widely performed and broadcast, both in New Zealand and abroad. In 1996 he was the subject of a major Television New Zealand documentary and in 1997 a collection of his works was issued on recording. Most of his compositions result from commissions.

Farr acknowledges the music of Pacific Rim cultures, Shostakovich's orchestral writing, the work of percussion ensembles such as the New Zealand group From Scratch, and the energy and rhythmic excitement of Balinese gamelan and Cook Island drumming as major influences on his style. His belief that composers should communicate personally with their audience has led him to balance his compositional activity with a performing career as a percussionist. He has also appeared regularly in cabaret, assuming the flamboyant alternate persona of the drag queen Lilith, a character he sees as increasingly central to his work.

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Orch: Pembukaan [Opening pieces], 1990; Kebyar moncar [Glowing Fire], Javanese gamelan, 1993; Reongan, conc., reong, Javanese gamelan, 1994; Waipoua, cl, str, 1994; Lilith's Dream of Ecstasy, 1995; Tabuh Pacific, gamelan, orch, 1995; Le temps est à la pluie, hn, perc, cel, hp, str, 1995; From the Depths Sound the Great Sea Gongs, 1996; Nagababa, chbr orch, 1997; Queen of Demons, 1997; Ruaumoko, 1997; Hikoi, conc., perc, large orch, 1998

Vocal: Only the Rocks Remain (S. Smith, anon.), S, wind octet, 1991; Pagan Prayer (C.P. Baudelaire), S, 4 trbn, 4 perc, 1992; El señor cucharita se pone enfermo (anon.), S, sax, pf, 1995; Still Sounds Lie (C. Mills), S, hp, 1996

Chbr and solo inst: Music from a High Altitude, cl, vc, pf, perc, 1988; Kendhang kalih [Two Drums], 2 perc, 1990; Suara barung [Low Voice], db, pf, 1990; Ramayana, pf, 1991; Kebyar [Fire], pf, 1992; Taniwha [Monster], bn, perc, 1992; Cadenza, fl, cl, vn, vc, pf, perc, 1993; Madrigal, cl, pf, 1993; Str Qt no.1, [orig. no.4] 'Owhiro', 1993; From Forgotten Forests, hp, 1994; Saxcession, sax qt, 1994; Kambang suling [Flute of Flowers], fl, mar, 1995; Sepuluh jari [Ten Fingers], pf, 1995; Meditation, va, pf, 1996; Formalities, mar, 1997; Str Qt no.2 'Mondo Rondo', 1997; Mousehole, pf, 1998; Taiko Tango, 6 taiko drums, 1998; Tuatara, mar, pf, 1998

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ADRIENNE SIMPSON

Farrant [Farunt], **Daniel** (*b c*1575; bur. Greenwich, 24 July 1651). English composer, string player and instrument maker. He may have been the son of Richard Farrant, Master of the Choristers at St George's Chapel, Windsor and Master of the Children of the Chapel Royal. A birthdate of about 1575 would make Daniel Farrant a contemporary of John Coprario and Alfonso Ferrabosco II, who John Playford mentioned with Farrant in 1661 as 'The First Authors of Inventing and Setting Lessons' for lyra viol. On 23 November 1607 Farrant was given a place in the royal violin band at the court of James I. He is listed as a player of the viol in several documents of 1624 and 1625.

Farrant was an instrument maker as well as a player. On 27 February 1626 he was paid £109 for six 'Artificiall Instruments' 'made and finished' for royal service. Playford wrote that he was 'a person of such ingenuity for his several rare inventions of instruments, as the Poliphant and the Stump, which were strung with wire' and 'a lyra viol, to be strung with lute strings and wire strings, the one above the other'. This cannot be taken at face value since Farrant would have been too young to have invented the poliphant or poliphon, which (Playford claimed elsewhere) Queen Elizabeth played, and at least three other individuals are connected with the invention of the lyra viol with sympathetic metal strings – the ancestor of the baryton. Nevertheless, it is likely that Farrant was involved in some way with the development of novel types of stringed instruments in Jacobean England.

Farrant served at court, still apparently in the dual role of viol player and violinist, until 1642. He made his will on 20 March 1643 and died in 1651; he was buried at St Alfege, Greenwich on 24 July. Only three pieces survive; a pavan for lute (*GB-Cu* Dd.5.78.3, ed. in suppl. to *Lute News*, March 1998) and a pavan and a toy for solo lyra viol. A five-part pavan based on a four-note ostinato (ed. in MB, ix 1955, 2/1962) as well as two further lyra viol pieces are also probably by him (see *DoddI*).

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P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Farrant, John. There were at least two and possibly three or more English church musicians of this name working in the late 16th century and early 17th, one or more of whom may have been related to Richard Farrant. Two John Farrants – probably father and son – were connected for a considerable time with Salisbury Cathedral. By early October 1571 John Farrant (i) was acting as master of the Salisbury choristers, although it was only towards the end of that month that he was formally admitted as a lay clerk, on a year's probation. He was appointed organist in 1587. He may possibly have been the John Farrant who was appointed organist at Ely Cathedral in 1567, or the John Farrant at Bristol Cathedral from 1570 to 1571 – or perhaps the three posts were held by the same man. The year after his admission as a lay clerk at Salisbury, he married a niece of Dr John Bridges, subsequently Dean of Salisbury. Farrant was evidently a man of rough temper, and this ultimately led to his dismissal in 1592, after an episode in which he physically threatened Dr Bridges, who had been vainly attempting to intervene in a domestic dispute. From Salisbury, John apparently moved to Hereford, and within a year was in serious trouble there for 'rayling and contumelious speeches' against the warden of the college of vicars-choral. He resigned in December 1593, and his subsequent movements are not known. He may have moved to London as organist of Christ Church, Newgate.

John Farrant (ii) was born in Salisbury on 28 September 1575, the second of four children. By 1585 he was a chorister in the cathedral choir and from 1598 was being paid as cathedral organist, although he was not formally admitted as a vicar-choral and organist until 1600, and then only on condition that 'he be junior to his brethren, the Vicars Choral, and not otherwise'. He was buried on 30 September 1618 and was succeeded by Edward Tucker.

Two full anthems and a Short Service ascribed to John Farrant have survived; they may be by either the elder or the younger Farrant. Some music is ascribed simply to 'Farrant' and may be by RICHARD FARRANT.

WORKS

attributed to 'John Farrant'

Short Service, d (Ven, TeD, Jub, Ky, Cr, Mag, Nunc), *GB-Cp, Cu, DRc, GL, Lbl, Ob, Och, WB, Y*

Magnificat, Nunc dimittis, *Ob* (attrib. 'John Farrant of Christ Church, London')

2 anthems, *Lbl, Lcm*

attributed to 'Farrant'

Kyrie, Creed, *Cpc*

2 Benedicite, *Lbl, Och, WB*

Deus misereatur, *Ob, US-BEm*

3 psalms (for 'Obiit' Sunday), *GB-Cpc*

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PETER LE HURAY/JOHN MOREHEN

Farrant, Richard (*b* ?*c*1525–30; *d* London, 30 Nov 1580). English cathedral musician and composer. His name first appears in a list of Gentlemen of the Chapel Royal (*GB–Lbl* Stowe 571, f.36) in the summer of 1552. It seems that he had only recently joined the choir, for he was placed 31st in the list of 32 fully stipendiary Gentlemen. He continued to sing in the choir during the reign of Mary Tudor, resigning his post in 1564 to take up duties as Master of the Choristers and as one of the organists at St George's Chapel, Windsor. Before this he had been a close colleague of Richard Bower, Master of the Chapel Royal choristers; he married Bower's daughter Anne, and acted as his legal representative after his death in June 1561. Among the ceremonial events in which Farrant took part were the funeral of Edward VI, the coronation of Mary I and her funeral, and the coronation of Elizabeth I. In November 1569 Farrant became Master of the Chapel Royal choristers in succession to William Hunnis and he retained this appointment, as well as that at Windsor, until his death. He left a widow, a son (also Richard) and nine other children whose names are not known.

Richard Farrant is an important figure in the history of English church music, and his practical interest in drama undoubtedly did much, if only indirectly, to foster the new 'verse' style of liturgical composition. On moving to Windsor in 1564 he organized the choristers into a dramatic company similar to those of St Paul's and the Chapel Royal. In February 1567 he presented the Windsor boys at court for the first time, and from then on he produced a play for the Queen every winter, using at first the Windsor boys, and then in 1577 a combined Windsor–Chapel Royal company. Documents relating to the last three productions, in 1578 and 1579, refer only to the Chapel Royal company, although it is quite possible that the Windsor–Chapel Royal association continued. On moving back to London in 1576 Farrant took a lease of 'six upper chambers, loftes, lodgynges or Romes lyinge together within the precinct of the late dissolved house or priory of the Black ffryers' at a yearly rent of £14 for the purpose of 'rehearsing' the boys for their courtly entertainments. Subsequent litigation makes it clear, however, that the rehearsals were open to the public and that Farrant was in fact using the premises as a public theatre.

None of Farrant's plays has survived, though the titles of those that are known – *Ajax and Ulysses*, *Quintus Fabius* and *King Xerxes* – suggest that the author preferred to develop serious and even tragic themes. Only two of his stage songs are known: 'O Jove, from stately throne', from *King Xerxes*, and 'Ah, alas ye salt sea Gods', from an unidentified play dealing with the story of Panthea and Abradatas, in which Panthea sings a lament over the body of her dead husband as she is about to take her own life; the song is also attributed to Robert Parsons, a Chapel Royal colleague of Farrant. These represent the more elaborate genre of Elizabethan consort song. The solo voice is in each case a boy's (one treble, the other a meane) and the accompaniment is presumably for viols. The instrumental textures are highly polyphonic, while the vocal lines stand out for their comparative simplicity, the word-setting being basically syllabic.

Farrant does not appear to have written much liturgical music, but his three main works – the full anthems *Call to remembrance* and *Hide not thou thy face* and the 'High Service' – survive in an unusually large number of pre-Restoration manuscripts. They reveal a sensitive, if restrained, feeling for word accentuation and mood. Farrant was one of the first composers to develop the 'verse' style of writing. His one extant verse anthem, *When as we sat in Babylon*, shows the influence of both the metrical psalm and the consort song. The words come from the Sternhold and Hopkins version of Psalm cxxxvii. Each verse is sung by a solo meane, the last line being repeated simply by the SATB choir. The setting is strophic apart from the last verse. Although its musical and literary qualities are slight, the anthem is of unusual historical importance being, with William Mundy's *Ah, helpless wretch*, one of the very earliest of its kind.

WORKS

for other editions see Daniel and Le Huray

'High' ['Third'] Service (TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, *GB-Cfm, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, Lsp, Ob, Och, Ojc, WB, Y*

2 full anthems, 4vv, 1641[5]

1 verse anthem, 1/4vv, *Ob, Och, US-NYp*

2 consort songs, 1v, 4 viols, ed. in MB, xxii (1967, 2/1974)

Felix namque, kbd; Voluntary, kbd: attrib. 'Farrant', ed. in MB, i (1951, Four-note Pavan, 5 viols, *GB-Lbl, Och* 2/1954)

For other works by 'Farrant' *see* FARRANT, JOHN

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PETER LE HURAY/JOHN MOREHEN

Farrar, Ernest Bristow (*b* Lewisham, London, 7 July 1885; *d* Epéhy Roussoy, France, 18 Sept 1918). English composer and organist. He was educated at Leeds Grammar School and in 1905 was awarded an open scholarship at the RCM, where he became friendly with Bridge (who dedicated his Piano Sonata to Farrar's memory), studied composition with Stanford and the organ with Parratt; he won the Arthur Sullivan Prize in 1906 and the Grove Scholarship in 1907. After six months as organist of the English church at Dresden (1909) he returned to England; he was organist of St Hilda, South Shields, from 1910 and of Christ Church, Harrogate, from 1912. It was in Harrogate that he taught Finzi during the war; later he joined the army and was killed in action. His music shows many of the characteristic traits of the English pre-war era: folksong enthusiasm in *English Pastoral Impressions*, muscular setting of Whitman in *Out of Doors*, and intimate lyrical feeling, occasionally foreshadowing Finzi, in the exquisite *Margaritae sorori*.

WORKS

INSTRUMENTAL

Orch: Rhapsody no.1 'The Open Road', op.9, after W. Whitman, perf. 1909; Rhapsody no.2 'Lavengro', op.15, after G. Borrow, perf. 1913 [lost]; The Forsaken Merman, sym. poem, op.20, after M. Arnold, perf. 1914; Variations on an Old British Sea Song, op.25, pf, orch, perf. 1915; English Pastoral Impressions, op.26 (1921); Prelude on the Angelus, op.27, str; 3 Spiritual Studies, op.33, str (1925); Heroic Elegy, op.36, perf. 1918

Chbr: Sonata, A, op.1, vn, pf [lost]; Celtic Suite, op.11, after F. Macloed, vn, pf (1920); Celtic Impressions, str qt: The Dominion of Dreams, op.31; In the Shadow of the Hills, op.32

Pf: Valse caprice, op.8 (1913); Miniature Suite, op.16 (1913); 3 Pieces, op.19 (1916, 1927, 1915); 3 Pieces, op.23 (1916); 2 North Country Sketches, op.34 (1920)

Org: Fantasy-prelude, op.5 (1908); 3 Chorale Preludes, op.7 (1920); A Wedding Piece, op.18 (1925); 2 Pieces, op.22 (no.1 1919) [no.2 lost]; 2 Pieces, op.24 [no.1 incorporated into op.33, no.2 incorporated into op.37]; Elegy (1925); 6 Pieces, op.37 (1926)

VOCAL

Anthems: They that put their trust, op.17 no.2, male vv (1914); Almighty God, the fountain of all wisdom, op.30 (1917); Prevent us, O Lord, op.32 (1917)

Secular choral: 3 partsongs, op.4, TTBB (1907); The Blessed Damozel, op.6 (D.G. Rossetti), 1v, chorus, orch (1907); 2 partsongs, op.3, ATBB (1909); Margaritae sorori (W.E. Henley), op.12, SATB (1916); Afton Water, op.12 (R. Burns), SS, pf (1919); To Daffodils, op.13 (R. Herrick), SATB (1929); Out of Doors, op.14 (Whitman), suite, chorus, orch (1923); 3 partsongs, op.18, SS, pf/SSAA, pf (1914, 1923, 1914); A Song of St Francis, op.21 (H.N. Maugham), unison vv, pf (1919); 3 partsongs, op.29 (A.E. Housman), male vv; Summer (Winter is Cold-Hearted) (C. Rossetti), op.30, SSA, pf (1927)

Songs: Songs of Memory, op.2, S, pf, perf. 1909; Vagabond Songs, op.10, Bar, orch (1911); Brittany, op.21 no.1 (E.V. Lucas), S, pf (1914); 2 Pastorals, op.21 (N. Gale), T, pf (1920); North Country

Folk Tunes, op.28, 1v, pf (1927, 1926); Summer, op.35, S, orch [after op.30, lost]; 3 Elizabethan Love Songs, op.38, T, pf (1921)
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S. Banfield: *Gerald Finzi: an English Composer* (London, 1997), 14–21

STEPHEN BANFIELD

Farrar, Geraldine (*b* Melrose, MA, 28 Feb 1882; *d* Ridgefield, CT, 11 March 1967). American soprano. She studied in Boston, New York and Paris; soon after her début at the Königliches Opernhaus, Berlin (*Faust*, 15 October 1901), she became a pupil of Lilli Lehmann, to whose Donna Anna she was later to sing Zerlina at Salzburg. After five years in Berlin, Farrar joined the Metropolitan Opera in New York, where she first appeared as Gounod's Juliet in 1906, and quickly became one of the leading stars of the company. She remained at the Metropolitan until 1922, when she made her farewell as Leoncavallo's Zazà on 22 April. With her personal beauty, clear tone and shapely phrasing she excelled in such lyrical parts as Zerlina and Cherubino, Manon and Mignon, as well as in several Puccini roles, among them the heroine in the 1918 première of *Suor Angelica*. She was also the first Goose Girl in Humperdinck's *Königskinder* (1910), and the first Louise in Charpentier's unsuccessful sequel, *Julien* (1914). Farrar's seductive and strongly personal timbre is well captured on a long series of Victor records, which have been successfully transferred to CD. They offer, among other worthwhile performances, a substantial souvenir of her Butterfly and her Carmen, two of her most popular roles.

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DESMOND SHAWE-TAYLOR/R

Farrell, Eibhlis (*b* Rostrevor, Co. Down, 27 July 1953). Irish composer. She studied at Queen's University, Belfast (BMus) and Bristol University (MMus), where her composition teachers included Raymond Warren. In 1983 she was appointed deputy principal of the Dublin College of Music. Sabbatical leave and a fellowship (1988–90) enabled her to pursue doctoral studies in composition at Rutgers University, New Jersey (PhD 1991), where she studied with Wuorinen and Moevs, among others. Her honours include a fellowship of the Royal Society of Arts and membership in Aosdána (1996), Ireland's academy of creative artists.

Farrell's style is characterized by a concentration on texture and timbre within an atonal idiom. She has been particularly influenced by the music of the medieval and Baroque periods; her employment of neo-Baroque techniques, such as polyrhythm, fugato and the juxtaposition of instrumental groupings, is particularly evident in the Concerto grosso (1988). *Exaudi voces* (1991) represented Ireland at the International Rostrum of Composers in Paris in 1993. Many of the texts set in her vocal music are taken from Latin and old Irish sources, or from the work of Dublin writer, Anne Hartigan.

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(*selective list*)

Orch: A Day at the Races (An Afternoon Flutter), orch, 1976 [arr. for concert band, 1994); Popcorn Ov., 1977; Threnody, 1979; Romanza, fl, orch, 1980; Concerto grosso, 2 vn, vc, str, 1988; Sinfonia, 1990; Soundshock, concert band, 1992; Island of Women (1996)
Vocal: 11 Celtic Epigrams, S, orch, 1976; Moods (W.B. Yeats, J.M. Plunkett, trad.), SSATB, 1978; Songs of Death (A. Hartigan), Mez, pf, 1980; Venus Turned (3 Feminist Lovesongs) (Hartigan), Bar, pf, 1987; A Garland for the President (Sancta Maria) (anon.), S, SSATB, 1990; Windfalls (S. Heaney), S, fl, cl, vn, Irish hp, perc, 1990; Exaudi voces (anon.), S, A, T, B, SATB, 1991; Exultet (Boethius, Easter exultet), S, T, SSATB, orch, 1991; The Lovesong of Isabella and Elias Cairel (anon.), Mez, ob, va, glock, 1992; The Silken Bed (N.N. Dhomhnaill), Mez, vn, vc, hpd, 1993; Caritas abundat (Hildegard of Bingen), 2 S, SATB, (1995); O Rubor Sanguinis, SSATB, 1998
Chbr and solo inst: Elegy, va, pf, 1977; Sonatina, cl, pf, 1977; Str Qt no.2, 1977; Musings, vn, 1982; Quadralogue, cl, eng hn, tpt, bn, 1982; Play, org, 1985; Diversions, fl, vn, vc, hpd, 1986; Procession, fl, eng hn, vn, va, 1986; Dancing, org, 1988; Quintalogue, 2 tpt, hn, trbn, tuba, 1989; Canson, vn, pf, 1991; Earthshine, hp, 1992; Orpheus Sings, vn, gui, 1992; Skyshapes, fl, 1994

GARETH COX

Farrell, Eileen (*b* Willimantic, CT, 13 Feb 1920). American soprano. She studied with Merle Alcock and Eleanor McLellan, and concentrated on concert singing until her belated operatic début in 1956 as Santuzza in Tampa, Florida. That year she sang Leonora (*Il trovatore*) in San Francisco, returning in 1958 as Cherubini's Medea; Chicago appearances followed, and, in 1960, her much delayed Metropolitan début as Gluck's Alcestis. Her relationship with the Metropolitan management was not easy and she sang there sporadically for only five seasons. Although her voice, temperament and histrionic gifts would have suited the great Wagnerian roles admirably, she sang Brünnhilde and Isolde only in concert performances, notably with the New York PO under Bernstein. She was equally celebrated for her singing of Bach (with the Bach Aria Group) and the blues (at the 1959 Spoleto Festival and on subsequent recordings). She was an intelligent actress; her voice was huge, warm, vibrant and, apart from difficulties at the extreme top in later years, remarkably well controlled. Her recordings, especially of Verdi and Wagner, demonstrate the imposing strength and vitality of her singing.

MARTIN BERNHEIMER/R

Farrenc. French family of musicians.

(1) **(Jacques Hippolyte) Aristide Farrenc** (*b* Marseilles, 9 April 1794; *d* Paris, 31 Jan 1865). Music publisher, flautist, bibliophile and scholar. Determined on a career in music despite his family's tradition in commerce, he arrived in Paris in 1815; soon an appointment as second flautist at the Théâtre Italien propelled him directly into Parisian musical life. When the Conservatoire was reorganized in the following year, he undertook further studies on the flute and began to learn the oboe. By the early 1820s he had established himself as a teacher and begun to compose flute music, some of which – a book of sonatas and a concerto, among other works – he issued from his own newly formed publishing concern. In 1821 he married Louise Dumont (see §(2) below). He remained active as a publisher during the 1830s, specializing in

editions of Hummel and Beethoven. His firm also brought out his wife's first piano works.

Stimulated by the revelations of Fétis's *concerts historiques* (1832–5), Farrenc became an ardent advocate of and researcher into early music. He dissolved his business enterprise about 1840 and devoted his last 25 years to scholarship, concentrating on older music and treatises but also studying the musical thought of the recent past and of his contemporaries. His unusual library, acquired in the course of this research, was sold after his death; the sale catalogue lists 1622 items including rare editions of Dante and other literary monuments as well as an impressive collection of musical memorabilia.

Apart from critical writings and a number of music history articles in French periodicals (notably *La France musicale* during the 1850s), Farrenc's significance rests on his contributions to two works: the second edition of Fétis's *Biographie universelle* (1860–65), for which he helped in the editing and revision of the initial entries, using the results of his own research, and *Le trésor des pianistes*, a comprehensive anthology of harpsichord and piano music from a repertory encompassing 300 years. Issued between 1861 and 1874, this 23-volume collection originated as a joint undertaking with Louise Farrenc. When Farrenc died in 1865 only eight volumes had appeared but his wife continued the project alone, completing it a year before her death.

(2) (Jeanne-)Louise Farrenc [née Dumont] (*b* Paris, 31 May 1804; *d* Paris, 15 Sept 1875). Composer, pianist, teacher and scholar, wife of (1) Aristide Farrenc. A descendant of a long line of royal artists (including several women painters) and a sister of the laureate sculptor Auguste Dumont, she showed artistic and musical talent of a high order at a very early age. By mid-adolescence she had developed into a pianist of professional calibre as well as an exceptional theory student and promising composer. At 15 she began training in composition and orchestration with Reicha at the Paris Conservatoire; her marriage in 1821 and subsequent travels interrupted her studies, but she resumed intensive work with Reicha a few years later.

Farrenc's earliest published compositions for piano appeared intermittently between 1825 and 1839; all were issued by her husband and several were published in London and Bonn. Of special note are the *Air russe varié*, reviewed appreciatively in 1836 by Schumann in the *Neue Zeitschrift für Musik* ('so sure in outline, so logical in development ... that one must fall under their [the variations'] charm, especially since a subtle aroma of romanticism hovers over them'), and the 30 Etudes in all the major and minor keys, extolled by the critic Maurice Bourges (*La revue et gazette musicale*, 1840), who prophesied that the collection would become a piano classic, 'not only to develop technique but also to mould taste'. The ensuing years substantiated Bourges' prediction: in 1845 the Conservatoire adopted the Etudes as required study for all piano classes, and the collection was reissued in 1886.

Farrenc's orchestral compositions comprise two overtures (1834) and three symphonies completed in the 1840s – all unpublished, although each work had more than one Paris performance, and there were single performances in Copenhagen, Brussels and Geneva. Her most notable contribution is the chamber music, uniformly fine in craftsmanship and exceedingly tasteful and attractive, if a shade unadventurous. Two piano quintets (1839 and 1840) established her reputation among critics and cognoscenti; both works were performed by the composer many times in the following years at musical soirées and matinées. In 1844 Farrenc completed two piano trios, also frequently performed and received with generous critical praise. Her productions of 1848–58 include two violin sonatas, a cello sonata, two more trios and two works for unusual combinations – a nonet for wind and strings, and a sextet for piano and wind. Despite the limited audience for instrumental music in opera-dominated Paris, the nonet catapulted its composer to near-celebrity, the more so because the young (but already legendary) violinist Joachim took part in the 1850 première. The Institut de France honoured Farrenc in 1861 and 1869 by awarding her the Chartier Prize for her contributions to chamber music.

In 1842 Auber, the director of the Conservatoire, appointed Louise Farrenc professor of piano, a post she retained until her retirement on 1 January 1873. The only woman musician at the Conservatoire in the 19th century to hold a permanent chair of this rank and importance, she distinguished herself by the excellence of her teaching, demonstrated by the high proportion of her pupils who won competitions and went on to professional careers. Outstanding among them was the Farrencs' daughter (3) Victorine Louise.

After Victorine's death in 1859 Louise Farrenc immersed herself in the task of compiling and editing *Le trésor des pianistes*, initially in collaboration with her husband and, after his death, as sole editor. She shared his ideal of reviving earlier keyboard music and helped to make it a reality through a number of *séances historiques*, in which she and her pupils performed selections from the 17th- and 18th-century repertory. From her own research and experimentation she had gained a remarkable comprehension of the essential problems of early music performance style, and her extended introduction to the first volume of *Le trésor*, 'Des signes d'agrément', was issued as a separate manual entitled *Traité des abréviations* (1895).

Farrenc's role in music history carries significance beyond that ordinarily accorded to competent minor composers. Having worked in a society whose women musicians attained prominence mainly as performers, and in a cultural environment which valued only theatre and salon music, she merits recognition as a pioneering scholar and a forerunner of the French musical renaissance of the 1870s.

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PIANO

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Variations sur une galopade favorite, op.12 (1833); Rondo brillant sur une cavatine de Zelmire [Rossini], op.13 (1833); Les italiennes: 3 cavatines ... variées [Bellini, Carafa], op.14 (1835); Variations brillantes sur la cavatina d'Anna Bolena de Donizetti 'Nel veder la tua costanza', op.15 (?1835); Les allemandes: 2 mélodies ...

variées, op.16 (?1835–6); Air russe varié, op.17 (?1835–6); La sylphide, rondo valse sur un motif de Masini, op.18 (*c*1836); Souvenir des Huguenots, fantaisie et variations, op.19 (*c*1837)
Les jours heureux: 4 rondinos, op.21 (*c*1837); Variations sur un thème du Comte Gallenberg, op.25 (*c*1838), also arr. pf, str qt/orch; 30 études, op.26 (*c*1839); Hymne russe varié, op.27 (*c*1839); Variations sur un thème allemand, op.28 (*c*1839); Variations sur un thème des Capuleti [Bellini], 4 hands, op.29 (*c*1839)
12 études brillantes, op.41 (1858); 20 études de moyenne difficulté, op.42 (1855); Mélodie, op.43 (1858); Scherzo, op.47 (1858); Valse brillante, op.48 (?1859–63); Nocturne, op.49 (?1859–63); 25 études faciles, op.50 (?1859–63); 2e valse brillante, op.51 (1864)

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Orch (MSS in *F-Pn*): Ov., op.23, 1834; Ov., op.24, 1834; Sym. no.1, c, op.32, 1841 [H, i/1]; Sym. no.2, D, op.35, 1845; Sym. no.3, g, op.36, 1847 [H, i/3]
Chbr: Variations concertantes sur un air suisse, pf, vn, op.20 (?1835–6); Qnt, a, vn, va, vc, db, pf, op.30 (1842); Qnt, E, vn, va, vc, db, pf, op.31 (?1844–51); Pf Trio, E♭, op.33 (?1850–55); Pf Trio, d, op.34 (?1850–55); Vn Sonata, c, op.37 (?1850–55); Nonet, E♭, op.38, 1849, *Pn*; Vn Sonata, A, op.39 (?1850–55); Sextet, c, fl, ob, cl, bn, hn, pf, op.40, 1851–2, *Pn*, also arr. str qt, db; Trio, E♭, cl/vn, vc, pf, op.44 (1861); Trio, e, fl/vn, vc, pf, op.45 (1862); Vc Sonata, B♭, op.46 (1861); Str Qt, *Pn*
Vocal: few works, most unpubd

EDITIONS

Le trésor des pianistes (Paris, 1861–74) [xxiii vols.; vols.i–viii with A. Farrenc]; introduction pubd separately as *Traité des abréviations* (Paris, 1895)

(3) Victorine Louise Farrenc (*b* Paris, 23 Feb 1826; *d* Paris, 3 Jan 1859). Pianist, daughter of (1) Aristide Farrenc and (2) Louise Farrenc. She studied the piano with her mother, entered the Paris Conservatoire in 1843, won the *premier prix* for piano the following year and performed the 'Emperor' Concerto at the Brussels and Paris concerts which introduced Louise Farrenc's First Symphony in 1845. Her promise was denied fulfilment by a disabling illness that led to her early death.

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BEA FRIEDLAND

Farrés, Aurelio Capmany i. *See* CAPMANY I FARRÈS, AURELI.

Farsa (It.: 'farcé). A type of opera, generally in one act, popular in Italy in the late 18th and early 19th centuries. A typical evening comprised two such pieces and two ballets (one of them sometimes replaced by an instrumental work). The centre of production and dissemination was Venice, in particular the Teatro S Moisè, with 106 of the 191 productions documented through printed librettos. The beginnings of the *farsa* repertory may be placed in the early 1790s, and production peaked in 1800. The principal librettists were Giulio Artusi, G.M. Foppa (76 texts) and Gaetano Rossi (the last, above all, in the context of the *farsa sentimentale*, which itself became progressively more common against a basic diet of comic subjects); significant contributions to the musical repertory were made by, among others, Giuseppe Farinelli, Gardi, Generali, Simon Mayr, Giuseppe Mosca, Portogallo, Pucitta, Rossini and Trento.

The internal structure of the *farsa* frequently takes as its model the two-act *dramma giocoso per musica*, with a reduction in the number and length of the recitatives and the number of closed-form pieces: typical, halfway through the *farsa*, is the appearance of a concertato piece whose function is largely similar to the ensemble finale in Act 1 of a *dramma giocoso*. Other *farse* are set 'in the manner of the French ... with unsung recitative in prose' (F. Bartoli, *Notizie istoriche de' comici italiani*, Padua, 1782), thus embracing the characteristic structure of the French *comédie mêlée d'ariettes*; a few, at their dramatic climax, adopt an openly 'melodramatic' style in which spoken recitative is accompanied by tremolos and other side effects in the orchestra. The apparent inconsistency in dramatic and musical structure is partly due, perhaps, to the openly derivative nature of the vast majority of *farsa* texts: original librettos are few in comparison with the many derived from earlier *drammi giocosi per musica*, novels, French musical and non-musical theatre and, in particular, Italian theatrical comedies.

Characteristics of the *farsa* include the almost total lack of choruses, markedly fewer scene changes than in the contemporary *dramma giocoso* (with a clear preference for single scenes) and the relative absence of stage effects. These features suggest the importance of production economy (economical factors are also apparent in the unprecedented scale on which successful works from previous seasons were restaged). A further characteristic is 'speed, naturalness, propriety, moderate action', resulting in a greater rapport between actors and audience than in other forms of contemporary musical theatre and more attention to detail, realistic gesture and action.

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DAVID BRYANT

Farse [farcitura, farsa, farsia, farsitura] (Lat., from *farcire*: 'to stuff'). An insertion into set texts, especially liturgical texts, of phrases or words not originally part of those texts. It would appear that the term is virtually synonymous with trope (*see* TROPE (i)); this is shown by a text quoted by Du Cange ('Qualiter debeant cantare Kyrie eleyson cum Farsa'), but as a rule the term 'trope' was

used for interpolations into the Mass and Office chants, while 'farsa' was used for interpolations into the lessons, even though farses were usually copied within the trope and *versus* collections such as *F-Pn* 1139 and *E-Mn* 288. The terminological distinction is found also in sources that merely refer to the practice, such as ordinals and ceremonials. Farsing seems to have been largely a French tradition that spread to Spain and Norman Sicily and its sources range from the 12th to the 15th century, with the majority falling in the 13th and 14th centuries.

Unlike tropes, which were almost universally written in Latin, a certain number of lesson farses, particularly for the Epistles, were in French, but farses should be distinguished from macaronic verse or from the simple alternation of stanzas in different languages. Their function, like that of the tropes, was to elucidate and comment upon the liturgical text. A farsed antiphon of the Virgin with interpolations in French is shown in ex.1.

Ex.1

De chan-ter m'est pris en - vi - e De re - gi - na coe - lo - rum,

Qui por-ta le fru-it de vi - e Ci - ba - ri - a ju - sto - rum.

Pa - nis laus an - ge - lo - rum Qui sur tous a sei - gno - ri - e

In au - la be - a - to - rum.

The most widespread examples of farse come from the 12th and 13th centuries and were especially applied to the Epistle of the major feasts of the Christmas cycle: Christmas, St Stephen's Day (26 December), St John the Evangelist (27 December), the Holy Innocents (28 December), St Thomas of Canterbury (29 December), the Circumcision (1 January) and the Epiphany (6 January); Easter, Pentecost, feasts of the Blessed Virgin, and St Nicholas also received farsed epistles. Epistles farsed in Latin appear to have preceded any of the French farsings. (See Dreve, Blume and Bannister for farsed epistles in Latin for a wide variety of feasts.) The farses could be in verse with assonance or in prose; a fair number of them survive with melodies, some of which can be quite elaborate (Stäblein; Arlt).

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MICHEL HUGLO/ALEJANDRO E. PLANCHART

Farthing [Farding, Ferdyng], **Thomas** (*d* ? between Dec 1520 and April 1521). English singer and composer. He began his career as a chorister at King's College, Cambridge, and by 1504 he was almost certainly a member of the household chapel at Collyweston, Northamptonshire, maintained by Lady Margaret Beaufort, mother of Henry VII. In 1506 he became a member of the City Fraternity of St Nicholas, otherwise known as the Guild of Parish Clerks, in London. Farthing was a Gentleman of the Chapel Royal by 1511, and was granted an annuity of 10 marks out of the issues of the manors of Makesey and Torpull, Northamptonshire, 'in consideration of his services' to Lady Margaret Beaufort. He also held a corrody in the Benedictine monastery of Ramsey, Huntingdonshire, which he surrendered on 9 May 1513. Farthing was among the musicians who accompanied Henry VIII to the Field of the Cloth of Gold during summer 1520 and it may have been for this service that he and his heirs were granted, in perpetuity, a house with garden in East Greenwich. He may have died in December the same year: his will is dated 23 November 1520, and he was certainly dead by April 1521. Morley included 'Farding' among the 'Authors whose authorities be either cited or used' in his *Plaine and Easie Introduction to Practicall Musicke* (1597).

Seven three-voice pieces by Farthing are in *GB-Lbl* Add.31922 (ed. in MB, xviii, 1962), a source closely associated with the court during the first years of Henry VIII's reign. They are three rounds: *Above all thing now let us sing* (perhaps composed in honour of the prince born in 1511), *Hey now now* and *In May, that lusty season*, undoubtedly composed for a courtly 'Maying'; three partsongs, *The thoughts within my breast, With sorrowful sighs* and *I love truly without feigning*, all of which alternate syllabic note-against-note writing with melismatic phrase-endings; and a textless piece, the most ambitious of the seven, probably written for instruments. He may also have composed the music for *As I lay slepynge*, a partsong of which only the text survives.

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JOHN M. WARD/FIONA KISBY

Farunt, Daniel. *See* FARRANT, DANIEL.

Farwell, Arthur (*b* St Paul, 23 April 1872; *d* New York, 20 Jan 1952). American composer, critic, editor and proponent of community music. As a boy he took violin lessons but had no thought of devoting himself to music. He prepared for a career in electrical engineering at the Massachusetts Institute of Technology, from which he graduated in 1893. Meanwhile the experience of hearing

the Boston SO and the influence of Rudolph Gott, an eccentric musician, convinced him that music should be his career. He studied with Norris and Chadwick in Boston, and was encouraged by MacDowell. He then went to Germany for further study with Humperdinck and Pfitzner (1897–9); he also studied briefly with Guilmant in Paris. Returning to the USA he accepted a lectureship at Cornell University (1899–1901), but his ambition was to be free of academic obligations. His failure to find a publisher for his *American Indian Melodies*, and the knowledge that many of his colleagues were in a similar predicament, led to his founding of the Wa-Wan Press (1901–12) for the publication of music by contemporary American composers. Subscribers were offered two volumes of music (vocal and instrumental) each quarter. The press published the work of 37 composers in volumes beautifully designed and printed, often with introductions by Farwell. A related enterprise was the National Wa-Wan Society of America, founded in 1907 for 'the advancement of the work of American composers, and the interests of the musical life of the American people'.

From 1909 to 1914 Farwell was chief critic for *Musical America* in New York, where he was also supervisor of municipal concerts. His interest in community music now became an important aspect of his work. He wrote music for pageants, masques and open-air performances with audience participation. After a period at the University of California, Berkeley (1918–19), he taught at Michigan State College from 1927 to 1939.

Farwell was an eclectic and prolific composer, with an extraordinary variety of musical interests. His music covers a very wide spectrum, from community choruses to tiny songs on poems by Emily Dickinson, from masques and pageants to polytonal studies for piano. But the diversity of his interests and his breadth of vision led him to some unprofitable explorations. His songs before 1900, for example, are virtually parlour music, and their occasional chromaticism and peculiar turns of melody seem contrived. Although he soon learnt that such music was not his forte, his concern with popular and traditional art and his desire to communicate with the average American remained with him throughout his life. He collected and arranged the music of Amerindians, Spanish-American communities of the Southwest, cowboys, black Americans and Anglo-American folksingers. Fascinated by certain tunes, he used them repeatedly in his work much as Ives did.

Farwell is perhaps best known as an arranger and an 'Indianist'. His first arrangements – of Amerindian tunes, made between 1900 and 1904 – are simple and do not realize any of the radical implications of the material. Like others at the time, he harmonized the melodies as if they had come out of a European, specifically Germanic, tradition. As he matured, however, and as his sense of harmony became more adventurous, he produced strikingly original versions of such tunes. In 1905 he published a set entitled *Folk Songs of the West and South*; it opens with two spirituals, about which Farwell said: 'the editor has, on principle, derived the harmony from a consideration of the dramatic or poetic content, and not from the harmony book'. This is an accurate assessment of his method. The *Bird Song Dance* which concludes the set is his first radical Amerindian setting. The text consists of nonsense syllables used by the Cahuilla tribe to imitate various birds; Farwell's harmonization is full of whimsical touches and ends with an unresolved dissonance.

Other fine Amerindian arrangements are the set of piano pieces entitled *Impressions of the Wa-Wan Ceremony of the Omahas* op.21 (1905) and, from the set *From Mesa and Plain*, the eerie *Pawnee Horses* (also 1905), the *Three Indian Songs* op.32 (1908) and the *Four Indian Songs* for unaccompanied chorus op.102 (1937). These pieces share the utmost delicacy of harmonic treatment: chromaticism, whole-tone chords, and other nondiatonic effects do not interfere with the essential simplicity of the material. Sometimes Farwell simplified his harmonic style almost to the point of minimalism, as in his choral setting of the *Navajo War Dance* op.102 no.1; in this and in *Inketunga's Thunder Song* op.32 no.2 he experimented with unusual vocal techniques. He based his string quartet 'The Hako' (op.65, 1922) on Amerindian materials, and there is an orchestral Indian Suite op.110 (1944). Amerindians make a final appearance in *Cartoon, or, Once Upon a Time Recently*, 'an Operatic Fantasy of Music in America' (1948).

Farwell's first large song, *A Ruined Garden* op.14 (1902), relies on completely different aesthetic principles from his early pieces based on Indian tunes. Despite an overlay of French harmony, the spirits of Wagner and Tchaikovsky hover over *A Ruined Garden* as they do over the later and even more ambitious song *The Farewell* op.33 (1910); perhaps the most successful of his works in the Wagnerian manner is the piano piece *Flame Voiced Night* op.45 no.2 (*c*1915), in which the writing is florid and original.

Farwell gradually abandoned late Romantic harmonic practice for a more idiosyncratic style, and by the 1930s was producing works of great harmonic originality. A turning point in this development was *Vale of Enitharmon* op.91 (1930) for piano, inspired by the mother of Urizen in the prophetic works of Blake. Although tonal in most sections, the work is chromatic in the extreme, and includes two monophonic passages, heavily pedalled to create chords which are virtually without a key centre. The middle section is as unpredictable as any music composed primarily of triads can be.

In 1940 Farwell began a series of polytonal piano studies that were intended to systematize his harmonic ideas; working from complicated charts, he projected 46 pieces, of which 23 were composed (as op.109, 1940–52). Although uneven in quality, all deserve attention, and the finest are among his most original and beautiful works. The abstract compositional process frequently results in surprisingly poetic music, and the piano writing is idiomatic and often brilliant. The polytonal studies clearly served as a harmonic source for Farwell's last piano piece, the Piano Sonata op.113 (1949), which is probably his masterpiece. Based on a small collection of motifs that are subjected to the most tortuous manipulation, the sonata has a technical ruthlessness surprising in a composer known chiefly as an arranger of Amerindian melodies. The one-movement work lasts only 13 minutes; there is none of the sprawling quality of many of the earlier pieces. The harmonic idiom is unlike that of any other composer, and the sonata's emotional intensity and dramatic impact are rare in American composers of Farwell's generation.

As an orchestral composer Farwell seems to have been less successful. The enormous *Rudolph Gott Symphony*

op.95 (1932–4) is full of interesting moments but seems diffuse and overlong. The earlier suite from *The Gods of the Mountain* (1917, orchestrated 1928) is, however, very effectively orchestrated, and Farwell was proud of his orchestration of the Symbolistic Study no.3 op.18, after Walt Whitman's 'Once I passed through a populous city'.

Farwell was a composer of unusual literary sensitivity. In addition to the Blake and Whitman works mentioned above and the *Two Poems* op.45 for piano (*c*1915), inspired by poetry of Rabindranath Tagore, he wrote community pageants and other stage works on texts by writers ranging from Shakespeare to personal friends. His 39 brief and enigmatic, but occasionally panoramic and even violent settings of Dickinson poems (1908–49) are among the finest American art songs. Farwell was a prolific writer himself, important particularly as a spokesman for a 'national' musical expression of America's diversity. His most significant writings are the introductions and essays that he wrote for the Wa-Wan Press music editions and the *Wa-Wan Press Monthly* (all are included in the 1970 reprint edition), and *Music in America* (with W. Dermot Darby, 1915). In addition he published almost 100 articles in *Musical America* and elsewhere, most of them on contemporary composers and current musical issues and events, and *A Letter to American Composers* (1903).

Farwell also had an interest in the visual arts rare for a composer. He liked to draw, and illustrated himself his unpublished *Intuition in the World-making* (1933–48), in which he attempted to systematize the process of artistic inspiration on the basis of personal visions dating back to 1905. He designed covers for the sheet music published by the Wa-Wan Press, taking pride in their abstract design, which was deliberately different from the usual pictorial sheet-music covers of the time. The four prints which he hand-produced on his own lithographic press in East Lansing are beautiful and unusually well crafted.

Taken as a whole Farwell's work seems of its time, and perhaps he was justified in referring to himself as a Romantic composer. He did not like many of the musical innovations of the first half of the 20th century, although he was considered a radical as a young man; in his opera *Cartoon* he satirized Stravinsky and Schoenberg. He did not think of himself as an experimental composer, yet in many ways he was one. Many details of his music, and the compositional preoccupations of his last and best work, show him pointing to the future in some surprising ways. He was the only major American composer of his time to attempt community music, anticipating by two generations the work of composers in the 1970s. He produced the first light-show in the USA, in Central Park in New York City in 1916. He used a number of extended vocal techniques (borrowed from Amerindians). He composed using charts. He wrote some technical tours de force of a most abstract kind, including the piano piece *What's in an Octave?* op.84 (1930), which uses only the pitches between *f* and *f*′, is eight minutes long, and contains a four-voice fughetta. Farwell was the first American composer to write folksong arrangements that were original yet faithful to the spirit of their models. He experimented with harmonic vocabulary throughout his career. Above all, the cross-fertilization of music, literature and the visual arts that characterizes much of his work anticipates a whole school of composers influenced by Cage. Farwell was both within the mainstream and an exemplar of American musical experimentalism; in this he can be compared only with Ives.

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(*selective list*)

for complete list see B. Farwell

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Dickinson Songs, op.112, 1949; I had no Time to Hate (E. Dickinson), 1949; over 70 other songs

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GILBERT CHASE/NEELY BRUCE/R

Fasano, Renato (*b* Naples, 21 Aug 1902; *d* Rome, 3 Aug 1979). Italian conductor, composer, teacher and pianist. He studied at the Naples Conservatory, and subsequently divided his career equally between the Italian scholastic system and performing organizations. He was director of the Cagliari Conservatory (1931–9), succeeded Malipiero as director of the Venice Conservatory (1952; for one year he also directed the Trieste Conservatory) and was director of the Rome Conservatory (1960–72). As president of the Accademia di S Cecilia, Rome (1972–6), where he had been artistic director (1944–7), Fasano developed a system of postgraduate and professional instruction unique to Rome. In 1941 he founded and became director of the Collegium Musicum Italicum, which later split into two connected organizations, the Virtuosi di Roma (1952) and the Teatro dell'Opera da Camera (1956). Through their tours at home and abroad, Fasano contributed greatly to popular knowledge of the 18th-century Italian repertory, particularly of Vivaldi and of Venetian and Neapolitan opera; similar groups have followed in the wake of those founded by him. Fasano edited the series Antica Musica Strumentale Italiana, which began in 1957, and from 1972 supervised the Universal edition of Vivaldi's sacred works. His publications include *Storia degli abellimenti dal canto gregoriano a Verdi* (Rome, 1949), and among his compositions are *Cordova* for strings (1927), a symphonic poem *Isola eroica* (1942), and orchestral and chamber works.

CLAUDIO CASINI

Fasce (It.). *See* BOUTS.

Fasch, Carl [Karl] **Friedrich Christian** (*b* Zerbst, 18 Nov 1736; *d* Berlin, 3 Aug 1800). German conductor and composer. He was baptized Christian Friedrich Carl; the above order of names is the one commonly preferred. He was the son of the Kapellmeister Johann Friedrich Fasch, from whom he had his first keyboard and theory instruction. Later he studied the violin with Carl Höckh, leader of the Zerbst court orchestra, and when he was 14 his father sent him to study for a year with Johann Wilhelm Hertel, leader of the orchestra at the Mecklenburg court in Strelitz. While in Strelitz, he had the opportunity to accompany the Berlin violinist Franz Benda, who was so impressed with the boy's playing that in 1756 he recommended Fasch for the position of second harpsichordist at the court of Frederick the Great. There he shared with C.P.E. Bach the responsibility for accompanying the king's flute playing. Shortly after his arrival in Berlin, however, the Seven Years War began, allowing the king little time for music. Since the musicians' salaries during this period were worth so much less, Fasch turned to teaching and composing to supplement his income. In 1767 Bach left Berlin to replace Telemann in Hamburg, and Fasch was promoted to first accompanist at the Prussian court. In 1774, after the death of J.F. Agricola, he was given the responsibility for conducting the royal opera; he held this position until the spring of 1776, soon after J.F. Reichardt was appointed Kapellmeister.

After the Bavarian War of Succession in 1779 the king rarely saw his musicians, and after he died in 1786 Fasch was retained even though the new king was not particularly fond of music. He continued to teach and compose, but devoted most of his energy in his later years to the study, composition and conducting of choral music. In 1789 he gathered his pupils at the home of Councillor Milow (whose stepdaughter Charlotte Dietrich was one of the pupils), where they presented a programme of choral music. The group continued to meet and their number greatly increased. In 1791 they moved to the home of the widow of the surgeon-general Voitus, and when this spacious house became too small for their needs (in 1793), they were given a large room in the Marstall, which also housed the academies of arts and science. The choral organization soon became known as the Sing-Akademie because of its association with the two academies already housed in the Marstall. In 1796 Beethoven visited the Sing-Akademie twice and improvised on melodies by Fasch for an audience of singers and their guests. Carl Zelter, one of Fasch's last pupils, became the assistant conductor of the academy, and as Fasch grew ill, Zelter took more responsibility and finally became the conductor when Fasch died. According to a stipulation in Fasch's will, the Sing-Akademie (which by then boasted nearly 150 members) performed Mozart's

Requiem at his memorial concert in October 1800; this was the first performance of the work in Berlin.

Fasch is probably most important for stimulating the revival of choral singing in Germany. His Sing-Akademie led to the establishment of many similar organizations throughout Europe during the 19th century. He also presented numerous choral works of J.S. Bach with the Sing-Akademie (beginning with the motet *Komm, Jesu, komm!* in 1794); this contributed to the Bach revival, which culminated in 1829 with the performance in Leipzig of the *St Matthew Passion* under the direction of Mendelssohn.

Fasch's importance as a composer is difficult to assess, for he regularly burnt compositions that he deemed unworthy of saving. Even on his deathbed he ordered Zelter to burn most of the contents of his cabinet, including many of the works that he had written before 1783, some letters and a few works by Frederick the Great. Most of his extant works are sacred and many are quite contrapuntal, including a 25-part canon in his mass for four choirs (16 vocal parts) and instruments. That mass was inspired when Reichardt took him a copy of a 16-part mass by Orazio Benevoli in 1783, a work which Fasch, who was intrigued by it, copied out completely. He also composed hundreds of teaching pieces for his pupils, compiled an index of operas during the reign of Frederick the Great and wrote several essays on acoustics. Zelter published a biography of Fasch in 1801, and in 1839 the Sing-Akademie printed six volumes of Fasch's music, with a seventh volume added shortly thereafter from manuscripts in Zelter's private collection.

WORKS

Edition: *Sämmtliche Werke von Karl Christian Friedrich Fasch*, ed. Berlin Sing-Akademie, i–vii (Berlin, 1839) [S]

VOCAL

Orats: Giuseppe riconosciuto (P. Metastasio, trans. Campe), 1774, only 1 trio extant, *D-Bsb*; Mich vom Stricke meines Sünde (Campe)

Cants.: Die mit Thränen säen, 4vv, insts, Potsdam, 1756, ?*D-Bsb* [1 recit by C.P.E. Bach]; Es ist dem Himmel nichts verhasster, vv, fl, hn, ob, Potsdam, 1756, ?*Bsb*; Kantate auf dem Erntefest, Berlin, Nikolaikirche, 1792, ?lost; Verehrung Gottes über die Neuheit in der Natur, 1794, ?lost; Harre auf Gott, 4vv, hn, ob, bn, ?*Bsb*; Wer meine Gebote hat, vv, 2 fl, 2 vn, va, b, org, *Bsb*; 5 other festival cants., cited in *LedeburTLB*, ?lost

Ps settings: Pss i, iii, v (Cramer), 2–4vv, bc, in Musikalisches Allerley, i (1761), 70, 86, 116; Ps li: Miserere, 4–9vv, 1792, perf. Berlin, Marienkirche, 25 June 1793, S vi, versets in *Musikalisches Wochenblatt* (1792), 88, 120, and *Musikalische Monatsschrift* (1792), 172; Mendelssohniana: 6 mehrstimmige Gesänge (Ps xxx, trans. M. Mendelssohn), 2–6vv, org, 1794, *D-Bsb* (Leipzig, 1829), S ii; Davidiana (8 psalms, trans. M. Luther), 1–8vv, 1795, *Bsb*, *Dl*, S iv; Ps cxix: Heil dem Manne der rechtschaffen lebet, 4–8vv, 1795, *Dl*, S v; Ps vi, 28 Nov 1797, on the death of Friedrich Wilhelm II; Inclina Domine, 4–6vv, bc, 1798, *Dl*, S iii

Other sacred: Messe a 16vv in 4 cori, org, 1783, *Dl*, autograph formerly in Berlin, Sing-Akademie, S vii, Ky, Christe eleison in J.F. Reichardt, ed.: *Musikalisches Kunstmagazin*, ii (1791), 106; 12 chorales, 3–7vv, *c*1792–5, *Bsb*, S i; Ky, Gl, 4 choirs, 1793, *Bsb*; Selig sind die Todten, 4vv, 1797, funeral motet for Prince Louis of Prussia, *Bsb*, *Dl*, S iii; Hymne: Miltons Morgengesang für die … Singacademie, 4vv, chorus, orch, ed. J.F. Reichardt (Kassel, 1808); 3 masses, formerly in Berlin, Sing-Akademie; Requiem, 8vv, *Bsb*, S iii; Cum Sancto Spiritu, 16vv, *Bsb*; Docebo iniquos, 4vv, *Bsb*; Fünffacher Canon a 25 [from Messe a 16] (Berlin, n.d.), S vii

Secular: Die Gemüthsruhe, pubd in Geistliche, moralische und weltliche Oden (Berlin, 1758); 2 solfeggi a più voci, 6 solfeggi a 4 voci, 2 solfeggi a 8 voci, 13 Aug 1797, all formerly in Berlin, Sing-Akademie; Der Abend (F.W. Zachariä); La Cecchina, *D-Bsb*; Mein Geist entreisse dich dem Stricke; several songs in contemporary anthologies

INSTRUMENTAL

Orch: Sinfonia, F, 2 vn, violetta, 2 fl, 2 ob, 2 hn, vc, db, bc

Kbd sonatas: [6] Sonate, hpd/pf (Berlin, n.d.), pubd separately; Sonata, b, *D-Bsb*; 2 in J.U. Haffner: Collection récréative, i–ii (Nuremberg, 1760–61); 1 in Musikalisches Mancherley (Berlin, 1762); 2 in C.P.E. Bach, ed.: Musikalisches Vielerley (Hamburg, 1770), also pubd separately (Berlin, 1805); 1 in 3 sonates pour le clavecin (Nuremberg, 1770)

Other kbd: Minuetto … dell'opera Le festi galanti con variazioni (Berlin, 1767); Ariette … avec 14 variations, hpd/pf (Amsterdam and Berlin, 1782), ed. in NM, xxxviii (1929); Andantino con 7 variazioni, hpd/pf (Berlin, 1796), first pubd in Clavier-Magazin (Berlin, 1787), ed. in NM, xxxviii (1929); Fugue, org, 1786; several pieces in contemporary anthologies

The concs. and other orch works cited by Ledebur and Eitner are probably by his father, Johann Friedrich Fasch.

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RAYMOND A. BARR

Fasch, Johann Friedrich (*b* Buttelstädt, nr Weimar, 15 April 1688; *d* Zerbst, 5 Dec 1758). German composer and Kapellmeister. He was one of the most significant German contemporaries of Bach, and his orchestral works are characteristic of the transition from the late Baroque style to the Classicism of Haydn and Mozart.

Fasch was descended from a line of Lutheran Kantors and theologians. His earliest musical studies were as a boy soprano in Suhl and Weissenfels, and at 13 he was enlisted by J.P. Kuhnau for the Leipzig Thomasschule; his first compositions followed the style of his friend Telemann. While a student at the University of Leipzig he founded a collegium musicum which rivalled the eminence of the Thomasschule in the city's musical life. In this cosmopolitan city he encountered the concertos of Vivaldi, which greatly influenced his whole generation. Although he had no regular instruction in composition, he soon became so well known as a composer that his sovereign Duke Moritz Wilhelm of Saxe-Zeitz commissioned him to write operas for the Naumburg Peter-Paul festivals in 1711 and 1712.

For purposes of study Fasch undertook a long journey through several courts and cities, eventually arriving at Darmstadt, where he studied composition with Graupner and Grünewald. He then held several positions, including those of violinist in Bayreuth (1714), court secretary and organist in Greiz (until 1721) and Kapellmeister to the Bohemian Count Wenzel Morzin in Prague, whose accomplished chapel orchestra earned Vivaldi's praise. In 1722 Fasch reluctantly accepted the position of court Kapellmeister in Zerbst. In the same year he was twice invited to apply for the position of Thomaskantor in Leipzig, but withdrew from the competition shortly after Telemann did so, deciding that it was too soon to leave Zerbst. In 1727 Fasch spent some time at the Saxon court

in Dresden, where his friends Pisendel and Heinichen were in charge of orchestral music and the Catholic chapel respectively. Heinichen's death in 1729 is a *terminus ante quem* for several of Fasch's surviving liturgical pieces, which were performed by the chapel choir under Heinichen, who noted the duration of pieces on the manuscripts (as well as rewriting sections, which Pfeiffer has taken as an indication that the Dresden experience was another learning venture).

Surviving correspondence, particularly with Nikolaus Ludwig, Reichsgraf von Zinzendorf, head of the Pietist Brotherhood in Herrnhut, reveals Fasch's unhappiness in strictly Lutheran Zerbst. Only one further application for a formal position is recorded (Freiberg, 1755), but it was unsuccessful, and Fasch remained at Zerbst for the rest of his life. During his 36 years there Fasch was primarily occupied with the composition of church cantatas and festival music for the count. His fame as a composer spread far beyond Saxony: his works were familiar to numerous courts and city churches, from Hamburg (where in 1733 Telemann performed a cycle of his church cantatas) to as far afield as Prague and Vienna. He enjoyed especially close relations with the famed Hofkapelle in Dresden, at which the Kapellmeister Pisendel performed many of his concertos (to some extent in arrangements), and likewise with the court at Cöthen, which attracted him by its Pietist leanings. Through his son C.F.C. Fasch, harpsichordist at the court of Frederick the Great in Berlin from 1756, he was connected with C.P.E. Bach.

None of Fasch's compositions was published during his lifetime. The extensive body of his manuscripts is widely distributed and difficult to assess; but it appears that most of his vocal works (including 9 complete cantata cycles, at least 14 masses and four operas) are lost, while the instrumental works are mostly extant. There are four principal sources: the remains of the court music library at Zerbst are divided between the Landesarchiv-Historisches Staatsarchiv, Oranienbaum, and the Institut für Musikwissenschaft der Martin-Luther-Universität, Halle an der Saale; and music that was passed between Fasch and the courts at Dresden and Darmstadt is now at the Sächsische Landesbibliothek, Dresden, and the Hessische Landes- und Hochschulbibliothek, Darmstadt, respectively. Fasch appears to have sent music to and received music from these courts throughout his life, and thus may have formed part of a wider network for the exchange of new music. Important documents at the Landesarchiv-Historisches Staatsarchiv, Oranienbaum, which reveal precisely what music was performed in the Schlosskirche in Zerbst during Fasch's employment there, have enabled the dating of the remnants of a cantata cycle in the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, to 1735.

During the 19th century Fasch was so much overshadowed by Bach that he was neglected by music historians. In about 1900 Hugo Riemann, from his acquaintance with several overtures, recognized Fasch as one of the most important innovators in the transitional period between Bach and Haydn, who 'set instrumental music entirely on its feet and displaced fugal writing with modern "thematic" style'. Later research has largely confirmed this assessment; in fact the transitional nature of Fasch's work, the synthesis of Baroque and Classical styles with a gradual increase in the 'modern' elements, is its most striking aspect. Fasch developed the vocabulary of the new musical language within the framework of traditional forms, and in some of his late works anticipated to a remarkable degree the idioms, though not the formal structures, used by Gluck, Haydn and Mozart.

Fasch's cantatas correspond roughly with those of J.P. Krieger, Telemann and Stölzel in their sequence of da capo arias, recitatives and chorales. The music of the masses is considerably richer; here the choir and the orchestra, with a large complement of wind instruments, have equal roles in the thematic development, and there is some expressive melodic writing in the solo movements.

The concertos, of which 64 are extant, show the development from Baroque to the early Classical style particularly clearly. Most are of the three-movement type created by Vivaldi, with the fast outer movements built around the ritornello structure of the Italian concerto. However Fasch, in one of his boldest experiments, often interrupted the thematic statement of the ritornello with motivically and sometimes thematically contrasting episodes for wind instruments. In both ritornello and solo sections articulation and periodicity within a theme are achieved by motivic, rhythmic and textural contrasts. In some cases there is a functional dualism of thematic material that anticipates the Classical sonata principle.

Fasch's unusual treatment of orchestral instruments, in particular the wind, attracted special attention even from his contemporaries. Besides employing unusual combinations of instruments, in many of his concertos he used the wind in pairs (flutes, oboes, bassoons and horns) as solo instruments, often with a solo violin. Unlike Bach and Handel, he did not use wind instruments in a truly solo manner as part of the concertino but rather as components of episodes of reduced texture within solo and ritornello sections. He also used 'wind exclamations' between phrases, and used wind alone for echoing repeated (or, occasionally, consequent) phrases. Fasch rarely contrasted sustained wind harmonies with active lines in the strings (an important principle of Classical orchestration); but in the concertos and the symphonies he sometimes simplified a doubled string part by 'eliminating repeated notes, or taking just the main notes of an arpeggiated passage' (Sheldon, 1972) in the wind: Fasch's most important step away from Baroque *colla parte* writing.

The orchestral suites (overtures) are based on the traditional form of the French overture followed by a series of dance movements. The fugues in the overtures are frequently interrupted by homophonic episodes for wind instruments; sometimes they are entirely replaced by free symphonic movements. The airs and free Allegro or Andante movements, interspersed between the dances, are of an equally striking 'modern' nature, being derived from the lyrical or rhythmical alternation of wind and string groups. In the symphonies and sonatas the tendency towards the Classical form is present in the double-bar repeat structure, like Classical sonata form, of most of the Allegro movements. However, the presence of fugal movements and the inclination to solid, skilled counterpoint show Fasch's conservative tendencies.

Fasch's works are important primarily for their originality, for the creation of a musical vocabulary strikingly similar to the coming Classical idiom of Haydn and Mozart.

WORKS

SACRED VOCAL

13 masses, individual mass movts (reworkings of the same material, counted as 1 work), *D-Bsb*, *Dl*, *HAmi*, *ORB*, *GB-Er*, *Ob*
66 cants., 3 cant. frags., *B-Bc*, *D-Bsb*, *D-BDk*, *HAmi*, *HEms*, *LEm*, *MÜG*, *ORB*, *F-Pn*, *PL-GD*, *Wu*
9 cant. cycles, music lost; † – text survives, see Gille, 1989: †Gott geheiligtes Singen und Spielen (J.O. Knauer), 1722–3, double cycle; †Gott-geheiligtes Beth- und Lob-Opfer (J.F. Möhring), 1723–4; Geistliche Andachten über epistolische Texte (Fasch), 1727–8; †Evangelische Kirchen-Andachten (E. Neumeister), 1730–31, double cycle; Nahmenbuch Christi und der Christen (B. Schmolck), 1732–3; Das in Bitte, Gebet, Fürbitte und Dankgesang bestehende Opfer (?Fasch), 1735–6, double cycle; †Das Lob Gottes in der Gemeinde des Herrn (Neumeister), 1741–2; 1 cycle (G. Jacobi), cited in Engelke, 1909; Von der Nachfolge Christi (Uffenbach), 1751–2
Passio Jesu Christi (passion, B.H. Brockes), *D-LEm*, *US-Cu*
7 psalms, *D-Dl*: Beatus vir; Confitebor tibi Domine; Dixit Dominus; Laetatus sum; Lauda Jerusalem; Laudate pueri; Nisi Dominus
Magnificat, *Dl*

Doubtful: 13 cantatas, 1, *DS*; 8, *D-KFp*; 4, *ORB*

SECULAR VOCAL

4 operas, lost: Clomire, Naumburg and Zeitz, 1711; Lucius Verus, Zeitz, 1711, as Berenice, Zerbst, 1739; Die getreue Dido, Naumburg, 1712; Margenis (after S. von Birken), Bayreuth, carn. 1715
Serenata Freudenbezeugung der vier Jaherszeiten (Fasch), 1723
14 serenatas, *D-ZEo* (texts only)
Serenata, incipit only, in Engelke, 1908

Doubtful: Cantata Beständigkeit bleibt mein Vergnügen, *D-SHs*

INSTRUMENTAL

principal sources: D-Dl, DS

87 ovs., 2 ob, 2 vn, va, bn, bc; some also with 2/3 tpt, 2 hn, 2 fl; 1 with chalumeau; some with 2 va; 1 in *Bsb*, 1 in *LEb*, 2 in *SWl*, 1 in *S-Uu*
64 concs.: 18 solo concs., vn/ob/bn/chalumeau/lute, str, bc; 10 double concs., (fl, ob)/(ob, vn)/2 ob, str, bc; 36 concerti grossi; 1 in *D-HRD*, 2 in *SWl*, 4 in *S-Uu*
19 syms., str, bc; 3 with added hns, obs
18 trio sonatas, 7 in *B-Bc*, 6 in *D-Bsb*, 4 in *HRD*
12 sonatas, a 4
Fantasie, 2 ob, str, bc

Doubtful: sonata, (bn, bc)/2 bn, *HRD*

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GOTTFRIED KÜNTZEL

Fasch, Karl Friedrich Christian. *See* FASCH, CARL FRIEDRICH CHRISTIAN.

Fascie (It.). *See* RIBS.

Fashek(e), Majek(odunmi) (*b* Lagos). Nigerian reggae musician. After a series of television appearances in Nigeria in the early 1980s he began a solo career in 1987. Jah Stix was his first band and in 1988 his album *Prisoner of Conscience* made an international impact. Influences on Majek include musicians such as Bob Marley, Fela Anikulapo-Kuti and Jimi Hendrix; his late musical style (for example as shown in *Rainmaker*) draws on several sources, including rock, *juju*, afrobeat and Ghanaian *kpanlogo*. His song texts often draw on political, moral and religious themes. *Spirit of Love* (Interscope, 1992), *The Best of Majek Fashek* (Flame Tree, 1994) and *I & I Experience* (CBS, 1989) are among his well-known recordings.

DANIEL AVORGBEDOR

Fasıl. Term used in Turkish art music denoting a cycle of pieces. Also a modern term for Turkish night-club music. A related term is *faṣl* (Arabic), also denoting cyclical form.

Fasola. A traditional method of solmization long popular in England and North America, and later known as 'English', 'Lancashire' or 'four-note' sol-fa. In effect an abbreviated form of the ancient gamut (*see* SOLMIZATION), this basically tetrachordal system gave to the rising major scale the note names *fa*, *sol*, *la*, *fa*, *sol*, *la*, *mi*, *fa*. The mutations of this sequence can be traced readily through the gamut itself, as shown in Table 1. The term is also used for the American shape-note system based on four syllables (*see* SHAPE-NOTE HYMNODY).

The popular English instruction books of the 17th century – Charles Butler's *The Principles of Musik* (1636), John Playford's *Introduction to the Skill of Musick* (1655) and Christopher Simpson's *A Compendium of Practical Musick* (1667) – all employed the fasola system. The appearance of those texts at that time has led to a belief that fasola first appeared in England during the 17th century, but the method is of greater antiquity than such a conclusion suggests. It was employed to explain the text of Thomas Campion's *New Way of making Fowre Parts in Counter-point* (?1613–14); further, Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597) states that although contemporary practice required a beginner to learn the whole gamut, once that feat had been

TABLE 1

e″	----	----	----	----	----	----	– LA	– mi
d″	----	----	----	----	----	– la	– SOL	– re
c″	----	----	----	----	----	– sol	– FA	– ut
b′	----	----	----	----	----	– fa	– ♮MI	
a′	----	----	----	----	– LA	– mi	– re	
g′	----	----	----	----	– SOL	– re	– ut	
f′	----	----	----	----	– FA	– ut		
e′	----	----	----	– LA	– mi			
d′	----	----	– la	– SOL	– re			
c′	----	----	– sol	– FA	– ut			
b	----	----	– fa	– ♮MI				
a	----	– LA	– mi	– re				
g	----	– SOL	– re	– ut				
f	----	– FA	– ut					
e	– LA	– mi						
d	– SOL	– re						
c	– FA	– ut						
B	– mi							
A	– re							
γ	– ut							

achieved, the syllables *ut* and *re* were employed only in the lowest octave of each voice. This is confirmed by musical examples in the book which use only the four syllables of fasola.

Still earlier, the same system was employed in Day's edition of the *Whole Booke of Psalmes* (1570), in which sol-fa initials were printed alongside the notes of tunes. Ex.1shows a version of the tune of Psalm cxxi from Day's book, transcribed into modern notation but retaining the original sol-fa note names. Its publication in 1570 demonstrates that fasola, with its characteristic use of *mi* on the seventh degree, was well established in England at least by the second half of the 16th century. Moreover, the existence of the medieval tag, 'Mi contra fa: diabolus in musica', which unambiguously describes the tritone from B to F and not the alternative interval from E to F, suggests that the fasola system may have been in everyday use well before the 16th century.

Ex.1



During the 18th century the use of fasola became yet more widespread at the hands of itinerant teachers of psalmody who taught choristers to sing from notes. The system owed much of its popularity then to the ease with which the syllables could be related to the wider range of keys coming into use. The secret lay in placing the syllable *mi*, which occurs only once in the octave, on the seventh degree of the major scale. To assist the beginner to do this, psalmody teachers invented doggerel rules such as the following:

Learn this, and learn it well by rote, That Mi is aye the last sharped note.

The importance of *mi* – the 'master note' – in this connection led to the use of the phrase '*Mi* is in E', or '*Mi* is in C', instead of 'key of F' or 'key of D' etc, among psalmodists. The minor scale was taught as *la*, *mi*, *fa*, *sol*, *la*, *fa*, *sol*, *la*, any chromatic alteration of the sixth or seventh degree being treated as *fa♯* or *sol♯*. Simple modulation called for a special rule: 'When *fa* by sharps is raised a semitone, call it *mi*; when *mi* is made a semitone lower by flats, call it *fa*'.

In some parts of England this indigenous system survived the introduction of other, more sophisticated methods during the 19th century. As late as 1879, James Greenwood published a new account of it in *The Sol-fa System, as Used in Lancashire and Yorkshire*, reprinted in 1907.

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BERNARR RAINBOW

Fasoli, Fiorenzo de'. *See* FLORENTIUS DE FAXOLIS.

Fasoli, Francesco (*b* Zelo Bon Persico, nr Lodi; *d* Turin, 18 March 1712). Italian composer. He is first heard of in 1688, when he was living in Milan and was appointed *maestro di cappella* of Turin Cathedral in succession to Giovanni Carisio, with an annual salary of 1586 lire. He also directed the cathedral choir school (where G.A. Giay was among his pupils), and supervised the administration of the Collegio degli Innocenti and the teaching of music there. His numerous extant sacred works show that he was well-versed in polyphony, had a remarkable sense of rhythm and could achieve a degree of nobility.

WORKS

MSS in I-Td unless otherwise stated

4 Magnificat settings, 5, 8vv, insts
2 Miserere settings, 5, 8vv, insts
Litanie della Beata Vergine, 8vv
Litanie della Beata Vergine, 5, 8vv, org
Antifona maggiore per il SS Natale, 2 choirs, vc, org
Salmi breve, 8vv, org
Salmi per tutto l'anno, 8vv
5 Dixit Dominus settings, 5, 8vv, insts
Beatus vir, 3vv, insts
Laudate pueri, 1v, 2 ob, other insts
Nisi Dominus, 5vv, insts
Veni Sancte Spiritus, 4vv, org
6 versetti, per l'assoluzione alle tombe nel duomo di Torino
3 hymns, 2 for 4vv, 1 for double chorus, vns, vle, org
Linquite poli lucidas aedes (motet), 8vv, 2 vn, vc, org, *I-Ac*
*c*20 motets, 4, 8vv, insts
Anfitrione di Plauto (op, C. Signoretti), Turin, Regio, 1695, lost, collab. A.D. Lignani, lib Turin, Biblioteca reale

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MARIE-THÉRÈSE BOUQUET-BOYER

Fasolo, Giovanni Battista (*b* Asti, nr Turin, *c*1598; *d* Sicily, after 1664). Italian composer and organist. Until recently his music has been attributed to two or three different composers of the same name, but it is now known that there was only one composer. Most of the biographical information on him is found in the titles and dedications of his works. A Franciscan friar, he moved to the south of Italy as a young man. He may have been in Rome between 1627 and 1629; his two collections of arias were published there during this period. After possibly spending some time in Naples he was back in Rome in 1647, when he was named among the *pulsatores organorum* who accompanied the work of the General Chapter. In 1648 and 1649 he was *magister musices* of the convent of Santi Apostoli there, but between 1649 and 1652 he had moved to Sicily, where he held the post of *maestro di cappella* to the Archbishop of Monreale, near Palermo, from 1659 until 1664. However, he must have been in Sicily before this period as he dedicated his *Annuale* of 1645 to the Prince of Paternò in eastern Sicily.

Both sacred and secular music by Fasolo survives. Of his sacred music, the *Annuale*, widely known in Italy and Europe, was designed to provide a parish organist with enough responses and independent organ pieces to carry him through the ecclesiastical year. It contains versicles for the *Te Deum*, 19 hymns, three masses, a *Salve regina*, and eight settings of the *Magnificat* as well as eight ricercares (called *ricercate*), eight canzonas and four fugues. The cyclical presentation of instrumental works based on cantus firmi was then unusual in Italy, although annuals of sacred vocal music had been in fashion earlier in the century. Fasolo's long preface provides useful information on current trends in organ performing practice. Fasolo set his own texts in his *Arie spirituali*, which are in the widely current concertato style. This collection mentions religious dramas set to music by Fasolo and performed in Palermo, but the music has been lost.

Fasolo's earliest printed collections are of secular arias for voice and guitar. The first of these, *La barchetta passaggiera*, is now lost but a copy was in the possession of Oscar Chilesotti in the early 1900s. The title-page was missing and had been replaced with the handwritten title *Misticanza di vigna alla bergamasca*. This is, in fact, just the title of the first aria, but it convinced Chilesotti that the composer was a native of Bergamo and therefore a different composer from the Fasolo 'd'Asti'. Chilesotti left transcriptions of almost the entire collection of arias and these have now been published. Vogel had access to the print in Chilesotti's possession and wrote that it contained 21 arias. However, a manuscript copy extant at the home of Chilesotti's descendants in Bassano contains only 18 arias. The first aria, 'Misticanza di vigna alla bergamasca', is a comic composition where the characters sing in several foreign languages and various Italian dialects. The other arias set literary texts, two by Chiabrera, one by Guarini. The dialogue in Fasolo's second collection of secular arias, *Il carro di Madama Lucia*, follows the usage of the *commedia dell'arte*, beginning with the lament of Lucia. The resemblances with Francesco Manelli's *Luciata*, published in his *Musiche varie*, op.4 (Venice, 1636), and particularly the shared text of the first piece in each collection, caused some to believe that Fasolo and Manelli were the same person.

WORKS

SACRED

Motetti, 2–3vv, con una messa, 3vv [voci pari], bc (org), libro secondo, op.6 (Naples, 1635)

Annuale che contiene tutto quello, che deve far un organista per rispondere al choro tutto l'anno, op.8 (Venice, 1645); ed. R. Walter (Heidelberg, 1965–)

Arie spirituali morali, e indifferenti, 2–3vv ... nel fine alcuni dialoghi, 3vv ... e due arie, 1v, bc, 2 vn, op.9 (Palermo, 1659)

Magnificat, Beatus vir, 5vv, 1645[1]

Orats, all perf at Palermo, music lost: Il Costantino (P. Corsetto), 1653; L'Amazon d'innocenza, 1656; Il mondo vilipeso, 1657; Da la città felice, 1660; L'Empireo festeggiante, 1661; L'esequie di Santa Rosalia, 1664

SECULAR

La barchetta passaggiera di diversi sonatori e cantori, 1–3vv, gui, op.3 (Rome, 1627), facs. of a MS transcr. by O. Chilesotti (Lucca, 1994)

Il carro di Madama Lucia, et una serenata in lingua lombarda ... et altre arie, e correnti francese, 1–3vv, gui (Rome, 1628)

Se desiate, o bella, aria, 1629[9]

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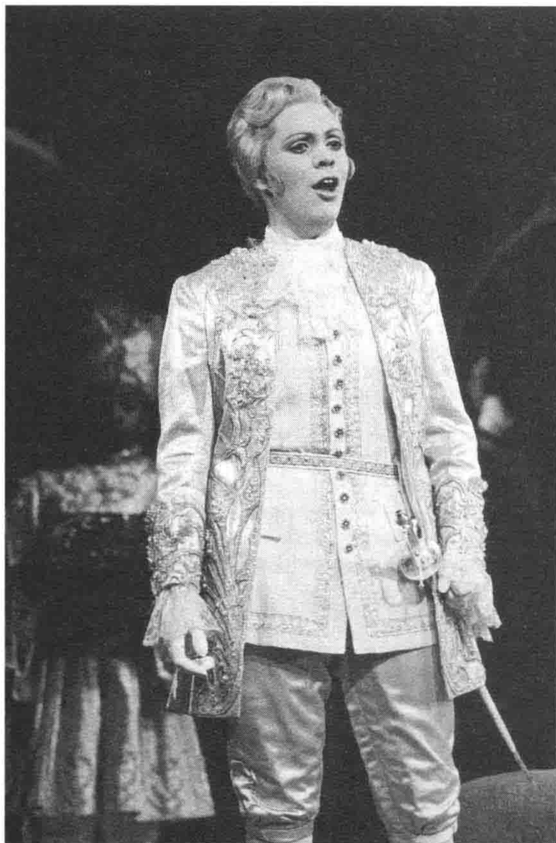
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ELEANOR SELFRIDGE-FIELD/MARIANGELA DONÀ

Fassbaender, Brigitte (*b* Berlin, 3 July 1939). German mezzo-soprano. She studied with her father, Willi Domgraf-Fassbänder, at the Nuremberg Conservatory, and made her début at the Staatsoper, Munich, in 1961 as Nicklausse. After playing Hänsel, Carlotta (*Die schweigsame Frau*), and the various pages and maids of the repertory, she scored a great success in 1964 as Clarice (Rossini's *La pietra del paragone*). Later her roles included Gluck's Orpheus, Sextus (*La clemenza di Tito*), Cherubino, Dorabella, Carmen, Azucena, Eboli, Brangäne and Marina. Her débuts at Covent Garden (1971) and the Metropolitan Opera (1974) were as Octavian, a part in which her dashing looks and her warm, darkly attractive tone won her particular praise, as it did for her wicked Orlofsky. In 1973 she sang Fricka (*Das Rheingold*) at the Salzburg Festival and in 1976 created Lady Milford in von Einem's *Kabale und Liebe* in Vienna; she has also appeared in San Francisco, Paris and Japan. Charlotte (*Werther*), Mistress Quickly, Countess Geschwitz, Clytemnestra, the Nurse (*Die Frau ohne Schatten*) and Clairon (*Capriccio*) were among the successful roles of her later career. To every one she brought an intensity of acting and utterance all her own, as can be heard in her recordings of Dorabella, Sextus, Hänsel, Charlotte (live from Munich), Geschwitz (twice) and Orlofsky. Fassbaender was also one of the most perceptive and original interpreters of lieder, her recordings of *Winterreise* and *Schwanengesang* psychologically searing in her own unique, idiosyncratic manner. She retired from public performance in 1995. From the early 1990s she has been increasingly active as an opera director.



Brigitte Fassbaender as Octavian in Richard Strauss's 'Der Rosenkavalier', Covent Garden, London, 1975

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ALAN BLYTH

Fassion. A minstrel in the household of the Dauphin Louis, Duke of Guyenne, 1414–16. *See* BASIN, ADRIEN.

Fassler, Margot E(lsbeth) (*b* Oswego, NY, 2 July 1949). American musicologist. She earned the BA at SUNY and the MA in music history at Syracuse University (1978). At Cornell University she received the MA (1980) and the PhD in medieval studies with a dissertation on musical exegesis in medieval sequences (1983). She taught at Mills College, Oakland, CA (1982–3), Yale (1983–9) and Brandeis (1989–94). Returning to Yale in 1994, she was appointed director of the Yale Institute of Sacred Music; she holds joint appointments as professor of musicology at the Yale School of Music and professor of music and religion at the Yale Divinity School. Her research focusses on medieval chant and liturgy, medieval drama and the liturgical arts. For her publications she has received the Elliot and John Nicholas Brown Prizes of the Medieval Academy of America (1985, 1997) and the Otto Kinkeldey Award of the American Musicological Society (1994).

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'The Meaning of Entrance: Liturgical Commentators and the Introit Tropes', *Reflections on the Sacred: a Musicological Perspective*, ed. P. Brainard (New Haven, CT, 1994), 8–18
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PAULA MORGAN

Faster, Otto. *See* FETRÁS, OSCAR.

Fäsy, Albert Rudolph (*b* Zürich, 1 April 1837; *d* Konstanz, 5 May 1891). Swiss composer. His father was a wealthy merchant and politician. Fäsy studied in Zürich with Franz Abt and with Wagner's friend Alexander Müller, and apparently became acquainted with Wagner himself. He continued his studies at the Leipzig Conservatory (1856–9) and lived in Vienna and Dresden before returning to Zürich in 1862. In 1868 he moved to Dresden, and he was apparently resident in Kreuzlingen in 1872; from 1879 he was in Konstanz. Fäsy composed several large-scale orchestral works of Lisztian scope, including *Columbus*, a dramatic suite. He also wrote a symphonic poem, *Sempach*, songs and piano pieces. Although none of these was performed in his lifetime, his scores display an unusual inventiveness of orchestration. Manuscripts of his works are in the Zentralbibliothek in Zürich.

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CHRIS WALTON

Fatius, Anselmus. *See* DI FAZIO, ANSELMO.

Fattorin da Reggio. *See* VALLA, DOMENICO.

Fattorini, Gabriele (*b* Faenza; *fl* 1598–1609). Italian composer. He was a member of the Camaldolite monastery of SS Trinità, Faenza, before 1598. From 1598 to 1601 he was *maestro di cappella* at Carceri Abbey, near Este, and between 1602 and 1604 he was in Venice, probably in the service of another Camaldolite monastery. In 1609 he was *maestro di cappella* at Faenza Cathedral. Fattorini's *Sacri concerti* (1600) are among the first works to make idiomatic use of the basso continuo, preceding as they did Viadana's *Cento concerti ecclesiastici* by two years. In these concertato pieces sections for solo voice

accompanied by the organ are interspersed with duets in which the organ doubles the bass voice. Their simple style renders them readily accessible to performers; they are characterized by conjunct melodic motion, linear rhythms, well-prepared dissonances and long-held bass notes denoting root-position chords. The continuo line is unfigured, a fact criticized by Banchieri, who nevertheless had praise for Fattorini's compositions. The *Sacri concerti* were reprinted twice in eight years; the second edition (1602) contains passages – mostly triple-meter refrains – for ripieno voices alone or with instruments, with a view to double-choir performance. The resulting contrast between chorus and solo foreshadows similar features in the works of Giovanni Croce and Giovanni Gabrieli.

WORKS

all except anthologies published in Venice

La cieca: Il primo libro de' madrigali, 5vv (1598), inc.
I sacri concerti, 2vv, facili et commodi ... a voci piene et mutate (1600, 2/1602 with added ripieno, 3/1608 with bc)
Il secondo libro de' motetti, 8vv, bc (org) (1601), inc.
Completorium romanum, 8vv (1602)
Salmi per tutti li vespri dell'anno ... con 2 Magnificat, 4, 5vv (1603), inc.
La rondinella: Il secondo libro de' madrigali, 5vv (1604)
Madrigal, 5vv, 1604[12]; 4 intabluations, 1609[33]; 2 motets (possibly repr.), 1623[2]

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DENIS ARNOLD/MARCO GAIO

Fau bordon [fauburdum] (Fr.). *See* FAUXBOURDON.

Faugues [Fagus], **Guillaume** (*fl c*1460–75). French composer. He was a chaplain at the Ste Chapelle, Bourges, in 1462–3, and was again considered for a chaplaincy there in 1471. In 1462 he also served briefly as master of the choirboys, having among his pupils the young Philippe Basiron, and almost certainly meeting Ockeghem, who visited Bourges in that year.

Although Faugues was mentioned among 13 *magistri cantilenarum* in Compère's *Omnium bonorum plena* (*c*1470), his only surviving works are five masses (more than left by most composers of his time). His achievements in this genre earned him the praise of Tinctoris, who singled out *Missa 'Vinus vina vinum'* as an outstanding example of compositional *varietas*, and ranked Faugues among the composers whose works 'are so redolent with sweetness that . . . they are to be considered most worthy not only for men and demigods, but even for the immortal gods themselves'. It is not always easy to see the grounds for Tinctoris's excitement, yet Faugues's masses were widely distributed in the 1460s and 70s, and he seems to have been a major influence on Johannes Martini (who may have played a part in the revision of Faugues's *Missa 'L'homme armé'*).

All five masses are based on secular cantus firmi. These are treated with a certain amount of flexibility, although the original outlines and rhythms are generally retained, so that reconstruction seems feasible even when the model has not survived independently. Faugues preferred to state his tenors in long note values, which gave him the opportunity to introduce three-part imitations in the surrounding parts. In masses based on monophonic tunes (*L'homme armé*, *La basse danse* and *Vinus vina vinum*) such imitations are sometimes derived from motifs in the tenor (especially in *Missa 'L'homme armé'*, whose cantus firmus is treated canonically in the two middle parts), but are more often freely invented. In masses based on polyphonic songs (*Le serviteur* and *Je suis en la mer*), Faugues rarely missed an opportunity to adopt and expand points of imitation that were (or must have been) present in the model. Partly on account of this latter procedure he has been accorded a prominent place in the early history of parody. A more important reason, however, is the fact that the top voice of *Missa 'Le serviteur'* persistently paraphrases the top voice of the song at corresponding places of the tenor.

The artistic significance of these early 'parody' procedures should not be overestimated. While the song's top voice is indeed clearly audible for much of the mass, it is often presented in doubled note values (to match the corresponding notes of the tenor), which yields the general impression that the model – itself a work of beautiful concision – is being temporally 'drawn out'. The expansion of the original three-part imitations to four-part imitations in the mass does not actually improve this (even when the motifs are quoted in their original note values), since the points of imitation are thereby made to last longer as well. On the whole, *Missa 'Le serviteur'* persists in its dependence on the model in so dogged and uneventful a manner that the general result is one of predictability rather than *varietas*.

It is open to question whether Faugues's penchant for structural repetition (the repeat of extended passages or sections across movements) reflects artistic design rather than mere expediency: it seems to contradict Tinctoris's principle of variety. (The revision of *Missa 'L'homme armé'* was in fact a reordering, by which the threefold repeat of the second Kyrie was eliminated, and the number of repeats for any section reduced to one.) The variety praised by Tinctoris is evident in the *Missa 'Vinus vina vinum'*, yet in comparison with the more fluent writing of Du Fay or Busnoys the alternation of different stylistic devices seems somewhat studied and methodical, and Faugues never quite overcame the ponderousness that characterized so much of his work. However, the late *Missa 'Je suis en la mer'*, arguably his finest and most elegant setting, is a genuinely varied work that seems to emulate the speed and fluency commanded by Faugues's more gifted contemporaries – composers whom he could inspire with his ideas more than with their execution.

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ROB C. WEGMAN

Faul bordon [faul wordon, faulx bourdon] (Fr.). *See* FAUXBOURDON.

Fauquet, Joël-Marie (*b* Nogent-le-Rotrou, 27 April 1942). French musicologist. He studied the plastic arts before devoting himself to music (the piano, harmony and counterpoint) and musicology. He graduated in 1976 from the Ecole Pratique des Hautes Etudes with a dissertation on Alexis Castillon, written under the supervision of Lesure, and was awarded the doctorate by the Sorbonne in 1981 for his dissertation entitled *Les sociétés de musique de chambre à Paris de la Restauration à 1870*. He became a researcher at the CNRS in 1983. His main interest lies in the social history of music, and his research has been concentrated on French music in the 19th century, particularly chamber music and the work of Berlioz, Lalo and Franck and his pupils.

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JEAN GRIBENSKI

Faure, Antoine. *See* FAVRE, ANTOINE.

Fauré, Gabriel (Urbain) (*b* Pamiers, Ariège, 12 May 1845; *d* Paris, 4 Nov 1924). French composer, teacher, pianist and organist. The most advanced composer of his generation in France, he developed a personal style that had considerable influence on many early 20th-century composers. His harmonic and melodic innovations also affected the teaching of harmony for later generations.

1. Life. 2. Style. 3. Works.

1. LIFE. He was the youngest of six children (one a daughter), born to Toussaint-Honoré Fauré (1810–85) and Marie-Antoinette-Hélène Lalène-Laprade (1809–87), a member of the minor aristocracy. Gabriel was sent to a foster-nurse in the village of Verniolle for four years. In 1849 his father was appointed director of the Ecole Normale at Montgauzy, near Foix; Fauré later recalled that from his early childhood he spent hours playing the harmonium in the chapel adjoining the school. An old blind lady, who came to listen and give advice, told his father about his gift for music; a certain Bernard Delgay shares the honour of having been his first music teacher. During the summer of 1853 Dufaur de Saubiac, official at the Paris Assemblée, heard him and advised his father to send him to the Ecole de Musique Classique et Religieuse, which Louis Niedermeyer had just established in Paris. After a year's reflection, Toussaint-Honoré decided that the Ecole Niedermeyer, as it was later called, could prepare his son for the profession of choirmaster while cultivating his natural gifts. He took Gabriel to Paris (a three-day journey) in October 1854.

Fauré remained a boarder at the Ecole Niedermeyer for 11 years, during which he was helped by a scholarship from the Bishop of Pamiers. His studies, which had a crucial influence on his style, were chiefly of church music (plainsong, the organ and Renaissance polyphonic works) since the pupils were to become organists and choirmasters; the musical training was supplemented by serious literary studies. Fauré was taught the organ by Clément Loret, harmony by Louis Dietsch, counterpoint and fugue by Xavier Wackenthaler and the piano, plainsong and composition by Niedermeyer himself. Niedermeyer's death (in March 1861) led to Fauré's fortunate encounter with Saint-Saëns, who now took the piano class. He introduced his pupils to contemporary music, which was not part of the school syllabus, including that of Schumann, Liszt and Wagner, and his teaching soon extended beyond the piano to composition. Fauré's first surviving works, *romances* on verses by Hugo and several piano pieces, date from this period (fig.1). His student career at the Ecole Niedermeyer was completed on 28 July 1865: he gained *premiers prix* in composition (for the *Cantique de Jean Racine* op.11), and in fugue and counterpoint. He had previously been awarded prizes for solfège (1857), harmony (1860) and piano (1860, with a special prize in 1862), and two literary prizes (1858 and 1862).



1. Gabriel Fauré, aged 19, in the uniform of the Ecole Niedermeyer

Fauré's first appointment was as organist of St Sauveur at Rennes, where he remained from January 1866 to March 1870. Austere provincial life did not suit him, and he scandalized the local priest by accompanying the church scene of Gounod's *Faust* at the theatre. Nevertheless he found some friendly families to whom he gave lessons. The chronology of his output to 1875 is imprecise. His years in Rennes were apparently a period of intensive composition, when he wrote some piano pieces for his pupils, various attempts in symphonic form, church music and his first songs, in which he was clearly searching for a personal style.

On returning to Paris he was immediately appointed assistant organist at the church of Notre-Dame de Clignancourt, where he remained for only a few months. During the Franco-Prussian War he enlisted (16 August 1870) in the first light infantry regiment of the Imperial Guard, from which he went to the 28th temporary regiment; he took part in the action to raise the siege of Paris. On being discharged (9 March 1871) he was appointed organist at the Parisian church of St Honoré d'Eylau. During the period of the Commune he stayed at Rambouillet, and he spent the whole summer in Switzerland, where he taught composition at the Ecole Niedermeyer, which had taken refuge in Cours-sous-Lausanne. On his return to Paris he was appointed assistant organist at St Sulpice (October 1871) and became a regular visitor at Saint-Saëns's salon, where he met all the members of Parisian musical society; in 1872 Saint-Saëns introduced him into the salon of Pauline Viardot. His friends included d'Indy, Lalo, Duparc and Chabrier, with whom he formed the Société Nationale de Musique on 25 February 1871. The subsequent meetings of this society were the occasions of many of his works' first performances.

In January 1874 he left St Sulpice to deputize for Saint-Saëns at the Madeleine during his absences. When Saint-Saëns resigned in April 1877, Théodore Dubois succeeded him as organist and Fauré became choirmaster. In July he became engaged to Marianne Viardot (daughter of Pauline) with whom he had been in love for five years, but the engagement was broken off in October by the girl, who felt only affection mixed with fear for her fiancé. Some friends, the Clerc family, helped him recover. It was about this time that he composed the three masterpieces of his youth: the First Violin Sonata, the First Piano Quartet and the Ballade for piano. A period of musical travels followed. In Weimar (December 1877) he met Liszt, who was performing Saint-Saëns's *Samson et Dalila*; he presented his Ballade op.19, which Liszt said he found too difficult to play. But his main concern was to see Wagner productions, and this led him to Cologne (April 1879) for *Das Rheingold* and *Die Walküre*, and to Munich for the *Ring* (September 1879), *Tannhäuser* (July 1880), *Die Meistersinger* (July 1880 and September 1881), *Lohengrin* and *Tristan* (September 1881) and to London for the *Ring* (May 1882). He was fascinated by Wagner but, almost alone among his contemporaries, did not come under his influence. He met Liszt again in July 1882 in Zürich.

On 27 March 1883 he married Marie Fremiet, the daughter of a highly regarded sculptor. Although he always retained great affection for his wife, her withdrawn, bitter and difficult character, coupled with his keen sensuality and desire to please, explain his infidelities. They had two sons, Emmanuel (*b* 29 Dec 1883; *d* 6 Nov 1971) and Philippe (*b* 28 July 1889; *d* 19 Nov 1954). To support his family Fauré spent most of his time in tedious and futile activities, such as organizing the daily service at the Madeleine (which he called his 'mercenary job'), and giving piano and harmony lessons. His music brought him almost nothing because his publisher bought his songs, with full copyright, for 50 francs each. Throughout his life he was able to compose mainly during the summer holidays.

His principal compositions of this period were piano pieces and numerous songs, including those of his second collection (1878–87). He also attempted some large-scale compositions, but disowned them after a few performances, keeping manuscript copies of certain movements, from which he later re-used the themes. The works involved were the Symphony in D minor op.40 (his second symphony, taking into account that in F op.20, written in early youth and also rejected), and the Violin Concerto op.14, of which he completed only two movements. Such severe self-criticism is regrettable in that his wider reputation has suffered from the lack of large-scale works in his published output, despite the existence and enormous popularity of his Requiem op.48. The success of this work cannot be explained without reference to the religious works which preceded it: the *Cantique de Jean Racine* (1865), some motets and (particularly) the touching *Messe basse* for female voices, written in 1881 during a holiday at Villerville on the Normandy coast. The Requiem was not composed to the memory of a specific person but, in Fauré's words, 'for the pleasure of it'; it was long unknown that the work took over 20 years to assume its present form, the composition extending

from 1877 to about 1893, and the re-orchestration for full ensemble being completed only in 1900. A restoration of the version that evolved between 1888 and 1892, for small orchestra (without violins and woodwind), was published only in 1995. The other important work of this period is the Second Piano Quartet op.45. And for the Théâtre de l'Odéon Fauré composed two sets of incidental music: *Caligula* op.52 (1888) for the tragedy by Dumas *père*, and *Shylock* op.57 (1889) for a play by Edmond de Haraucourt after Shakespeare. He valued incidental music as a form, writing to Saint-Saëns in 1893 that it was 'the only [form] which is suited to my meagre talents'. The symphonic suite from *Shylock* is seldom played, despite the scarcity of symphonic works by Fauré.

Until he was about 40 Fauré retained his youthful liveliness and gaiety, was easily satisfied and happy with his friends and was without any marked ambition or self-importance. The breaking of his engagement to Marianne Viardot, however, brought out a certain violence in his temperament in spite of his apparent good nature. In the years 1880–90 he often suffered from depression, which he himself called 'spleen'. Too many occupations prevented him from concentrating on composition; he was disturbed about writing too slowly and dreamt of vast works – concertos, symphonies and innumerable operatic projects in collaboration with Verlaine, Bouchor, Samain, Maeterlinck, Mendès and others. As the years passed he despaired of ever reaching the public and was angry with performers who played 'always the same eight or ten pieces'. His jealousy (quickly forgotten) was aroused by the popularity of Théodore Dubois, Charles Lenepveu, Charles-Marie Widor and Massenet, and his taste for musical purity and sobriety of expression made him condemn the Italian *verismo*.

The 1890s were a turning-point in his life and work; he began to realize some of his ambitions: in May and June 1891 he was received in Venice, with a group of friends, by the Princesse Edmond de Polignac, then Princesse de Scey-Montbéliard. This delightful visit, prolonged by a brief stay in Florence, occasioned the *Cinq mélodies* op.58 on poems by Verlaine; these directly anticipate *La bonne chanson*. It was also the period of his happy liaison with Emma Bardac, the future second Mme Debussy, to whom he dedicated *La bonne chanson* and the *Salve regina*; to her daughter he dedicated *Dolly* (1894–6), the collection for piano duet. In May 1892 he succeeded Ernest Guiraud as inspector of the national conservatories in the provinces; this post relieved him of his teaching but obliged him to make tedious journeys across the whole of France. On 2 June 1896 he became chief organist at the Madeleine, and in October he succeeded Massenet as teacher of the composition class at the Conservatoire. For Fauré this was an act of retribution, as he had been refused the post four years earlier when the director, Ambroise Thomas, thought him too revolutionary, even though the Institut had awarded him the Chartier Prize for chamber music in 1885; he had won it again in 1893. His pupils at the Conservatoire included Ravel, Florent Schmitt, Koechlin, Louis Aubert, Roger-Ducasse, Enescu, Paul Ladmirault, Nadia Boulanger and Emile Vuillermoz.

Now over 50, Fauré was becoming known. He had previously been esteemed only by a restricted group of friends and musicians in the Société Nationale de Musique; and this was not fame, for his music was too modern to appear in a concert where even Wagner was considered advanced. He was not, however, a stereotype of the rejected artist, for he was much fêted in the grand salons, such as those of Mme de Saint-Marceaux and of the Princesse Edmond de Polignac, which were then the stronghold of the avant garde. Music was important to a society passionately interested in 'art' and its fashions. Proust, who knew Fauré, was, as he once wrote to him, 'intoxicated' by his music, and drew his inspiration for the descriptions of Vinteuil's music from it. Both Proust and Fauré have been criticized for the brilliant but superficial company they kept. But Fauré was not snobbish, and moved in these circles through friendship and also out of necessity, since the salons offered the best means of making his music known. Most of his friends probably admired his personality more than his music, which was considered too complicated. He was always so unsure of the real value of his compositions that he submitted them to the judgment of colleagues before publication; and he needed this private recognition to encourage him to continue. As a pianist he was not a virtuoso, such as his friend Saint-Saëns was, but he was an admirable performer of his works, as is shown by a dozen player piano rolls that he recorded for the firms Hupfeld and Welte-Mignon between 1904 and 1913. The rolls of the *Romance sans paroles* no.3, Barcarolle no.1, Prelude no.3, *Pavane*, Nocturne no.3, *Sicilienne*, *Thème et variations* and *Valses-caprices* nos.1, 3 and 4 survive, and several rolls have been re-recorded on disc.

He often went to London for private festivals organized by loyal friends like the Maddisons, Frank Schuster and John Singer Sargent (who painted his portrait); he returned almost every year between 1892 and 1900, and so acquired the commission to write incidental music for the English translation of Maeterlinck's *Pelléas et Mélisande* (1898). The original version for small orchestra was orchestrated by Koechlin, as Fauré was too overworked; Fauré drew from it a Suite op.80, which is his symphonic masterpiece. Saint-Saëns, who urged Fauré to write large-scale works, got him a commission for a lyric tragedy for the amphitheatre at Béziers. This work, *Prométhée*, being intended for open-air performance, is scored for three wind bands, 100 strings and 12 harps, choirs and solo voices. The success of the productions on 27 and 28 August 1900 was immense; the work was revived there on 25 and 27 August 1901, and in Paris on 5 and 15 December 1907. With the help of his favourite pupil Roger-Ducasse, Fauré completed a reduction of the original orchestration for normal symphony orchestra, a version introduced at the Paris Opéra on 17 May 1917.

From 2 March 1903 to 1921 Fauré was music critic of *Le Figaro*. He was not a natural critic and was prompted mainly by need to accept a duty that he fulfilled with some inner torment. His natural kindness and broad-mindedness predisposed him to see the positive aspects of a work, and he had no inclination to polemics. When he disliked a composition, he preferred to remain silent. His criticisms are not brilliant, but interesting to those who know how to read between the lines.

The year 1905 marked a crucial stage in his career: in October he succeeded Théodore Dubois as director of the Conservatoire, where he initiated a series of important reforms that led to the resignations of certain reactionary professors. In carrying out his aims he showed such astonishing resoluteness that his adversaries nicknamed him 'Robespierre'. The directorship made him better off,

though not rich (he had never sought wealth), and it also made him suddenly famous: his works were performed at important concerts, and on 13 March 1909 he was elected to the Institut, succeeding Ernest Reyer (he had been passed over in favour of Théodore Dubois in 1894 and Lenepveu in 1896). His official position did not prevent him from breaking with the established Société Nationale de Musique in the same year and accepting the presidency of a dissident society founded by the young musicians evicted by the Société Nationale, nearly all of whom were his pupils (fig.2). Also his late recognition was overshadowed by growing deafness, and, still worse, the general weakening of his hearing was compounded by a systematic distortion that produced, he said, a 'veritable cacophony': high sounds were heard a 3rd lower, low sounds a 3rd higher, while the middle of the range remained correct.

The responsibilities of the Conservatoire left him too little time to compose, and it took him five summers to finish the lyric drama *Pénélope*, which the singer Lucienne Bréval had persuaded him to write in collaboration with René Fauchois. It was begun in 1907, set aside in 1910, and finished just in time for the première (inadequately rehearsed by Raoul Gunsbourg) in Monte Carlo on 4 March 1913. The Paris première on 10 May 1913 was a triumph, but the run was terminated by the bankruptcy of the Théâtre des Champs-Elysées the following October, and the revival at the Opéra-Comique was delayed for five years by World War I. The work never recovered from this unhappy beginning, despite its musical qualities. The period of *Pénélope* was also that of great piano pieces (Nocturnes nos.9–11, Barcarolles nos.7–11) and songs (the cycle *La chanson d'Eve* op.95, to verses by Van Lerberghe). In autumn 1910 Fauré undertook his most extended journey. Concerts were organized in St Petersburg, where he had a triumphant reception, Helsinki and Moscow. For his composing holidays he generally returned to Switzerland, where he found the calm he needed. *Pénélope* was composed at Lausanne and Lugano, while the gardens of the Italian lakes inspired *Paradis*, the first song of *La chanson d'Eve*, written at Stresa.



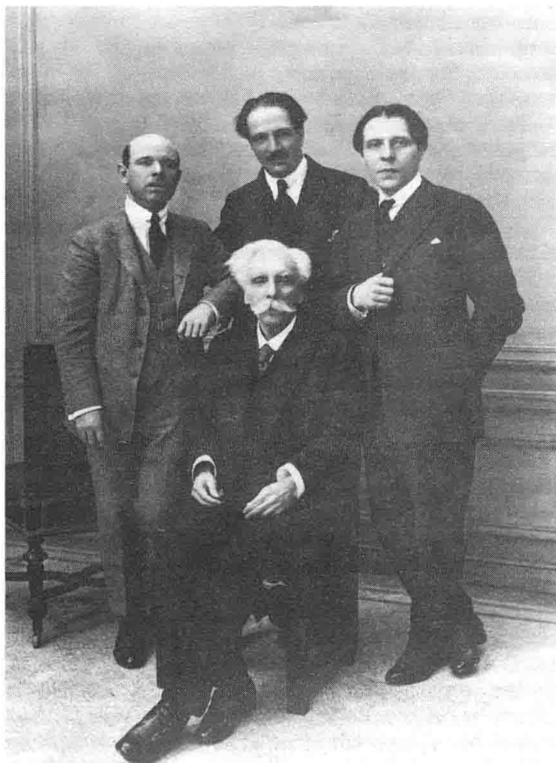
2. Founding committee of the Société Musicale Indépendante, 1910, with (standing, from left to right) Louis Aubert, A.Z. Mathot, Ravel, André Caplet, Charles Koechlin, Emile Vuillermoz, Jean Huré, and (seated) Fauré and Jean Roger-Ducasse

During the war Fauré remained in Paris as head of the Conservatoire, giving up his visits to Switzerland in favour of Evian or the south of France, which he loved. The years of the war, with the years 1894–1900, were the most productive of his life. His compositions of this period are among the most powerful in French music, having unusual force and even violence; they include the Second Violin Sonata (op.108), the First Cello Sonata (op.109), the *Fantaisie* for piano and orchestra op.111 and a second song cycle on poems by Van Lerberghe, *Le jardin clos*. During this productive period, which continued without interruption until 1921, he revised for the Durand editions the complete piano works of Schumann (one of his favourite composers) and, in collaboration with Joseph Bonnet, the organ works of Bach.

In October 1920 he retired from the Conservatoire. Having reached the age of 75, he could at last devote himself entirely to composition, and produced a series of works that crown his whole output: the Second Cello Sonata, the Second Piano Quintet, the song cycle *L'horizon chimérique* and the Nocturne no.13. He had by now become a celebrity: in 1920 he was awarded the Grand-Croix of the Légion d'Honneur (exceptional for a musician), and on 20 June 1922 his friend Fernand Maillot organized a national tribute at the Sorbonne, where noted performers of his music played to an enthusiastic gathering in the presence of President Millerand. His last two years were overshadowed by declining health, with increasing symptoms of sclerosis, poor breathing (due to heavy smoking) and deafness. In 1922 and 1923 he spent long months in his room while his work was acclaimed everywhere; *Pénélope* was staged in Antwerp and in the Roman theatre at Orange, and *Prométhée* at the Théâtre des Champs-Elysées, where Mengelberg had just conducted the Requiem. To the end, however, he made himself available to others, particularly to such young musicians as Arthur Honegger, who with other members of Les Six fervently admired him. His creative faculties remained intact, but were easily tired; however, the two works he wrote between 1922 and 1924 – the Piano Trio and the String Quartet, his first attempt in that form – were masterpieces.

All witnesses agree that Fauré was extraordinarily attractive; he had a dark complexion (which contrasted with his white hair), a somewhat distant expression of the eyes, a soft voice and gentle manner of speech that retained the rolled provincial 'r', and a simple and charming bearing. His eventual fame did not modify his simple habits; he remained sympathetic towards others and clearsighted in his judgments. In old age he attained a kind of serenity, without losing any of his remarkable spiritual vitality, but rather removed from the sensualism and the passion of the works he wrote between 1875 and 1895.

2. STYLE. Fauré's stylistic development links the end of Romanticism with the second quarter of the 20th century, and covers a period in which the evolution of musical language was particularly rapid. When Fauré was born,



3. *Gabriel Fauré (seated) with (from left to right) Casals, Thibaud and Cortot*

Berlioz was writing *La damnation de Faust*; he died in the age of *Wozzeck* and early Shostakovich. He nevertheless remained the most advanced figure in French music until the appearance of Debussy's *Pelléas et Mélisande*. As early as 1877–9 he was using some elements of the whole-tone scale (the *Sérénade toscane*) and anticipated Impressionism (Ballade op.19). Furthermore, he developed an immediately identifiable style and (even rarer) created a personal musical language.

His music may be divided into four styles, roughly corresponding to chronological periods, which represent his responses to the musical problems of his time. After early attempts (1860–70) in the Classical manner of a follower of Haydn and Mendelssohn, his first personal style shows him assimilating the language and aesthetics of Romanticism; he initially set poems by Hugo and Gautier, but he also set Baudelaire, and his best passages are either sombre (*La chanson du pêcheur*, *L'absent*, *Elégie*) or express rapt emotion (*Le voyageur*, *Automne*, the chorus *Les djinns*). His second period was that of the Parnassian poets, and coincided with his discovery of Verlaine, as in *Clair de lune* (1887), which accorded with his sprightly yet melancholy temper. He also sometimes yielded to the gracefulness of the '1880s style' – melodious, tortuous and languid – which he used in certain piano pieces and the works for women's chorus (such as *Caligula*). The success this music achieved in its own time has since damaged his reputation. In the 1890s his third style matured with an accession of bold and forceful expressiveness; the great piano works and *La bonne chanson* have real breadth. This expansiveness is particularly evident in the lyric tragedy *Prométhée*, which sums up all the facets of his style at the turn of the century: delicacy and profundity, but also measured force. In the style of his last period, he pursued a solitary and confident course, ignoring the attractive innovations of younger composers and the beguiling elements of his 1880s style. The increasing economy of expression, boldness of harmony and enrichment of polyphony give his work of this period an authentic place in 20th-century composition; the expressive dissonances of the Nocturne no.11 (ex.1), the whole-tone writing in the Impromptu no.5 (ex.2) and such highly chromatic music as the Scherzo of the Second Piano Quintet are representative.

In spite of Fauré's continuous stylistic development, certain traits characterize nearly all his music. Much of his individuality comes from his handling of harmony and tonality. Without completely destroying the sense of tonality, and with a sure intuitive awareness of what limits ought to be retained, he freed himself from its restrictions. Attention has frequently been drawn to the rapidity of his modulations: these appear less numerous if they are viewed according to the precepts of Fauré's harmonic training, contained in the *Traité d'harmonie* (Paris, 1889) by Gustave Lefèvre, Niedermeyer's son-in-law and successor. This harmonic theory can be traced back to the work of Gottfried Weber, whose ideas had been disseminated in France by Lefèvre and Pierre de Maleden, the teacher of Saint-Saëns. Their concept of tonality was broader than Rameau's classical theory, since for them foreign notes and altered chords did not signify a change in tonality, 7th and 9th chords were no longer considered dissonant, and the alteration of the mediant was possible without a change of tonality or even

Ex.1 Nocturne no.11, op.104 no.1





Ex.2 Impromptu no.5, op.102





of mode. So a student of Fauré's harmony (with its delicate combination of expanded tonality and modality) must consider entire phrases rather than individual chords. Thus the opening of *Les présents* op.46 no.1 (ex.3) is in F, despite its hints of A♭. The mobility of the

Ex.3 *Les présents* op.46 no.1



3rd (A♭ to A♮) and the harmonic alternations are typical of Fauré's style. His familiarity with the church modes is reflected in the frequently modal character of his music, particularly in the elision of the leading note (the E is flattened in ex.3) facilitating both modulation to a neighbouring key and the pungent use of the plagal cadence (ex.4). But the flexibility of the modulations to remote keys and the sudden short cuts back to the original key are unprecedented aspects of Fauré's originality.

Fauré's harmonic richness is matched by his melodic invention. He was a consummate master of the art of unfolding a melody: from a harmonic and rhythmic cell he constructed chains of sequences that convey – despite their constant variety, inventiveness and unexpected turns – an impression of inevitability. The long entreaty of the 'In paradisum' in the Requiem is a perfect example of such coherence: its 30 bars form one continuous sentence. In Fauré's music the relationship between harmony and melody is complex; often the melody seems to be the linear expression of the harmony, as in ex.4.

Close study of Fauré's use of rhythm reveals certain constant features of his style, in particular his predilection for fluidity within bars; his association of duple and triple time and subtle use of syncopation link him with Brahms (ex.5). Yet Fauré never emphasized rhythmic values; once a rhythmic formula was established, he tended to maintain it for long passages, thus incurring the charge of monotony. The idea of line was too important for him to tolerate sudden interruption in the manner of Beethoven.

Ex.4 *Les présents* op.46 no.1

Je te di-rai ___ pour t'é-mou-voir, U-ne très an-cien ne bal-

-la - de!

Ex.5 Barcarolle no.9, op.101

Andante moderato ♩. = 76



Fauré's early chamber works have traditional formal structures and his early songs are in strophic or rondo form, but for the piano Ballade op.19 he invented a new and peculiarly unifying three-theme form. In his last chamber works he moved away from Classical schemes and generally adopted a four-section form. The free variations in his finales show great richness of melodic and contrapuntal invention. He also had a liking for the scherzo – not the fantastic nocturnal dance of the German Romantics but a sunny, skipping movement with bursts of pizzicato, whose prototype was established in the First Violin Sonata op.13 (1875). Fauré could be described as the creator of the 'French scherzo' that Debussy and Ravel used in their quartets.

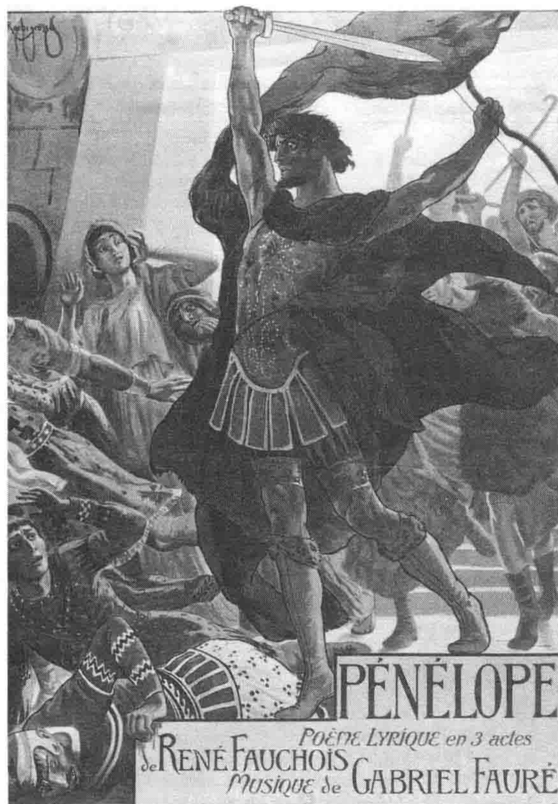
3. Works. Fauré is widely regarded as the greatest master of French song. Apart from the important song cycles and some individual songs, his works in this form are grouped in three collections (1879, 1897 and 1908), each containing 20 pieces (the second volume originally had 25 songs, but a few items were reordered with the publication of the third). The first includes *romances* and songs from his youth. The influence of Niedermeyer and Saint-Saëns is clear, though Fauré's association with the Viardots from 1872 to 1877 inclined him temporarily towards an Italian style (*Après un rêve*, *Sérénade toscane*, *Barcarolle*, *Tarentelle* for two sopranos). His most successful works are those in which the music is inspired directly by the form of the poem, as in *L'absent*, where the dialogue is as restrained as it is dramatic, or *La chanson du pêcheur*, in which a second theme is introduced, thus foreshadowing later songs. Many of the songs of the second collection use the *ABA* scheme (*Automne*, *Les berceaux*), while the boldest pieces, such as the familiar *Clair de lune*, anticipate the formal invention of the third collection. In *Spleen* and *Le parfum impérissable* from the final set, the melodic curve coincides with the unfolding of the poem, while in *Prison* the movement of the music matches that of the poetic syntax and the melody develops continuously, with a consistent forward movement. It is regrettable that the third collection, in which prosody, melody, harmony and polyphony achieve a beautiful balance, is much less known than the second, and that a masterpiece such as *Le don silencieux* is rarely performed simply because it was not published in a collection.

The criticism that Fauré composed almost half his songs to rather mediocre poems ignores the fact that he

4. Autograph manuscript of the opening of 'Exaucement', the first song in Fauré's cycle 'Le jardin clos' op.106, composed July–November 1914

sometimes chose his texts for their pliability, lack of reference to sounds and, particularly, lack of visual descriptions that would restrict him (hence his predilection for such poets as Armand Silvestre). He apparently remarked that he aimed to convey the prevailing atmosphere rather than detailed images in poems of this kind. The most 'pliable' poems were most easily adapted to his melodic inspiration, and in setting them, he often took great liberties with the prosody. In *Les berceaux*, for example, he superimposed a strong and varied musical rhythm on the flat rhythm of Prudhomme's verses, creating contradiction, though a felicitous one. Such settings contrast strikingly with his treatment of such poems as Verlaine's.

From 1891 Fauré broadened the scope of his melodic invention by giving a novel structure to a song cycle. The *Cinq mélodies* op.58, and still more *La bonne chanson* op.61, have a dual organization: a literary organization,



5. Poster by Georges Rochegrosse for Fauré's 'Pénélope': lithograph printed for Maquet for the first Paris performances at the Théâtre des Champs-Elysées, 1913

by virtue of the selection and arrangement of Verlaine's poems to form a story; and a musical organization based on the use of recurrent themes throughout the cycle. The harmonic and formal novelty of *La bonne chanson* shocked Saint-Saëns, and even daunted the young Debussy; the expressive power, the free and varied vocal style and the importance of the piano part seemed to exceed the proper limits of the song. It was difficult to go beyond the form of *La bonne chanson*, so Fauré looked for other means of unifying the song cycle. In *La chanson d'Eve*, a sequel to *La bonne chanson*, he reduced the number of recurrent themes from six to two, concentrated the vocal style and gave a new polyphonic richness to the piano accompaniment. The last three cycles, *Le jardin clos* op.106, *Mirages* op.113 and *L'horizon chimérique* op.118, no longer have common themes; the unity is in the subject, the atmosphere and mainly in the writing, which renounces luxuriance and moves in the direction of total simplicity.

Fauré's stylistic evolution can also be observed in his works for piano. The elegant and captivating first pieces, which made the composer famous, show the influence of Chopin, Saint-Saëns and Liszt. The lyricism and complexity of his style in the 1890s are evident in the Nocturnes nos.6 and 7, the Barcarolle no.5 and the *Thème et variations*. Finally, the stripped-down style of the final period informs the last nocturnes (nos.10–13), the series of great barcarolles (nos.8–11) and the astonishing Impromptu no.5. The piano writing, based on the flexible undulations of the arpeggio, achieves a free counterpoint that is always expressive, as in the opening of the Nocturne no.13, the summit of Fauré's piano writing, where the dissonances result from a kind of time-lag between the hands.

Unlike Saint-Saëns, Fauré was not interested in piano writing as such and cannot be recognized from particular formulae. Characteristic is the way in which arpeggios break the music into pieces like a mosaic, the accompaniment, in syncopation, working itself into the interstices of the melody. Even more original and characteristic is the equal importance of the hands, which in many passages alternate and complement each other for the presentation of a theme or the execution of a run. This trait (which reflects the fact that Fauré was ambidextrous), together with the finger substitutions familiar to organists, have discouraged many performers from attempting these otherwise admirable pieces. Nevertheless, the piano is central to his work. It is used in all his songs and in his two concertante works, the Ballade and the *Fantaisie*.

In Fauré's chamber music the piano is also prominent; he freed himself from it only in his last work, the String Quartet op.121. With the songs, the chamber music constitutes Fauré's most important contribution to music. He enriched all the genres he attempted: the violin sonata, the cello sonata, the piano quintet, the quartet and the trio. In chamber music he established his style most rapidly; the First Violin Sonata (1875, 11 years before Franck's), and the First Quartet (1876–9) display astonishing novelty of conception.

Fauré's apparent lack of interest in the orchestra is sometimes criticized as a weakness. He had a horror of vivid colours and effects, and showed little interest in combinations of tone-colours, which he thought were too commonly a form of self-indulgence and a disguise for the absence of ideas. Nevertheless, his orchestral writing has substance, and certain piano pieces and his greatest chamber music, even *La bonne chanson*, have convincing power and an almost symphonic breadth.

For long Fauré did not attempt musical stage works; he felt no contempt for them (as has been suggested), but had difficulty in finding a subject that suited him. There are about ten abandoned projects. His early incidental music led to the highly successful *Prométhée* (1900), a lyric tragedy with spoken interludes, which is easily adapted to concert performance with a narrated text (the usual solution, for the original text is now dated). In *Pénélope*, begun seven years later, Fauré found a subject that enchanted him, and this lyric drama contains his personal solution to the problem of post-Wagnerian opera; *Pénélope* can be described as a 'song opera', since it uses neither the classical aria with recitative nor Wagner's continuous melody but rather a sequence of short lyrical flights, without repetition, linked by passages of arioso and, less often, plain recitative, sometimes without accompaniment. *Pénélope* thus meets the challenge of maintaining a balance between the voices and the orchestra, whose role is important because it provides a commentary on the action by means of several leitmotifs in the manner of Debussy's *Pelléas et Mélisande*, which in other respects it does not resemble at all. Like *Pelléas* and *Wozzeck*, *Pénélope* proposed an original solution, but like them it had no true successors. Yet Fauré felt too much distaste for theatrical effects to be able to create a popular work. *Pénélope* is a powerful masterpiece, but a masterpiece of pure music.

WORKS

STAGE

printed works published in Paris unless otherwise stated; most MSS in F-Pn

Op.	Title	Description	Libretto	First performance	Published	Remarks
—	Barnabé	OC, 1	J. Moineaux	unperf.		inc.: 6vv, pf in MS, 1879
52	Caligula	incid music	A. Dumas *père*	Paris, Odéon, 8 Nov 1888	1888	orch, female chorus, anon. arr. orch without chorus as music for *Jules César* (W. Shakespeare), 1905
57	Shylock	incid music	E. de Haraucourt, after W. Shakespeare	Paris, Odéon, 17 Dec 1889	1890	see also ORCHESTRAL
—	La Passion	incid music	Haraucourt	Paris, Société Nationale de Musique, 21 April 1890		preview, Paris, Cirque d'Hiver, 4 April 1890 chorus, orch pubd in Gordon, J1999
—	Le bourgeois gentilhomme	incid music	Molière		1893	see also SONGS, ORCHESTRAL and CHAMBER
80	Pelléas et Mélisande	incid music	M. Maeterlinck, Eng. trans., J.W. Mackail	London, Prince of Wales, 21 June 1898		1st version orchd C. Koechlin; 2nd version orchd Koechlin, Fauré, see also ORCHESTRAL
82	Prométhée	tragédie lyrique, 3	J. Lorrain, A.-F. Hérold	Béziers, Arènes, 27 Aug 1900	1900	1st version, 3 wind bands, str, hps, C. Eustace, Fauré, 1900; 2nd version, orch, Fauré, Roger-Ducasse, 1917
88	Le voile du bonheur	incid music	G. Clemenceau	Paris, Renaissance, 4 Nov 1901		
—	Pénélope	drame lyrique, 3	R. Fauchois	Monte Carlo, 4 March 1913	1913	ded. Saint-Saëns
112	Masques et bergamasques	comédie musicale	Fauchois	Monte Carlo, 10 April 1919	1919	incl. choruses opp.35, 50 and songs opp.46/2, 87/1

SONGS

many published in collections: i (1879), ii (1897), iii (1908); numbering follows revised order of 1908

Op.	Title, key	Text	Composed	Collection	Published
1/1	Le papillon et la fleur, C	V. Hugo	1861	i/1	1869
1/2	Mai, F	Hugo	?1862	i/2	1871
—	L'aube naît	Hugo	?1862		lost
—	Puisque j'ai mis ma lèvre, C	Hugo	8 Dec 1862		
5/2	Rêve d'amour (S'il est un charmant gazon), E♭	Hugo	5 May 1864	i/10	1875
—	Tristesse d'Olympio, e	Hugo	*c*1865		
2/1	Dans les ruines d'une abbaye, A	Hugo	*c*1866	i/3	1869
2/2	Les matelots, E♭	T. Gautier	*c*1870	i/4	1876
4/2	Lydia, F	C.M.R. Leconte de Lisle	*c*1870	i/8	1871
—	L'aurore, A♭	Hugo	*c*1870		ed., *Mw*, xvi (1958)
7/2	Hymne, G	C. Baudelaire	?1870	i/16	1871
3/1	Seule!, e	Gautier	1871	i/5	1871
5/3	L'absent (Sentiers où l'herbe se balance), a	Hugo	3 April 1871	i/11	1879
8/2	La rançon, c	Baudelaire	?1871	i/18	1879
5/1	Chant d'automne, a	Baudelaire	*c*1871	i/9	1879
4/1	La chanson du pêcheur (Lamento), f	Gautier	?1872	i/7	1877; orchd ?1891 (1896)
6/1	Aubade, F	L. Pomey	*c*1873	i/12	1879
6/2	Tristesse, c	Gautier	*c*1873	i/13	1876
7/3	Barcarolle, g	M. Monnier	19 Oct 1873	ii/20	1877
8/3	Ici-bas!, f♯	S. Prudhomme	?1874	i/19	1877
8/1	Au bord de l'eau, c♯	Prudhomme	Aug 1875	i/17	1877
7/1	Après un rêve (Levati sol que la luna è levata), c	anon., trans. Bussine	1877	i/15	1878
3/2	Sérénade toscane (O tu che dormie riposata stai), b♭	anon., trans. R. Bussine	?1878	i/6	1879
6/3	Sylvie, F	P. de Choudens	1878	i/14	1879
18/1	Nell, G♭	Leconte de Lisle	1878	ii/1	1880
18/2	Le voyageur, a	A. Silvestre	?1878	ii/2	1880

Op.	*Title, key*	*Text*	*Composed*	*Collection*	*Published*
18/3	Automne, b	Silvestre	1878	ii/3	1880
21	Poème d'un jour 1 Rencontre, D♭; 2 Toujours!, f♯; 3 Adieu, G♭	C. Grandmougin	1878	ii/4–6	1880 in B, C, E
23/1	Les berceaux, b♭	Prudhomme	1879	ii/7	1881
23/2	Notre amour, E	Silvestre	*c*1879	ii/8	1882
23/3	Le secret, D♭	Silvestre	6 Jul 1881	ii/9	1881
27/1	Chanson d'amour, F	Silvestre	1882	ii/10	1882
27/2	La fée aux chansons, F	Silvestre	16 Sept 1882	ii/11	1883
39/1	Aurore, G	Silvestre	20 May 1884	ii/12	1885
39/2	Fleur jetée, f	Silvestre	25 May 1884	ii/13	1885
39/3	Le pays des rêves, A♭	Silvestre	30 May 1884	ii/14	1885
39/4	Les roses d'Ispahan, D	Leconte de Lisle	1884	ii/15	1885; orchd 1891 (1897)
43/1	Noël	V Wilder	1885	i/20	1886 with piano and hmn, ad lib
43/2	Nocturne, E♭	Villiers de l'Isle Adam	1886	ii/17	1886
46/1	Les présents, F	Villiers de l'Isle Adam	1887	ii/18	1888
46/2	Clair de lune, b♭	P. Verlaine	1887	ii/19	1888; orchd 1888
51/1	Larmes, c	J. Richepin	1888	iii/1	1888
51/2	Au cimetière, e	Richepin	1888	iii/2	1888
51/3	Spleen, d	Verlaine	1888	iii/3	1888
57	Chanson, B♭, Madrigal, F [from Shylock]	E. Haraucourt	1889	iii/5–6	1889
51/4	La rose, F	Leconte de Lisle	Aug 1890	iii/4	1890
—	En prière, E♭	S. Bordèse	1890	ii/16	1890; orchd 1890 (1923)
58	Cinq mélodies 'de Venise' 1 Mandoline, G; 2 En sourdine, E♭; 3 Green, G♭; 4 A Clymène, e; 5 C'est l'extase, D♭	Verlaine	1891	iii/7-11	1891
posth.	Sérénade du Bourgeois gentilhomme, f	Molière	27 Feb 1893		1957
61	La bonne chanson 1 Une sainte en son auréole, A♭; 2 Puisque l'aube grandit, G; 3 La lune blanche luit dans les bois, F♯; 4 J'allais par des chemins perfides, f♯; 5 J'ai presque peur, en vérité, e; 6 Avant que tu ne t'en ailles, D♭; 7 Donc, ce sera par un clair jour d'été, B♭; 8 N'est-ce pas?, G; 9 L'hiver a cessé, B♭; arr. with pf, str qnt, 1898, repudiated	Verlaine	Sept 1892–Feb 1894	1894	
83/1	Prison, e♭	Verlaine	4 Dec 1894	iii/14	1896
83/2	Soir, D♭	A. Samain	17 Dec 1894	iii/15	London and Paris, 1896
76/1	Le parfum impérissable, E	Leconte de Lisle	22 Aug 1897	iii/12	London and Paris, 1897
76/2	Arpège, e	Samain	6 Sept 1897	iii/13	London and Paris, 1897
posth.	Mélisande's song, d [for op.80]	M. Maeterlinck, trans. Mackail	31 May 1898		1937
85/1	Dans la forêt de septembre, G♭	C. Mendès	29 Sept 1902	iii/18	1902
85/2	La fleur qui va sur l'eau, b	Mendès	13 Sept 1902	iii/19	1902
85/3	Accompagnement, G♭	Samain	28 March 1902	iii/20	1903
—	Dans le ciel clair, E	Leconte de Lisle	1902 (sketch)		
87/1	Le plus doux chemin (Madrigal), f	Silvestre	1904	iii/16	1907
87/2	Le ramier (Madrigal), e	Silvestre	1904	iii/17	Milan, 1904
92	Le don silencieux, E	J. Dominique [M. Closset]	20 Aug 1906		1906
94	Chanson, e	H. de Régnier	1906		1907
—	Vocalise-Etude, e		1906		1907
95	La chanson d'Eve 1 Paradis, e; 2 Prima verba, G♭; 3 Roses ardentes, E; 4 Comme Dieu rayonne, c; 5 L'aube blanche, D♭; 6 Eau vivante, C; 7 Veilles-tu ma senteur de soleil?, D; 8 Dans un parfum de roses blanches, G; 9 Crépuscule, D; 10 O mort poussière d'étoiles, D♭	C. Van Lerberghe	1906–10		no.9 (1906), nos.1, 2 (1907), nos.3, 5 (1908), nos.6, 8 (1909), no.10 (1910)
106	Le jardin clos	Van Lerberghe	July–Nov 1914		1915

Op.	Title, key	Text	Composed	Collection	Published
	1 Exaucement, C; 2 Quand tu plonges tes yeux dans mes yeux, F; La messagère, G; 4 Je me poserai sur ton coeur, E♭; 5 Dans la nymphée, D♭; 6 Dans la pénombre, E; 7 Il m'est cher, Amour, le bandeau, F; 8 Inscription sur le sable, e				
113	Mirages 1 Cygne sur l'eau, F; 2 Reflets dans l'eau, B♭; 3 Jardin nocturne, E♭; 4 Danseuse, d	Baronne A. de Brimont	1919		1919
114	C'est la paix, A	G. Debladis	8 Dec 1919		1920
118	L'horizon chimérique 1 La mer est infinie, D; 2 Je me suis embarqué, D♭; 3 Diane Séléné, E♭; Vaisseaux, nous vous aurons aimés, D	J. de la Ville de Mirmont	1921		1922

Sight-reading exercises for the Conservatoire, 1906 16, MSS, Archives Nationales, Paris

SACRED

op.

— Super flumina, chorus, orch, 14 July 1863, ed. (1997)
11 Cantique de Jean Racine, chorus, org, 1865 (1876), rev., chorus, hmn, str qnt, 1866, orchd, 1906
— Cantique à St Vincent de Paul, 1868, lost
posth. Ave Maria, 3 male vv, org, Aug 1871 (1957)
— Cantique pour la Fête d'un supérieur, *c*1872, lost
— Ave Maria, 2 S, org, 1877, cf op.93
— Libera me, Bar, org, 1877, lost, rev. version in Requiem, op.48
— O salutaris, ? S, org, 1878, lost, cf op.47/1
— Benedictus, chorus, 4 solo vv, org, *c*1880, ed. J.-M. Nectoux (1999)
— Messe basse, solo vv, female chorus, hmn, vn, 1881, Gloria, Sanctus, Agnus Dei only, Kyrie, O salutaris by A. Messager, expanded and orchd Messager and Fauré, 1882; rev. 30 Dec 1906 with org (without movts by Messager), incl. Kyrie, *c*1881, Sanctus, Benedictus (on Qui tollis from abandoned Gl), Agnus Dei (1907)
— Tu es Petrus, Bar, chorus, org, *c*1872 (1884)
47/1 O salutaris, Bar, org, Nov 1887, in B (1888), ? with elements from O salutaris, 1878; MS (in B♭) also incl. str qnt, hp, 2 hn
47/2 Maria Mater gratiae, T, Bar, org, 1 March 1888; S, Mez, org (1888)
48 Requiem, S, Bar, chorus, chbr orch, org, 1877, 1887–93, ed. J.-M. Nectoux, R. Delage (1995), arr. full orch, 1900 (1900–01)
54 Ecce fidelis servus, S, T, Bar, org, March 1889 (1893)
55 Tantum ergo, in A, T, solo, 5vv, org, hp, ?1890 (1893), MS incl. str qnt
65/1 Ave verum (S, A)/(female chorus), org, 1894 (1894)
65/2 Tantum ergo, E, chorus, 3 children's vv, solo vv, org, 14 Aug 1894 (1894)
— Sancta mater, T, chorus, org, 1894 (1922)
— Ave Maria, F, T, Bar, org, ?1894, ed. J.-M. Nectoux (1999)
67/1 Salve regina, S/T, org, 25 March 1895 (1895)
67/2 Ave Maria, A♭, Mez/Bar, org, 1894 (1895)
— Tantum ergo, F, S, chorus, org, 8 Nov 1904, in G♭ (1904), MS incl. str qnt
93 Ave Maria, b, 2 S, org, 10 Aug 1906 (1906) [from Ave Maria, 1877]

SECULAR CHORAL

12 Les djinns (V. Hugo), chorus, pf/orch, ?1875, vs (1890)
22 Le ruisseau (anon.), 2 female vv, pf, ?1881 (1881)
29 La naissance de Vénus (P. Collin), solo vv, chorus, pf, 1882, vs (1883), orchd 1895
35 Madrigal (A. Silvestre), (chorus, orch)/(S, A, T, B, pf), 1 Dec 1883, vs (1884), orchd ?1891
50 Pavane (Count R. de Montesquiou), 1887, chorus, orch (1901) or S, A, T, B, pf (1891), also arr. pf (1889)
52 Caligula (A. Dumas *père*), female vv, orch, 1888, vs (1888), fs (1890) [concert version of stage work]

OTHER VOCAL

10/1 Puisqu'ici bas (V. Hugo), 2 S, pf, *c*1863, rev. *c*1873 (1879)
10/2 Tarentelle (M. Monnier), 2 S, pf, *c*1873 (1879)
— Il est né le divin enfant (trad.), arr. children's chorus, ob, vc, db, org, 23 Dec 1888 (1938), arr. chorus, org (1923)
— Noël d'enfants (Les anges dans nos campagnes) (trad.), arr. chorus, org, ?*c*1890 (1921)
63bis Hymne à Apollon (Gk., 2nd century BC), hmn, 1v, (fl, 2 cl, hp)/pf, 1894 (1894), rev., vs (1914)
72 Pleurs d'or (Samain), E♭, Mez, Bar, pf, 21 April 1896 (London and Paris, 1896)

ORCHESTRAL

20 Suite (Symphony), F, 1865–74 (Allegro, Andante, Gavotte, Finale), 1st movt pubd as Allegro symphonique, op.68, arr. pf 4 hands, L. Boëllmann (1895), movts 1–3 in MS, arr. str, org
14 Violin Concerto, d, 1878–9 (Allegro, Andante, Final), 2nd movt ?rev. as Andante op.75, 1st movt only preserved, ed. P. Spada (Rome, 1985)
16 Berceuse, vn, orch, 1880, rev. (1898) [after chbr work]
19 Ballade, F♯, pf, orch, April 1881, rev. (1901) [after solo piece]
28 Romance, B♭, vn, orch, 1882, rev. (1920) [chbr work orchd P. Gaubert, 1913]
40 Symphony, d, sum. 1884 (Allegro deciso, Andante, Final), MS destroyed except for 1st vn part, themes of movts 1–2 revised in sonatas opp.108–9
50 Pavane, f♯, with chorus ad lib, 1887 (1901)
57 Shylock, suite (Chanson, Entr'acte, Madrigal, Epithalame, Nocturne, Final), with T, 1890 (1897) [from stage work]
— Menuet, F, ?for Le bourgeois gentilhomme, 1893
24 Elégie, vc, orch, *c*1896, rev. (1901) [after chbr work]
80 Pelléas et Mélisande, suite (Prélude, Fileuse, Sicilienne, Molto Adagio), 1900 (1901) [reorchd by Fauré after stage work]
111 Fantaisie, pf, orch, G, 1918 (1919)
112 Masques et bergamasques, suite, 1919 (1920): 1 Ouverture, 2 Menuet, 3 Gavotte, 4 Pastorale [movts 1, ?2 and 3 from earlier pf or orch works]

CHAMBER

PC – *Paris Conservatoire*
SN – *Paris, Société Nationale de Musique*

13 Violin Sonata no.1, A, 1875–6, SN, 27 Jan 1877 (Leipzig, 1877)
15 Piano Quartet no.1, c, 1876–9, SN, 14 Feb 1880, finale rev. 1883 (1884)
28 Romance, B♭, vn, pf, 1877, SN, 3 Feb 1883 (1883), orchd P. Gaubert, 1913
16 Berceuse, vn, pf, 1879, SN, 14 Feb 1880 (1880), also orchd
24 Elégie, vc, pf, 1880, SN, 15 Dec 1883 (1883), also orchd
77 Papillon, vc, pf, before 1885 (1898)
45 Piano Quartet no.2, g, ?1885–6, SN, 22 Jan 1887 (1887)
49 Petite pièce, vc, ?*c*1888, lost
78 Sicilienne, vc, pf, 16 April 1898 (London and Paris, 1898) [from Le bourgeois gentilhomme, 1893]; orchd for Pelléas et Mélisande
69 Romance, vc, pf, 1894, Geneva, 14 Nov 1894 (1895)
75 Andante, vn, pf, July 1897, SN, 22 Jan 1898 (London and Paris, 1897), ? rev. of 2nd movt, Vn Conc., op.14
— Morceau de lecture, vc, acc. 2nd vc, 1897

— Morceau de lecture, fl, pf, 1898, PC, 28 July 1898, ed. R. Howat (London, 1999)
79 Fantaisie, fl, pf, 1898, PC, 28 July 1898 (1898), orchd L. Aubert, 1957 (1958)
— Morceau de lecture, vn, pf, 1903, *Le monde musical* (30 Aug 1903), ed. R. Howat (London 1999)
89 Piano Quintet no.1, d, 1887–95, 1903–5, Brussels, Cercle Artistique, 23 March 1906 (New York, 1907)
— Pièce, 2 db, 1905 (1905)
98 Sérénade, vc, pf, ?1908 (1908)
108 Violin Sonata no.2, e, 1916–17, SN, 10 Nov 1917 (1917)
109 Cello Sonata no.1, d, 1917, SN, 19 Jan 1918 (1918)
115 Piano Quintet no.2, c, 1919–21, SN, 21 May 1921 (1921)
117 Cello Sonata no.2, g, 1921, SN, 13 May 1922 (1922)
120 Piano Trio, d, 1922–3, SN, 12 May 1923 (1923)
121 String Quartet, e, 1923–4, PC, 12 June 1925 (1925)

PIANO

solo

— Fugue à trois parties, F, *c*1862
— Sonata, F, 6 April 1863
17 Trois romances sans paroles, ?1863 (1880)
— Mazurke, B♭, *c*1865
— Gavotte, c♯, 16 May 1869, incl. in Sym., op.20, and Masques et bergamasques, op.112
— Petite fugue, a, 30 June 1869, as op.84/3 (1902)
— Prélude et fugue, e, Nov–Dec 1869, only fugue pubd, as op.84/6 (1902)
84 Huit pièces brèves, 1869–1902 (1902), titled by publisher against Fauré's wishes: 1 Capriccio, E♭; 2 Fantaisie, A♭; 3 Fugue, a; 4 Adagietto, e; 5 Improvisation, c♯; 6 Fugue, e; 7 Allegresse, C; 8 Nocturne no.8, D♭
32 Mazurka, B♭, *c*1875 (1883)
33/1 Nocturne no.1, e♭, *c*1875 (1883)
19 Ballade, F♯, 1877–9 (1880), orchd 1881
25 Impromptu no.1, E♭, 1881 (1881)
26 Barcarolle no.1, a, ?1881 (1881)
33/2 Nocturne no.2, B, *c*1881 (1883)
30 Valse-caprice no.1, A, ?1882 (1883)
31 Impromptu no.2, f, May 1883 (1883)
33/3 Nocturne no.3, A♭, 1883 (1883)
34 Impromptu no.3, A♭, 1883 (1883)
38 Valse-caprice no.2, D♭, July 1884 (1884)
37 Nocturne no.5, B♭, Aug 1884 (1885)
36 Nocturne no.4, E♭, 1884 (1885)
41 Barcarolle no.2, G, Aug 1885 (1886)
42 Barcarolle no.3, G♭, 1885 (1886)
44 Barcarolle no.4, A♭, 1886 (1887)
59 Valse-caprice no.3, G♭, 1887–93 (1893)
62 Valse-caprice, no.4, A♭, 1893–4 (1894)
63 Nocturne no.6, D♭, 3 Aug 1894 (1894)
66 Barcarolle no.5, f♯, 18 Sept 1894 (1894)
73 Thème et variations, c♯, 1895 (London and Paris, 1897)
70 Barcarolle no.6, E♭, ?1895 (London and Paris, 1896)
— Prelude, C, 1897, in I. Philipp: *Etudes d'octaves* (1897)
74 Nocturne no.7, c♯, 1898 (1899)
84/8 Nocturne no.8, D♭, 1902 (1902)
90 Barcarolle no.7, d, Aug 1905 (1905)
91 Impromptu no.4, D♭, 1905–6 (1906)
96 Barcarolle no.8, D♭, 1906 (1908)
97 Nocturne no.9, b, ?1908 (1909)
99 Nocturne no.10, b, Nov 1908 (1909)
101 Barcarolle no.9, a, 1908–9 (1909)
102 Impromptu no.5, f♯, 1908–9 (1909)
103 Nine Preludes, D♭, c♯, g, F, d, e♭, A, c, e, 1909–10 (1910–11)
104/1 Nocturne no.11, f♯, 1913 (1913)
104/2 Barcarolle no.10, a, Oct 1913 (1913)
105 Barcarolle no.11, g, 1913 (1914)
106bis Barcarolle no.12, e♭, Sept 1915 (1916)
107 Nocturne no.12, e, Aug–Sept 1915 (1916)
116 Barcarolle no.13, C, Feb 1921 (1921)
119 Nocturne no.13, b, 31 Dec 1921 (1922)

4 hands

— La chanson dans le jardin, 12 Jan 1864, incl. as Berceuse in Dolly, op.56
17/1 Romance sans paroles, A♭, April 1863
68 Allegro symphonique, *c*1865 (1895) [arr. L. Boëllmann, from 1st movt of Suite, op.20]
— Intermède symphonique, F, 30 March 1869, incl. as Ouverture in Masques et bergamasques, op.112
posth. Souvenirs de Bayreuth: Fantaisie en forme de quadrille sur les thèmes favoris de la Tétralogie de R. Wagner, ?1888, collab. Messager (1930)
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JEAN-MICHEL NECTOUX

Faure, Jean-Baptiste (*b* Moulins, 15 Jan 1830; *d* Paris, 9 Nov 1914). French baritone. He studied at the Paris Conservatoire, making his début in 1852 as Pygmalion (Massé's *Galathée*) at the Opéra-Comique, where he also created Hoël in Meyerbeer's *Le pardon de Ploërmel* (1859). He made his London début at Covent Garden in 1860 as Hoël, and during the next decade sang Alphonse (*La favorite*), Fernando (*La gazza ladra*), Nevers (*Les Huguenots*), Don Giovanni, William Tell, Méphistophélès in the first Covent Garden performance of *Faust* (1863), Belcore, Peter the Great (*L'étoile du Nord*), Count Rodolfo (*La sonnambula*) and Mozart's Figaro. His début at the Paris Opéra was in 1861 as Julien (Poniatowski's *Pierre de Médicis*); there he created Pedro in Massé's *La mule de Pedro* (1863), Nélusko in *L'Africaine* (1865), Posa in *Don Carlos* (1867) and the title role in Thomas' *Hamlet* (1868; see illustration), also singing Méphistophélès in the first performance at the Opéra of *Faust* (1869). In 1870 he sang Lothario in the first London performance of *Mignon* at Her Majesty's Theatre. Returning to Covent Garden (1871–5), he sang Hamlet, Caspar (*Der Freischütz*). Cacico (*Il Guarany*), Lothario and Assur (*Semiramide*). He sang Don Giovanni at the first performance of Mozart's opera given at the newly built Palais Garnier (1875), and then created Charles VII in Mermet's *Jeanne d'Arc* (1876). He retired from the stage in 1886. Although he possessed a fine, resonant, even and extensive voice, Faure was chiefly notable for the innate musicality and stylishness of his singing and for his great gifts as an actor. He taught singing at the Paris Conservatoire from 1857 to 1860 and published two books on the art of singing. His voice can be heard on a private cylinder recorded in Milan (*c*1897–9), singing 'Jardins d'Alcazar' from *La favorite*.

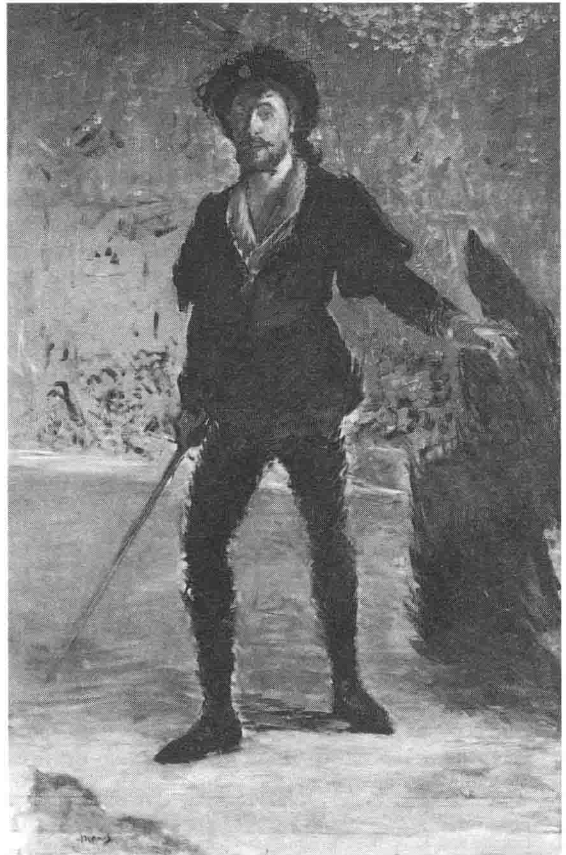
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ELIZABETH FORBES

Fausset (Fr.). *See* FALSETTO.

Faustina. *See* BORDONI, FAUSTINA.



Jean-Baptiste Faure as Hamlet in Ambroise Thomas' opera; painting by Edouard Manet, 1877 (Museum Folkwang, Essen)

Faustini, Giovanni (*b* Venice, 19 May 1615; *d* Venice, 19 Dec 1651). Italian librettist and theatre manager. His mother, Isabetta Vecellio, was the daughter of the noted artist and costume illustrator Cesare Vecellio. He wrote 14 librettos for the Venetian stage between 1642 and 1651, most of them set to music by Cavalli, and was impresario of the S Moisè and S Apollinare theatres. At his death he left five librettos in various states of completion, which were subsequently finished and, with the exception of *Medea placata*, performed under the auspices of his brother, the impresario MARCO FAUSTINI. The Faustini-Cavalli collaborations constituted the most constant presence during a highly unstable and formative decade in the history of Venetian opera. Faustini's dramas, the plots and characters of which are usually newly invented, rather than historical or mythological, often develop the entangled relations of two pairs of lovers, cleverly resolving all problems at the last moment to the satisfaction of all (or nearly all) concerned. Some of the later plots are highly intricate, notably *L'Eritrea* (performed in 1652), his last completed work, which may have profited from the influence of G.A. Cicognini. A keen sense of intrigue and superior dramatic craftsmanship characterize Faustini's librettos. His versification has a variety and flexibility otherwise rarely found in dramas of the 1640s.

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THOMAS WALKER/BETH L. GLIXON, JONATHAN E. GLIXON

Faustini, Marco (*b* Venice, 17 May 1606; *d* Venice, 7 Jan 1676). Italian impresario, brother of GIOVANNI FAUSTINI. Until recently it was thought that his career as an impresario began at the time of his brother's death on 19 December 1651, but documents reveal that he was involved in the operations of the Teatro S Apollinare from the preceding summer, possibly even earlier. He managed three public theatres in Venice (with the help of Alvise Duodo and Marc'Antonio Correr): S Apollinare (1651–2 and 1654–7); S Cassiano (1657–60); and SS Giovanni e Paolo (1660–68, probably with a gap, 1663–5). Faustini worked with the most important composers of his day (Cavalli, P.A. Ziani and Antonio Cesti) and was able to attract some of Italy's leading singers, including Anna Renzi, Antonia Coresi and Vincenza Giulia Masotti. He produced new librettos by Aureli, Francesco Piccoli, Minato, Beregan, P.A. Zaguri and Ivanovich, as well as several left unfinished by his brother. Faustini's papers (in *I-Vas*, Scuola grande di S Marco), including letters from singers, account books and contracts, represent the most comprehensive repository of information about the production of Venetian opera of the period.

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BETH L. GLIXON, JONATHAN E. GLIXON

Fauvel, Roman de. An extended medieval poem in two books, of which the second at least was written by Gervès du Bus, presenting an elaborate allegory of royal governance and the state in France in the second decade of the 14th century. The *Roman de Fauvel* is partly cast in the long tradition of *admonitio regum*, of advice to kings; it also finds satirical targets in the church and in contemporary society more generally. Two versions of the text survive. The shorter and earlier, a poem of 3280 lines completed in 1314, survives in 14 manuscripts (including excerpts). The longer, which includes extensive interpolated additions of poetry, prose, music and pictures, survives only in *F-Pn* fr.146 (though other, possibly different, interpolated versions have been lost) and was completed probably in 1317 or 1318. The richly varied and largely anonymous musical contents of the interpolated *Fauvel* of fr.146 include the single most important collection of polyphony from the early 14th century, marking the inception of the French Ars Nova and having far-reaching significance in the history of music. The most recent musical items were almost certainly written for this collection, but all of the interpolated material is harnessed to serve the political and allegorical messages of the work. Both versions appear to have originated in royal and higher noble circles, close to the chancery and other organs of central government.

1. Date and authorship: (i) The short *Fauvel* (ii) The interpolated *Fauvel* of fr.146. 2. The allegory and the literary context of the original poem. 3. The interpolations in *Fauvel*, and other works in fr.146. 4. Musical categories and the *Fauvel* index. 5. The interpolation of the music. 6. The political context of the *Fauvel* allegory.

1. Date and authorship.

(i) The short 'Fauvel'. Book 1 (1226 lines) of the short *Roman de Fauvel* ends with a couplet assigning its completion to 1310 ('Qui fut complectement edis/En l'an mil e trois e dis'). Book 2 (2054 lines) is similarly ascribed in the text of the *Roman* to 6 December 1314:

> Ici fine cest second livre,
> Qui fu parfait l'an mil et .iiij.
> .ccc. et .x., sans riens rabatre,
> Trestout droit, si com il me membre, v.3275
> Le .vj. jour de decembre.

This passage appears in all complete sources of the short *Fauvel*, though two apparent copying errors render the date as 16 December and two others give the month as September. There is no external evidence on which to dispute the date of 6 December 1314, but some scholars have argued that it may have been entered retrospectively because it marks an event – the downfall of Enguerran de Marigny – that is highly significant for the *Fauvel* narrative. The short *Fauvel* must, however, predate the interpolated version of fr.146.

In one important branch of the tradition this passage is followed by four lines naming the author of Book 2:

> Ge rues doi .v. boi .v. esse
> Le nom et le sournom confesse
> De celui qui a fet cest livre.
> Diex de cez pechiez le delivre. v.3280

The words *doi*, *boi* and *esse* are the spelt-out letter names of D, B and S: the line may thus be read as 'Ge rues d.v. B.u.s.', that is, Gervès du Bus. The sole source of the longer *Fauvel*, *F-Pn* fr.146, does not contain these verses, but includes a line near the end of Book 2 (f.23*v* b) that names the author as 'Un clerc du Roy Gervès' (misspelled 'de Rues', with a marginally indicated correction substituting 'g' for 'd'). In addition, the anonymous *Tombel de Chartreuse* (completed between 1330 and 1339) links the *Roman de Fauvel* with a 'Maistre Gervaise'. Although Gervès du Bus's explicit involvement with the *Roman de Fauvel* is limited to Book 2, it has been persuasively argued that he was also responsible for Book 1. Furthermore, he may have played a significant role in the redaction of the interpolated *Fauvel* of fr.146: if, as is generally accepted, this version of the text and its manuscript were produced in or near to the French royal chancery, where Gervès was employed as a *notaire* from 1313 until at least 1345, it is hard to see how he could have been ignorant of its compilation.

Gervès du Bus is first recorded in 1312, described as a chaplain of Enguerran de Marigny, which may have provided a vantage-point from which to observe the *Roman*'s target. Gervès's move to royal service in 1313 coincided with the recruitment of a number of senior officials to whom he was attached, notably Michel de Maucondit and Philippe le Convers, whose own connections with Charles, Count of Valois (see below), provided Gervès with ready access to royal business and the

political circles in which the interpolated *Roman* was created. A Norman by birth, he was a canon of Senlis by 1316 and is last recorded in 1345 acting as the executor of another royal *notaire*.

(ii) The interpolated 'Fauvel' of fr.146. The interpolated *Roman de Fauvel*, containing copious musical, literary and pictorial additions, is found only in fr.146 (ff.1–45), a sumptuous manuscript that also contains French and Latin political *dits*, ballades and rondeaux by Jehannot de l'Escurel and a metrical chronicle in French. This version of *Fauvel* cannot have been compiled before the coronation of Philip V at Reims on 9 January 1317, since a prose line among the interpolations refers to 'Phelippe qui regne ores' and the motet *Servant regem/O Philippe* (no.33) appears here in the form of this work celebrating Philip V's reign. Later in the manuscript (f.51) the Latin *dit Hora rex est* refers to events shortly after Easter (3 April) 1317. Most recent authors have followed the working hypothesis that fr.146 as a whole was assembled during or shortly after the early months of 1317; there is physical evidence that the plan of the manuscript was expanded at least once during the process of compilation and the book may thus have reached its present state over a period of time. The year 1316, which ran from 11 April 1316 to 2 April 1317 new style, is mentioned in the added tournament episode (v.1064), but this confirms only that the passage was included after the beginning of that year. The abrupt close of the *Chronique métrique* at the end of fr.146 in the autumn of 1316 is similarly inconclusive: this was a contemporaneous addition to the manuscript and in its present form may simply be what the compiler of fr.146 had to hand at the time.

A prose note placed after Book 1 credits CHAILLOU DE PESSTAIN with the interpolated materials: '[C]i s'ensivent les addicions que mesire Chaillou de Pesstain ha mises en ce livre, oultre les choses dessus dites qui sont en chant' ('Here follow the additions that messire Chaillou de Pesstain has put in this book, apart from the musical pieces found above'). Chaillou still eludes definite identification, but he may be the Geoffroy Engelor *dit* Chalop who was a *notaire* in the French chancery from 1303 to 1334. He possibly composed some of the 169 musical interpolations in fr.146, but many were drawn from pre-existing repertories and the direct testimony of this manuscript discloses only his role as an interpolator or editor working in conjunction with others. Those involved in the assembly of the interpolated *Fauvel* very probably included the royal *notaires* Gervès du Bus, the author of the short *Fauvel*, and Jean Maillart, whose *Roman du Comte d'Anjou* (1316) was several times quoted in the interpolations to Book 2, and possibly those on the fringes of the royal court with ready access to this milieu, including perhaps Philippe de Vitry, the only composer to whom any polyphonic piece in the interpolated *Fauvel* can be attributed with even moderate confidence.

A further interpolated version of *Fauvel*, now lost, is described in French royal inventories of 1411–24 as 'Un livre de torchefauvel, historié et noté, bien escript de lettre de forme. Commençant *Benedicite domino*. Fin *vous ay dame*'; still further interpolated versions may once have existed. Fr.146 was probably taken to Savoy in the early 15th century and was among the books owned by Philip II, Duke of Savoy, at his death in 1498, returning to the French royal collections during the reign of François I.

2. THE ALLEGORY AND THE LITERARY CONTEXT OF THE ORIGINAL POEM. The *Roman de Fauvel* is an extended Beast Epic, a moralizing satirical allegory in the tradition of the Renart tales of the 12th and 13th centuries. It may have been inspired directly by the *Couronnement de Renart* (1263–70), which it quotes, and by Jacquemart Giélée's *Renart le Nouvel* (completed 1289). Giélée's text was particularly influential, providing a series of narrative and allegorical models and turns of phrase for the Fauvel tale as well as a feminine precursor for its central character in the dun-coloured mule Fauvain/Fauveille ridden by Dame Guile. Gervès du Bus appears to be the first to cast the male horse Fauvel as the central character symbolic of triumphant evil, though a horse of this name is found in the late 12th- and early 13th-century *chansons de geste Gaydon* and *Otinel*. 'Fauve', a dark yellow intermingled with hints of red, had acquired connotations of hypocrisy and falsehood by the 12th century, possibly by association with 'faus'; it assumed figurative expression, symbolizing treachery and deceit, in the 'fauve ânesse' (fallow she-ass or mare) found in the *Roman de Renart* (late 12th century) and later proverbially. As a symbol of heresy or hypocrisy, the 'cheval pâle' appears widely in medieval sources from Bede onwards. Gervès du Bus provided both a mock etymological and an acrostic explanation:

Ausi par etimologie
Pues savoir ce qu'il senefie v.240
Fauvel est de Faus et de vel [=voile]
Compost, quer il a son revel
Assis sus fausseté velee
Et sus tricherie meslee
Flaterie si s'en derrive
Qui de nul bien n'a fons ne rive
De Fauvel descent *F*laterie
Qui du monde a seignorie
Et puis en descent *A*varice
Qui de torchier Fauvel n'est nice v.250
*V*ilanie et *V*ariété
Et puis *E*nvie et *L*ascheté
Ces siex dames qui j'ai nommees
Sont par Fauvel signifiee:
Se ton entendement veus mestre
Pren un mot de cescune letre

The short *Roman de Fauvel* may have been less widely read than the highly successful *Roman de Renart* but it proved influential nevertheless. The slightly later *Roman de Fauvain* by Raoul le Petit, surviving uniquely in *F-Pn* fr.571 (*c*1326), presents an adaptation of the Fauvel story in pictorial form and is now thought to have drawn on both the original and the interpolated versions of Gervès's text (in addition, two *Fauvel* motets – nos.12 and 33 – appear in this manuscript). The equine imagery of Gervès's text was quickly disseminated. The phrase 'torchier [étriller] Fauvel' appears in *Renart le Contrefait* (1319), a descendant of *Renart le Nouvel*, and quickly became proverbial, appearing in literature up to the time of Rabelais and Marot (it is the origin of the English expression 'to curry favour', and similar expressions survive in Dutch and in the German 'den falben Hengst streichen', 'to stroke the fallow stallion'). Fauvel appears as Renart's servant in the *Dit de la queue de Renart* (1319–42) and alongside Fortune, an important figure in Gervès's *Fauvel*, in Henri de Ferrières's *Livres du roy Modus et de la royne Ratio* (after 1377). The *Dit de Loyauté* by Watriquet de Couvin (*fl* 1319–29), closely related to *Renart le Nouvel*, preserves the iconographic

tradition of three estates grooming a horse, found in the *Roman de Fauvel*, but without naming its protagonist.

The first book describes the ascent of Fauvel, symbol of the arriviste royal minister, with the assistance of Fortune, from the stable to a position of power, where he is 'stroked' or flattered (*torchée*, *estrilée*) by the pope, the king and princes of church and state. He presides over a world 'bestorné' (inverted or reversed): the moon rises above the sun, the king is superior to the pope, the mendicant orders have become rich, and women are set over their husbands. France is thus enslaved and the era of Antichrist approaches. The second book opens with an elaborate portrayal of Fauvel's court (inhabited by Charnalité, Avarice, Envie, Haine, Paresse, Gloutonnie, Ivresse, Orgueil, Hypocrisie, Vilenie, Barat, Tricherie, Parjure, Hérésie, Sodomie and others) in the palace of Macrocosm. Fauvel decides to marry Fortune but his suit is rejected and instead he must be content with her handmaiden, Vaine Gloire (fig.1). After an elaborate wedding celebration, their union produces numerous 'fauveaux' who defile the world and especially the 'fair garden of France'. The *Roman* concludes with a prayer that the lily of virginity might save France, but even this is uncertain and an apocalyptic vision of the future predominates.

The *Roman de Fauvel* drew from the language of contemporary criticisms of the church and public affairs, and from referential models in classical and biblical sources, medieval philosophy and learning more generally. Specific works from which *Fauvel* took phraseology and rhetorical devices include the second part of the *Roman de la Rose* (*c*1275–80) by Jean de Meun (*d* 1305), cited



1. Fauvel, dressed as a man, is going to bed with Vaine Gloire (Fortune's handmaiden) when they are disturbed by a carnival procession: miniature from the interpolated 'Roman de Fauvel', completed 1317–18 (F-Pn fr.146, f.34r)

by name, and *Renart le Nouvel*. Its treatment of the Templars echoes that of several contemporary works. Its historical allegory, commenting on the politics of the French court and firmly located within a Parisian context, reflects both longer traditions of admonition and more contemporary political literature from Hainaut–Valois circles, including the *dits* of Watriquet de Couvin and Jehan de Condé.

3. The interpolations in 'Fauvel', and other works in fr.146. The interpolations in fr.146 comprise 169 musical items, 72 high-quality pictorial images and 2877 lines of verse, the last almost doubling the length of the poem (1808 lines were published in the appendix to Långfors's edition; 1069 further lines and the texts of the musical interpolations were published by Dahnk). The most important literary interpolations appear in Book 2, expanding the scene with Fortuna to incorporate a lament by Fauvel (ff.24–8) and adding an extended account of the wedding feast for Fauvel and Vaine Gloire, a charivari and a tournament between the Virtues and Vices. The last of these draws extensively on the *Tournoiement d'Antichrist* by Huon le Méry, while the wedding feast quotes from Jean Maillart's *Roman du Conte d'Anjou*. The careful planning and positioning of all the interpolated material serves to reinforce the messages of *Fauvel* and to support the more directly anti-Marigny focus adopted in this version. Pictorial interpolations make an important contribution, stressing the themes of hybridity and animal transformation, depicting royal rule and its subversion and helping to locate the interpolated *Fauvel* more firmly in a Parisian political context. To a considerable extent, the form of the interpolated *Fauvel* is determined by the format and layout of fr.146; in this sense fr.146 is the interpolated *Faurel*. The work of the *Fauvel* artist appears in several other books with royal connections, including two illuminated for the French chancery. Avril (in Roesner, Avril and Regalado, 1990) tentatively identified the *Fauvel* artist with Geoffroy de Saint-Leger, a Parisian *enlumineur* documented between 1316 and 1332.

The three other main items in fr.146 present many of the themes found in the interpolated *Fauvel*, and their inclusion here was almost certainly intended to reflect or explain the work's allegories. Six French and two Latin *dits* ascribed to Geofroy de Paris deal with the royal succession and political events in 1314–17; the last describes events of late April to early May 1317 (Holford-Strevens, *Fauvel Studies*, 1998), thus establishing a *terminus post quem* for the manuscript as it survives. The lyric compositions of the otherwise unknown Jehannot de l'Escurel (no longer identifiable with the clerk hanged in 1304) deal in places with Parisian themes and use a novel musical language that is also deployed to reinforce characterization in *Fauvel*. Clearly related to the narratives and message of *Fauvel* is the anonymous *Chronique métrique* of events from 1300 to 1316, which is almost 8000 lines long (formerly, but no longer, attributed to Geofroy de Paris). Written from a standpoint favourable to Charles de Valois, the younger brother of Philip IV, this chronicle is a major witness to the years 1312–16, describing the *Grant feste* of 1313 (the model for Fauvel's wedding feast) in particular detail and culminating with the fall of Marigny. Though probably not composed specifically for fr.146, its late inclusion after the compilation of the index may have been intended to provide a

historical key for the events satirized in the interpolated *Fauvel*. Fr.146 is the unique source of these texts and their inclusion was probably planned if not from the outset then very shortly after as the manuscript took shape. Also probably part of one early (but not final) scheme is the fragmentary *Complainte d'Amours*, a discarded bifolium that was re-used for the copying of the index on folio B.

4. Musical categories and the 'Fauvel' index. The music in the interpolated *Fauvel* comprises some 169 items of various lengths, from short snippets of chant or pseudo-chant to elaborate monophonic forms and motets. Only the last are polyphonic, ranging in date from motets and conductus of the late 12th or early 13th century to new, topical works that were probably composed specifically for this manuscript. A contemporary index, perhaps intended to facilitate musical use of the manuscript, organizes the musical items by genre and number of voices under the heading 'En ce volume sunt contenuz le Premier et le Secont livre de fauvel. Et parmi les .ij. livres sunt escripz et notez les moteiz, lais, proses, balades, rondeaux, respons, antenes et versez qui sensuivent'. This lists 24 'motez a trebles et a tenures', 10 'Motez a tenures sanz trebles', 10 two-voice Latin motets, 26 'Proses et lays', 14 'Rondeaux, balades et reffrez de Chancons' and 52 'Alleluyes, antenes, respons, ygnes Et verssez'.

Of the first group of motets, 23 are for three voices with texts in Latin (16; one lacks music though staves are drawn), French (four) or both (three), and one is a four-voice Latin motet. This group includes the 11 topical motets, most of which were probably written specifically for fr.146. The 'Motez a tenures sanz trebles' are all two-voice Latin works. All the *Fauvel* motets are anonymous but some can be attributed, with different degrees of certainty, to Philippe de Vitry, and others included here are possibly also by him.

The 'Proses et lays' comprise 26 Latin works and four lais in French (nos.44, 46, 64, 90), but only 26 are listed in the index; nos.6, 24 and 64, added later, are omitted and no.69 is mistakenly deleted and re-entered among the 'Rondeaux . . .'. The proses are of various origins, including conductus (nos.14 and 23), single voices taken from three-voice motets (nos.28 and 36, the latter possibly by Vitry), a Latin contrafactum of a French lai (no.52), a sequence (no.85), a prosula (no.87) and some apparently new pieces.

Under 'Rondeaux . . .' the index lists only 14 items, including four rondeaux, six ballades, some pieces in virelai form (reflecting the still fluid identity of virelai and ballade) and a 'Fauvelized' prose or conductus, but no refrains. Omitted are 12 fragments of *sottes chancons* (nine on f.34*v*, three on f.36*v*) and 26 refrains (of which one, no.14, lacks music). 11 of the refrains are successive segments of a single French motetus found in the three-voice *Trahunt/An diex/Displicebat* (in *B-Br* 19606 only, but the music appears again, re-texted, in the four-voice Latin motet, no.21), here interspersed with couplets of text in a single section of the courtship 'addicion' (f.26*v*).

The Latin chant genres in *Fauvel* include one alleluia, one liturgical blessing (altered), nine antiphons, ten Office responsories and 32 new compositions (the 'verssez'), effectively pseudo-chant dynamically related to the *Fauvel* narrative, whose texts and music are largely adapted from existing liturgical and biblical sources. The index omits two pieces (no.114 and the added no.121) and, perhaps in error, includes the closing refrain of the *Roman*.

5. The interpolation of the music. The interpolated *Fauvel* can be regarded as the last and most extravagant example of the 13th-century tradition of lyric insertions within larger poetic works (e.g. *Guillaume de Dole*, *Renart le Nouvel*, the *Ludus de Anticlaudiano* and the *Miracles* by Gautier de Coincy; *see*Roman). But it also transcends this genre: nowhere else is found the extraordinary richness, structure and depth of allusion here present, and in no other collection is the additional material so tightly focussed and integrated within the main theme of the literary work. The large body of interpolated material, when not specifically composed for this version of *Fauvel*, was brilliantly adapted, shaped and positioned – textually, musically and pictorially – to amplify Gervès's work or to turn its messages to the interpolators' new purposes. The musical compositions are emphatically not marginal but vital to the interpolated *Fauvel*.

About two-thirds of the 34 polyphonic items were drawn from earlier repertories, and many of these were adapted to their new use in *Fauvel*. The techniques employed, many of which were current in 13th-century repertories, include adding new music and/or texts to relate existing pieces more closely to the theme of *Fauvel*, recasting single voices from conductus and motets, and migrating works from one polyphonic genre to another. Several texts are 'Fauvelized' to render their texts and music more apposite or to parody the message of the original: in no.80 the words 'Falvellum dolorem inferni' are substituted for the original 'cum peccatorem' of Psalm cviii.6; no.13, commenting on Fauvel's evil kingship, is based on the Notre Dame conductus *Redit etas aurea* whose subject is the virtuous rule of Richard the Lionheart. Notations are updated, frequently assimilating the rhythmic idiom even of monophonic items to that of more contemporary motets. Plainchant items and secular songs are also adapted, or partly or wholly recomposed, to produce works no less tied to *Fauvel* allegory than the polyphonic interpolations.

New compositions intended specifically for *Fauvel* include the large body of pseudo-chant pieces, at least one of the French secular lyrics, and, probably, many of an important group of 11 topical motets. The texts of these works describe political events in the second decade of the 14th century, including the suppression of the Templars (no.27), the death of the Emperor Henry VII in 1313 (no.5), the royal adultery scandal in 1314 (no.32), the kingship of Philip IV, Louis X and Philip V (nos.9, 32 and 33) and most spectacularly the downfall of Enguerran de Marigny, represented by a group of three motets strategically placed in the *Fauvel* narrative (nos.71, 120, shown in fig.2, and 129), of which two if not three are attributable to Philippe de Vitry. (No.12 may be a further Marigny motet.) The topical motets clearly represent recent compositional styles and, on the presumption that they were written contemporaneously with events they describe, they have been used as the basis of stylistic chronologies for the motet and the work of Philippe de Vitry in particular and for the compilation of the interpolated *Fauvel* (Sanders, 1975; Leech-Wilkinson, 1982–3, 1995). More recently (Bent, 1997; Bent and Wathey, 1998) it has been argued that many were written especially for *Fauvel* and that they historicize the events

2. Page from the interpolated version of the 'Roman de Fauvel' (F-Pn fr.146, f.42), showing part of Philippe de Vitry's motet 'Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur' (no.120), and the image depicting the Fountain of Youth, from which the old emerge rejuvenated after bathing in 'fex' (excrement)

they report for the purpose of the *Fauvel* narratives. Other motets possibly intended for *Fauvel* but not eventually included (*Floret/Florens/Neuma*, triplum only re-texted as no.36; *Trahunt/An diex/Displicebat*, see above) survive in the closely related *B-Br* 19606. The placing of each interpolated item is carefully calculated and many comment on or gloss the *Roman* on several levels. The 'royal' motets articulate an expository crux in its admonition on f.10*v*–11, accompanied by a parodistic depiction of the king in majesty (for illustrations see *Fauvel Studies*, 1990, fig.13.5 and pl.IV). The three Marigny motets present real events in reverse order as a counterpoint to the fictive

events of the *Roman*. Other items illustrate specific events described in the literary text (e.g. no.27, on the Templars), focus the narrative in groups of a single genre or articulate its main structural divisions.

The interpolated *Fauvel* is a remarkable and unique *Gesamtkunstwerk*, of outstanding importance in its own right as well as for contemporary repertories. It is by far the most significant motet source from the early 14th century, spanning the gap between the late 13th-century *D-BAs* Lit.115 and *F-MOf* H196 and the mid-14th-century *F-Pn* n.a.fr.23190 (*Trem*). With *I-IV* 115, it is the principal source of works attributable to PHILIPPE DE VITRY, the only identifiable composer in the collection. It is a vital witness to the newly emergingFORMES FIXES, to crucial early 14th-century transformations in several musical and poetic genres, and to the continued currency of earlier repertories. The newest motets in *Fauvel* appear in several contemporary and even 15th-century sources (including *B-Br* 19606, *F-CA* 1328 and *GB-Ob* Bodley 271; there is no overlap with *I-IV* 115) and a number are also cited in theARS NOVA group of treatises (including Wolf anon. 3) and elsewhere up to the mid century.

6. THE POLITICAL CONTEXT OF THE 'FAUVEL' ALLEGORY. The relevance of the *Fauvel* allegories to contemporary politics was first recognized by Langlois, who cast the short *Fauvel* as a royal *admonitio*; it was considerably extended and deepened by Dahnk, and also by Becker who first identified Marigny as a key focus in the interpolated text. More recent work (Roesner, Mühlethaler) has viewed both versions of *Fauvel* as elaborate admonitions, collections of advice and carefully couched criticism, warnings against evil counsellors and injunctions to rule wisely addressed directly or indirectly to the king. The addressee of the short *Fauvel*, containing some criticism of Philip IV and his policies, has been identified as Louis X, though Philip IV is not ruled out. That of the interpolated text, and by extension the whole of fr.146, is more clearly intended to be Philip V, the early years of whose reign were blighted by the succession crisis of 1316 and by the court factionalism it engendered. It is doubtful perhaps whether either version led a truly clandestine existence, even if the dates cited in the short *Fauvel* are taken at face value, but either or both may have been circulated initially within distinct political groups at court.

The interpolated *Fauvel* retains the biting anti-clerical satire of the short version, but its main political exemplum was Enguerran de Marigny, a minor Norman noble who rose to dominate the French government as royal chamberlain at the end of Philip IV's reign, usurping the royal princes. Marigny lost his political protection on Philip's death in 1314 and was swiftly indicted for financial mismanagement and then for necromancy. After a brief show trial he was executed at Montfaucon on 30 April 1315. The chief architect of Marigny's downfall was Charles, Count of Valois, and it has been suggested that he is also the most plausible instigator both of the interpolated *Fauvel* and of fr.146 more generally. Charles's own links with the French royal chancery were strong and, while serving as a clerk in the French royal chancery, Gervès du Bus worked directly for Valois supporters among the higher echelons of the royal administration. The *Chronique métrique* included in fr.146 expresses views highly favourable to the count and almost certainly originated in Valois circles. Though Marigny, two years dead, could no longer present a real danger, he was a plausible allegory for any new threat to the integrity of royal rule. After Philip V's accession in 1316, Charles de Valois was temporarily displaced at court by his half-brother Louis, Count of Evreux, who thus emerges as one (of several, perhaps) whom Valois might have wished to present to the king as a potential usurper, through the allegory, chronicle, music and images in fr.146.

The manuscript *F-Pn* fr.146 was created in or near the royal chancery in Paris and the authorial origin of much of its contents, including the interpolated *Roman de Fauvel*, probably lies close to if not within these circles. Three chancery clerks (Gervès du Bus, Maillart, Chaillon de Pesstain) and one other close to this milieu (Vitry) have been linked with the compilation of this version of the text. The *Fauvel* of fr.146 (unusually for a literary work) was copied in a chancery hand normally used for documents and illuminated by an identifiable artist who had worked on other chancery books. It is unclear who might have read or otherwise used this sumptuously prepared manuscript: the interpolated *Fauvel* is in many ways its own performance and there is no evidence for or against a spoken or sung performance from beginning to end. But this and other lost interpolations of *Fauvel* may well have played a part in assuring the popularity of the short *Fauvel*, which appears to have achieved a wide readership quickly and whose popularity endured well into the 15th century.

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ANDREW WATHEY

Fauxbourdon [faulx bourdon; fau(l) bordon, fau(l) wordon; fauburdum] (Fr.; Ger. *Faberdon*, *Faberton*, *Fabordon*, *Fabourdon* etc.; It. *falsobordone*; Sp. *fabordón*, *favordón*; Port. *fabordão*). A technique of either improvised singing or shorthand notation particularly associated with sacred music of the 15th century. The Iberian and Germanic forms of the word appear to derive from the English FABURDEN, although the French form was also known in these areas. The Italian FALSOBORDONE seems to be a translation from French but evolved a rather different style and history.

1. The term in musical sources. 2. Fauxbourdon extemporized from plainchant. 3. Typology, distribution and nationality of written fauxbourdon. 4. The first fauxbourdons; explanations of the term. 5. Technical characteristics and applications. 6. Later developments.

1. THE TERM IN MUSICAL SOURCES. 'Fauxbourdon' was an enigmatic French phrase attached as a tag or label to short compositions or sections of longer ones, normally sacred and written as apparently two-voice pieces with the cantus firmus in the upper part, appearing in continental musical manuscripts from about 1430 to about 1510. The words 'faux bourdon' were often preceded by the preposition 'à' or 'per', sometimes 'au' (even 'aux') or 'in'; the expression might also be shortened to 'per faulx' or 'per bardunum'. Although some scribes contracted the two words into one, this article follows Trumble in reserving 'fauxbourdon' for use as a generic term referring to the whole technique or complex of voices, or to the category of composition.

The designation 'faux bourdon', or one of its variants, was usually placed in either the discantus or the tenor part – more often the latter, especially in the earlier years, perhaps because the tenor directed the ensemble; it might also appear in both parts, or elsewhere on the page. It signalled the fact that the two given voices had been so composed – essentially by using a framework of 6ths and octaves – that the performer or performers could add a third and eventually a fourth part to them by following certain strictly formulaic procedures. The earliest method was to derive a *contratenor altus* from the written discantus by singing the same notes simultaneously at the 4th below, which produced essentially a chain of what would now be called 6-3 chords, varied and punctuated by single 8-5 chords, though with some decorative passing notes and suspensions, particularly at cadences, and on occasion more licentious dissonances. This was still regarded as the 'classic' manner by most music theorists of the late 15th century and has become known in musical literature as the '6th-chord' or 'fauxbourdon' style. But around 1450, or even before, composers and performers started to use a *contratenor bassus*, derived not from the discantus but from the tenor, beneath which they sang alternate 3rds and 5ths, beginning and ending with a unison or octave, and with the cadential octave preceded by a 5th; to the resulting tricinium a new kind of *contratenor altus* might also be added, by singing alternate 3rds and 4ths above the tenor, beginning and ending with a 5th, and with the cadential 5th preceded by a 4th (see exx.3 and 4 below).

'Faux bourdon', though not in itself a mandatory canonic instruction, is therefore a kind of trademark that tells the performers that they may increase the sonority of the music by adding one or two canonically derived parts. Trumble, the latest and most thorough historian of fauxbourdon, assumed that this might not be done in the absence of the trademark, even though there are 37 cases where a composition inscribed 'faux bourdon' in one source lacks the designation in another. He thus excluded from consideration (*a*) a fairly high number of two-part compositions which with the addition of the missing tag would be indistinguishable from his 'true' fauxbourdons (25 in Trent MS 93 alone); and (*b*) a smaller number of pieces realized as three-voice compositions, either as lightly ornamented fauxbourdons or as fauxbourdon

bicinia to which an unlabelled, freely composed 'contratenor sine fauxbourdon' has been added (8 in Trent 93). A 'gymel' in 6ths and octaves in Guilielmus Monachus's more restricted use of the term (he also allows 10ths) would of course have made sense on its own; but it cannot be proved, and seems unlikely, that singers confronted by such a gymel were actually precluded from adding a canonic contratenor altus by the omission, which might have been accidental, of the tag 'faux bourdon'. The term 'gymel' is almost unknown in continental sources and was not used as a prescriptive tag; on the other hand, it is surely significant that of the many 'gymels' in the Trent manuscripts, most of them embedded in longer three-voice compositions, not one bears the designation 'duo' which is otherwise used to distinguish duets; this suggests that they were not intended as such. Guilielmus (*c*1480) also showed how both a gymel and a fauxbourdon might be turned into a four-voice piece, a licence which seems to have been left entirely to the discretion of the performers, since no musical manuscript is known to contain directions deliberately prescribing its application.

2. Fauxbourdon extemporized from plainchant. Besseler and Trumble have given a very full picture of fauxbourdon as a *res facta* in the form of compositions labelled 'faux bourdon' in musical manuscripts. Their surveys have sorted out much of the confusion created by earlier historians, who had relied too heavily on the rather late evidence afforded by the writings of music theorists; the collection and categorization of all the known fauxbourdon pieces has also served to clarify many of the theorists' ambiguities and obscurities. But it is possible that the resulting emphasis on fauxbourdon as a technique of written composition may lead us to neglect the likelihood that fauxbourdon was used quite early in its history, like faburden, as a simple means of harmonizing a plainchant *super librum*. This was certainly the case later on, although there is no direct evidence for the early years. Tinctoris's specimen of fauxbourdon (1477), *Lauda Sion*, is written in a succession of equal breves, nearer to plainchant than to the rhythm of most surviving fauxbourdon compositions; curiously, it places the chant in the tenor, a practice unknown in music manuscripts.

The earliest Spanish reference to 'fabordón' is also suggestive. Juan de Lucena's *Libro de vida beata* (probably mostly 1452–3, drafted by 1463) mentioned 'fabordón' as a traditional way of singing 'por uso', which he contrasted unfavourably with the more skilled singing 'por razon' of 'músicos'. Referring plainly to the relationship between the two upper parts of three-voice faburden or fauxbourdon, Lucena found the technique contradictory and inharmonious: 'one [singer] is in the flat [hexachord] and the other in the natural; one on a line, the other in a space' (the passage is not present in Lucena's model, the *De humanae vitae felicitate liber* of B. Fazio). There are no surviving written *fabordones* from this early period. A German poem published in 1447 described Conrad Paumann playing the organ – therefore presumably extemporizing – and 'tenoring, with Contratenor, Faberdon and Primitonus' (Hanns Rosenplüt, *Spruchgedichten*, Nuremberg; see Bukofzer, 1936, p.123); there are among the compositions of Paumann's *Fundamenta organisandi* in the Buxheimer Orgelbuch and the Lochamer Liederbuch pieces which do indeed seem to employ the sonorities of faburden or fauxbourdon (Trowell, 1977, pp.47–8). A century later, two German organs had 'Faberthon' stops which sounded the 5th and octave above the played note, doubtless intended to facilitate the performance of fauxbourdon in the classic 6th-chord manner (see I. Rücker: *Die deutsche Orgel am Oberrhein um 1500*, Freiburg, 1940, pp.121, 157). A search among liturgical books and choirmasters' indentures from northern France and Burgundy would perhaps produce early evidence of extemporized fauxbourdon. This could have been achieved by simple directions akin to those for Faburden or for Guilielmus Monachus's fauxbourdon: two singers would have transposed the plainchant up an octave and a 5th respectively, while another sang unisons with and 3rds above its written pitch. The octave transposition of English treble sight (*see* Sight, sighting) was known to several continental theorists at the end of the 15th century; Burtius (1487) said, for example, that it was extensively practised among 'ultramontane singers . . . in princely chapels' for extemporizing over a plainchant (see Bukofzer, 1936, pp.156ff). There is one written fauxbourdon (a *Magnificat* in *I-TRmp* 87, no.85) whose discantus must be read in transposition at the upper octave and 5th, a device also used in a set of harmonized psalm tones in the St Emmeram manuscript (*D-Mbs* Clm 14274) which are not, however, labelled 'faux bourdon' (see Trumble, 1959, p.45). Late evidence of the apparently extempore application of fabordón – which the scribe equates with the French technique, 'faulxbourdon (ut sic dicam)' – to a wide range of liturgical types and occasions may be found in the constitutions of Charles V's chapel, said to replicate those of the Netherlands chapel of Philip the Fair (*d* 1506). They include psalms (even-numbered verses), a processional psalm, masses, versicles and responses, antiphons, responsories, litanies, and a lesson, the second of three; the fauxbourdon is distinguished from written music in the regulation that no-one must start singing until the *phonascus* or his deputy has given the note, 'tam in faulxbourdon . . . quam in musicis' (*Vander StraetenMPB*).

3. Typology, distribution and nationality of written fauxbourdon. At the latest count there appear to be 29 continental manuscripts containing a total of 175 compositions labelled 'faux bourdon' in one or more of their sources – 172 if we subtract three instances where Du Fay used the same music for different texts. They are listed in Trumble (1959), to which subsequent research adds four more: Mikołaj Radomski's *Magnificat primi toni* in *PL-Wn* Krasiński 52 (bearing the designation 'per bardunum' and a canon), apparently a very early specimen, as must be the Kyrie by Grossin – a composer older than Du Fay – duplicated but transposed in the same manuscript, with the direction [contratenor] 'a discantu' (facs. and edn in AMP, xiii–xiv, nos.12–13); the anonymous sequence *Eya recolamus* in *I-TRmd* 93, no.1751; Busnoys' *Magnificat* [*6ti toni*] in *B-Br* 5557 (ed. in Masters and Monuments of the Renaissance, v, 1990, pp.111–24; a similarly structured anonymous *Magnificat* [*8vi toni*] from *I-Rvat* S Pietro B80 which, however, lacks the tag 'faux bourdon', is printed ibid., 193–207); and the very late example of the Sanctus in Isaac's six-voice *Missa paschalis*, where the 'Pleni sunt celi' calls for fauxbourdon in the two discantus and alto (or tenor) in dialogue with the lower voices (ed. in CMM, lxv/1, 20–22, from *D-Ju* 30, *D-Bsb* 40013 and *I-Rvat* C.S.160) (see Trumble, 1960, 1990; Elders, 1977). In 154 of these

172 compositions the plainchant has been transposed in the discantus to the upper octave (though if a *contratenor altus* is supplied it will also present the plainchant, transposed to the upper 5th). Five pieces appear to have no cantus firmus; in five the chant is in the discantus at the upper 4th (as in faburden), in three at the upper 5th, in one at its original pitch, in one at the upper 7th and in one at the lower 2nd; there are three cases of migrant cantus firmus (Trumble, 1960, p.20). All the compositions are sacred except two: Du Fay's fragmentary *Juvenis qui puellam*, a lawsuit set to music that wittily parodies liturgical recitation; and Busnoys' *Terrible dame*, where the two lower voices, in 'empty' and unsatisfied gymel, represent the lover who complains that he is dying 'par deffaut', while his lady, characterized by the top two voices with a third in fauxbourdon, asks 'Que vous fault?' ('What do you lack?'), after which the four voices mesh contentedly together for four beats in four-voice fauxbourdon. Among the 170 sacred compositions employing fauxbourdon (and in those 'gymels' where the tag is missing), most use it for short passages alternating with sections composed in traditional ways, or with plainchant. There are 43 different settings of hymn melodies and 12 sequences. There are 14 Kyries, where the *alternatim* mode proved attractive, and nine other mass movements. Psalmodic recitation was a popular field (this was probably also a natural home for fauxbourdon *super librum*): there are 31 psalms and canticles, with 22 *Magnificat* settings; the 19 introits often favour the technique for their psalm verses. 12 of the 14 antiphons, on the other hand, are set to fauxbourdon throughout. Among the six miscellaneous items it is not surprising to find short forms such as the versicle with response, the preface, two communions and a sectional Passion. More unexpected is perhaps the most famous use of the technique, in Du Fay's isorhythmic motet *Supremum est mortalibus bonum* (1433): here there is no cantus firmus, but the instantly recognizable texture of fauxbourdon is used as a colouristic device to articulate the structure.

Of the 21 composers known to have written fauxbourdons (counting C. and N. de Merques as the same man), at least 15 were Franco-Burgundian; they composed no fewer than 68 of the 79 ascribed pieces, as against 93 anonymous compositions. Du Fay alone composed 24 (excluding duplications), almost as many as Merques (7), Binchois (6), Brassart (6) and Roullet (6) put together; Johannes de Lymburgia composed five, Benoit, Busnoys, Feragut, Liebert and Sarto two each, and Fede, Grossin, 'Ray. de Lan' (*see* LANTINS, DE) and Johannes Martini one. The other composers are 'Arnulphus' (1), Antonius Janue (5), Hermann Edlerawer (2), Cristofferus Anthonii (1), Isaac (1) and Mikołaj Radomski (1).

The striking preponderance of French-speaking composers would suggest that the origins of fauxbourdon are to be sought in France and Burgundy, where, however, the musical manuscripts have largely perished; the fact that the bulk of the repertory survives in north Italian manuscripts (21 sources out of 29) is hardly in itself conclusive evidence of Italian origin. The term 'faux bourdon' is French (a unique case of such a vernacular tag in Latin sacred music of the time). Even Besseler, a strong advocate of Italian origin, suggested (*AcM*, 1948; 1950) that the first fauxbourdon was composed by Du Fay as part of a mass then thought to have been intended for St Jacques-de-la-Boucherie in Paris. Many Franco-Burgundian composers of fauxbourdon apparently never worked in Italy, including Binchois; his six pieces are in an unusually simple, almost mechanical style, very different from Du Fay's, which may perhaps reflect extempore practice (he also wrote a number of fully realized three-voice pieces composed in a rather similar manner). It is striking that no English composer ever wrote a fauxbourdon piece or used the standard two-voice notation or the term 'faux bourdon', although the French term is adduced by Scottish Anonymous – in 1558 or later – as equivalent to 'faburdoun' (f.54: see S. Allenson, *ML*, lxx, 1989, pp.1–45, esp. 11).

4. THE FIRST FAUXBOURDONS; EXPLANATIONS OF THE TERM. The two earliest known examples of fauxbourdon appear in the older section of *I-Bc* Q15. First in the manuscript, and bearing an explanatory canon in Latin, is the communion *Vos qui secuti estis me*, the closing item in Du Fay's *Missa Sancti Jacobi*. It may well be the first composition to use the term 'faux bourdon', as Besseler maintained. The mysterious words are fittingly taken as a punning allusion to St James's *bourdon* or staff, shown in the miniature at the head of the mass. (Explanations of the term as meaning 'false staff' have not however won acceptance: Adler, 1881, referred it to the tenor, as having no cantus firmus or true independence from the discantus, Ficker, 1951, to the unwritten contratenor, as a 'false support' for the discantus.) Most other modern attempts to explain the term 'faux bourdon' rely on the idea that *bourdon* meant a low-voice part in early 15th-century French, for which there is no proof, although *burdoun* had had this meaning in English and Anglo-Norman French since before 1300 (*see* FABURDEN, §2); Adam von Fulda (*c*1490) referred to the 'feigning' in the octave transposition of the cantus firmus, which however would only really make sense if the discantus were being extemporized straight from the chant by using treble sight (*fictus visus*). Trumble (1954) advanced the ingenious but unprovable explanation that the strong resultant tones from the consecutive 4ths in the upper parts produced a ghostly 'fictus bardunus' an octave lower, in the register of Arnaut de Zwolle's organ-pipe 'barduni'.

G.B. Rossi (1618, probably written by 1585) advanced the notion that fauxbourdon was a hybrid form between *canto fermo* and *canto figurato*, a bastardized 'sport' whose name must derive from *burdo* ('mule') – a derivation related to Vogel's claim, in our own time, that fauxbourdon meant 'mule's larynx', or bagpipe. For Burmeister (1606: see F. Feldmann, *AMw*, 1958, pp.123–43, esp. 137–8), with his interest in rhetoric, it was a catachresis (a solecism, a perversion of a figure or trope). Praetorius (1618) offered a number of explanations besides the idea of the 'false bass' that has been taken up in various senses by several later writers, especially Besseler. He also pointed to *bourdon* meaning 'bee', an idea further explored by Elders (1989), whose theory, though apt and ingenious in its quest for symbolic meaning, fails to allow for the necessary distinction between the honey-gathering Apostles of Du Fay's communion, seen as worker bees, and the laziness of a drone bee (a meaning of 'fauxbourdon' not apparently attested before Littré's dictionary of 1863). Praetorius fancifully likened what he saw as the false cadences of fauxbourdon to the back-turned, parallel hem on a garment; he alluded to *bourdon* as 'prop' or 'support' (a

meaning adduced by Ficker, 1951 and Wallin, 1953) and also as 'St James's staff' or 'pilgrim's staff'.

This reminds us that the English King Henry VIII, at his death in 1547, owned a set of 'Shalmes . . . v . . . pipes caulled pilgrim staves' (F.W. Galpin: *Old English Instruments of Music*, 1910, pp.122, 219), which surface again in Mersenne (*Harmonie universelle*, ii, 299, propositio xxxii) as a kind of courtaut, fagot or short bassoon resembling a large stick or staff: 'de la vient que quelques-uns en font de grands bourdons semblables à ceux des Pelerins de sainct Jacques' (*see also* FABURDEN, §2, for Harrison's derivation of the English voice-name 'burdoun' from *burdo*: 'shawm'). The pilgrim's staff, hollowed to make a shawm, might equally conceal a weapon: Thomas Thomas's Latin–English dictionary of 1588 defines *dolo* as 'a great sparre or staffe with a small head of iron and a sword within it: a Iacobs staffe' (*Oxford English Dictionary*, under 'Jacob's staff', 3). Here is yet another sense in which a 'bourdon' might be 'false', the visible outer structure (discantus and tenor) concealing a hidden element (the unwritten contra).

It is perhaps significant that the earliest French literary uses of the term 'fauxbourdon' play on the idea of something lacking, a deceptive omission. Busnoys' *Terrible dame* (see above) turns on the emptiness of the two outer parts without the middle one; and in a still earlier rondeau dating from 1459–60 by the musically inclined Charles d'Orléans (which, ironically, lacks its music) the poet speaks of 'Musique notée par fainte / Avec faulxbourdon de Maleur'; the 'new singer', asked who he is, replies 'Je ne tiens contre ne teneur'.

It is curious that 'bourdon' emerged much later on in 1690 as printer's jargon for a passage omitted in error, and that a 'coquille' or cockle, St James's other symbol, came to be used to mean a jumble of letters: was the saint the patron of a printers' confraternity? And do these terms go back further to the scriveners of the Rue des Ecrivains, which ran alongside the church of St Jacques-de-la-Boucherie in Paris, where Du Fay's friend Robert Auclou, whose name and position form an acrostic in Du Fay's motet *Rite maiorem*, was curate? It is no longer generally believed that Du Fay composed or assembled the *Missa Sancti Iacobi*, which contains what may be the first fauxbourdon, for his friend's church; but 'fauxbourdon', or rather 'faubourdon', strangely unites their two names, since 'fau' is a variant of 'fou', 'fay' or *fagus* ('beech', whence du Fay) and 'bourdon' may also mean a flat-headed nail (au Clou).

The significance of the name 'fauxbourdon' had plainly been lost by the time the first theorists wrote about the technique, hence their conflicting opinions. In the absence of early evidence we shall probably get no further. Since the word is not Latin, it is likely that the term had little or nothing directly to do with techniques of composition, for which a perfectly good Latin vocabulary existed. If, as Flasdieck (1953) thought plausible, its first user or users were imitating the sound of the English word 'faburden' (a term which does permit of a technical explanation), they nevertheless would probably have had some French rationale in mind, whether serious or humorous.

5. TECHNICAL CHARACTERISTICS AND APPLICATIONS. The canon appended to Du Fay's communion, translated, says: 'if you desire a threefold piece, take the notes from the top [part] and begin simultaneously, going down a 4th'. The canon in Nicolaus de Radom's *Magnificat*, thrice repeated in much the same form, runs: 'per bardunum: Hic recipe in quinta [or 'tercia'] et fiet contratenor' (the first two entries muddle up 'quinta' and 'tercia'). The realization of Du Fay's canon, in *Vos qui secuti estis*, produces a piece curiously unlike the traditional image of the genre.

Ex.1

Vos qui se-cu-ti es - tis me se - de - bi - tis

Ex.2

...Al - le - - - - lu - ya, qui - a quem me - ru - i - - - sti...

Many early fauxbourdons, from *I-Bc* Q15 and elsewhere, seem to struggle against the logic of parallel movement; it is as if the composers were taking up a new and revolutionary idea but adapting it to late Gothic taste by making the discantus (with its derived contratenor) as different as possible from the tenor, within the limits of the style. The tenor is textless and looks like an instrumental part, while both the upper parts are presumably to be sung by soloists: this would throw the unusual parallel 4ths into sharp relief. The chant is at times quite heavily ornamented and rhythmicized in chanson style with frequent melismas and strong dissonances over the slower-moving tenor; octaves, producing contrary motion, frequently interrupt the flow of 6ths; the rhythm of the tenor is surprisingly independent, with overlapping phrase lengths, anticipations and syncopations. Ex.1 is the opening of Du Fay's communion (the notes taken from the chant are marked with asterisks).

The other fauxbourdon in the earlier part of *I-Bc* Q15, Johannes de Lymburgia's antiphon *Regina celi letare* (ex.2), is a much simpler composition with none of Du Fay's rhythmic and contrapuntal ingenuity; in spite of the composer's frequent introduction of octaves, the impression is very much nearer to note-against-note movement.

Johannes de Lymburgia's *Magnificat secundi toni*, one of the 17 fauxbourdons in the later part of *I-Bc* Q15, is the only such piece in the manuscript in which an extended text is given to the tenor as well as the discantus, and must be one of the first examples of entirely vocal fauxbourdon. Binchois' fauxbourdons resemble Johannes de Lymburgia's in their simplicity, and one of them, the hymn *Ut queant laxis*, occurs in a manuscript only slightly later than *I-Bc* Q15 and in a deviant notation: the contratenor is given, and the discantus must be supplied at the 4th above (*I-Vnm* IX 145; the piece also survives in normal notation in *D-Mbs* Clm 14274). For historians who believe that fauxbourdon was the model for English faburden, Johannes de Lymburgia was simply a clumsy composer and Binchois' hymn was copied by an ignorant scribe (though he also managed to copy Benoit's hymn *Tibi Christe* in normal fauxbourdon notation). For those who believe that fauxbourdon was an interpretation of English faburden, the simpler and more vocal of the two styles of early fauxbourdon reflects the sonority of vocalized faburden, and the unusual notation of *Ut queant laxis* reflects its technical derivation, in which the cantus firmus was thought of as the middle voice.

The difficulties involved in determining the relationship between fauxbourdon and faburden are discussed under FABURDEN. Whatever the truth of the matter, both techniques represented important technical advances in 15th-century music. In each, the cantus firmus is moved from the low tenor into the upper voice or voices; in faburden the chant seems to have been declaimed very plainly in note-against-note style; in fauxbourdon, the Gothic and contrapuntal early manner of Du Fay existed alongside a simpler manner employed by Johannes de Lymburgia and Binchois, which Kirkman (1990) has rightly related to the genre of chant involved; later on, vocal performance with simultaneous declamation became the rule. Both faburden and fauxbourdon rejoiced in the use of continuous parallel 4ths between the upper voices (still found 'offensive' by Adam von Fulda in 1490), provided they were made good by the lowest voice; long sequences of parallel 6ths were also legitimized, and the traditional insistence on contrary motion in discant and counterpoint was for a time denied in the interests of sensuous euphony. Both devices brought a feeling for vertical harmony into European music at a time when the new medium of choral polyphony was looking for appropriate new techniques. The Gothic ideals of disparate colours and rhythmically differentiated, frequently overlapping lines were giving way to Renaissance ideals of the blending of similar colours and rhythms in a smooth and carefully stratified texture. Probably the most important innovation in faburden and fauxbourdon was the notion of part-writing in which the separate strands never overlapped. This remained the case in four-voice fauxbourdon as well, when the tenor, though itself tied to the movement of the upper voice, gave birth to a functional bass line; the new bass supported a logically spaced harmony which was to become a model for simple four-part writing in 'familiar style' (and continuo chording) that endured for centuries. (Korth, however, whose study of 1988 offers valuable technical insights, would attribute these innovations to more general trends rather than to fauxbourdon.)

The characteristic sonority of fauxbourdon was almost never thought tolerable in long compositions. The fauxbourdons in *I-Bc* Q15 are nearly all short, and most of them are strophic hymn and *Magnificat* settings. In many of these, a verse in fauxbourdon alternates with monophonic plainchant. Sometimes an independent contrapuntal setting of the chant is included as a further *alternatim* element. This may also be achieved by providing a new three-voice setting of the original fauxbourdon discantus with two quite different lower voices; or by leaving the fauxbourdon discantus and tenor intact, but writing a new and independent 'contratenor sine fauxbourdon' which may cross beneath the tenor or sing a unison with it so that the parallelism of the original bicinium is less apparent. Fauxbourdon was early recognized as a highly distinctive sonority which could play a valued part in successive contrasts of colour. Of the specimens in *I-Bc* Q15 only the *Magnificat* settings of Feragut and Johannes de Lymburgia and the latter's *Regina celi letare* offer long stretches of uninterrupted fauxbourdon.

During the 1430s fauxbourdon started to appear in northern Italian and central European manuscript repertories, principally Trent manuscripts 87 and 92, with 45 pieces, and the Aosta manuscript with 13; here it is used more extensively in the Ordinary of the mass, especially for *alternatim* Kyries, and for the first time in alternate verses of sequences and in introits. Fauxbourdon from this time also appears in the German St Emmeram manuscript (*D-Mbs* Clm 14274), whose later fascicles apply fauxbourdon to an unparalleled variety of liturgical contexts.

6. LATER DEVELOPMENTS. Trumble identified a major change in style solidifying during the 1440s, pointing to the Ferrarese manuscript *I-MOe* α.X.1.11, which contains 17 fauxbourdons and moves more firmly into the realm of entirely vocalized fauxbourdon with fully texted tenor parts. The tenor is more and more adapted to the rhythm of the discantus, and the melismatic style gives way to simple functional declamation, simultaneous in all voices, moving more slowly and in duple time: in earlier fauxbourdons, *tempus perfectum* had predominated. Some of these 'new' characteristics, however, are due simply to the application of fauxbourdon to less melismatic types of chant. The new manner also makes itself felt in Trent manuscripts 90 and 93 (20 and 23 pieces respectively, with 17 in common) and in *I-Fn* Magl.XIX 112*bis* (12 pieces). The latter source includes a new phenomenon, made possible by the increasing homogeneity of discantus and tenor: fauxbourdon with *contratenor bassus* replacing the *contratenor altus*. The Italian Antonius Janue's hymn *Gloria laus* has an alternative contratenor which is mostly in alternate 5ths and 3rds beneath the tenor (there are also a few upper 5ths and consecutive 5ths). Ex.3 shows how the passage begins.

Ex.3

. . .Is - ra - el es___ tu___ Rex. .

T

CT

Though clumsily executed here, this type of *contratenor bassus* points the way to the improvised four-voice gymel and fauxbourdon described some 30 years later by

Guilielmus Monachus and so fruitfully investigated by Trumble, who found other compositions to illustrate the theorist's remarks. Ex.4 is a condensed version of one of Guilielmus's examples in Trumble's interpretation: (*a*) can be performed either as a gymel in 6ths and octaves or, with the small notes, as three-voice fauxbourdon with *contratenor altus*; (*b*) shows how the same bicinium may be performed either as three-voice fauxbourdon with *contratenor bassus* or, with the small notes, as four-voice fauxbourdon with *contratenor altus* as well (Trumble, 1959, pp.60–61).

Ex.4



These techniques may also be traced in the last large collection of fauxbourdon with a character of its own, a pair of Ferrarese choirbooks (*I-MOe* Lat.454–5), which contain 28 fauxbourdons; 24 of them are psalms arranged for two choirs in a tradition that points to the polychoral style of 16th-century Venice (see Trumble, 1959, pp.41ff); there are also many 6th–octave gymels. Besides the psalms there are three *Magnificat* settings and a *St Matthew Passion*. All the works are unique and anonymous except a *Magnificat* by Martini which also appears in *I-Rvat* C.S.15 (a largely retrospective collection of 18 fauxbourdons). The psalms of the Modena choirbook, though often simple and functional to the point of dullness, use a variety of techniques which allowed Trumble to demonstrate convincingly how four-voice fauxbourdon came to lose its technical identity in the varied practices of 16th-century Italian FALSOBORDONE and Spanish *fabordón*. (It is curious that the original technique of three-voice fauxbourdon was nevertheless still known to Doni in the second quarter of the 17th century: he recommended that theatrical choruses should be declaimed 'in falso Bordone, cioè in seste divise da una voce di mezzo'). To Trumble's survey of the sources for the latter should be added the manuscripts *I-Rvat* C.S.60, 63 and 343 and the long, testy and instructive (but doubtless also inventive) footnote in Baini (1828), as well as the passage in Martini (1757) to which Baini took such exception, containing a valuable list of theorists who discussed fauxbourdon. The allegedly 14th-century 'fogli laceri' that Baini speaks of as containing fauxbourdons are no longer to be found in the archives of the Cappella Sistina and presumably never existed or were wrongly dated, although Buck (revising Wooldridge, *OHM*, i, 2/1929, pp.298–329) believed him; the Spanish *Enciclopedia universal ilustrada* cites a 15th-century three-voice fauxbourdon psalm tone emanating from Baini, to which he added a free soprano part.

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For further bibliography *see* FABURDEN; FALSOBORDONE; and GYMEL.

BRIAN TROWELL

Favart. French family of dramatists, singers and actors active in musical theatre.

(1) Charles-Simon Favart (*b* Paris, 13 Nov 1710; *d* Belleville [now in Paris], 12 May 1792). Librettist, playwright, composer and impresario. He was one of the most highly regarded and prolific librettists of *opéra comique* during the mid-18th century, which saw both the Querelle des Bouffons and the gradual replacement in the genre of vaudevilles (popular songs) by newly composed, italianate *ariettes*.

According to his own fragmentary memoirs Favart inherited from his father, a pastrycook, a love of the theatre and of song; his mother encouraged his literary studies. He attended a *collège* until the death of his father in 1730 necessitated his return to the family business, in which he continued even after his first successes at the fairground theatres of the Opéra-Comique. Many of his early pieces (among them several parodies) were written with others, including his mentor Charles-François Panard, whose allegorical satire he imitated. These nevertheless brought him to the attention of noble patrons, including the Maréchal de Saxe.

Favart's first masterpiece was *La chercheuse d'esprit* of 1741 (after La Fontaine), which portrayed the awakening to love of young rustic *ingénus* (fig.1). It was with this 'genre galant et comique' (as Favart called it) that he sought to ennoble the tone of *opéra comique*, previously prone to gross indecency. Without altogether eliminating *double entendre*, Favart emphasized comic naivety of utterance with a transparency of sentiment that looks forward to Rousseau. In 1743 Favart joined with Jean Monnet, the new impresario of the Opéra-Comique, in an effort to reform the spectacle both morally and materially. For a salary of 2000 francs, he agreed to write and adapt pieces, recruit and train new actors and supervise rehearsals; Monnet constructed a fine new theatre at the Foire St Laurent, and engaged Jean-Georges Noverre and François Boucher to create ballets and decors respectively. Favart not only collaborated with Boucher; scenes from his pantomime *La vallée de Montmorency* also inspired a whole series of pastoral paintings (and designs for porcelain or tapestry) by the artist, as was noted by the brothers Parfaict. In 1743 the Foire St Laurent saw the premières of Favart's *Le siège de Cythère* (a veiled parody of Quinault and Lully's *Armide*) and *Le ballet des Dindons* (a parody of Fuzelier and Rameau's *Les Indes galantes*). During 1745 Marie-Justine Duronceray (as 'Mlle Chantilly') made her début in *Les fêtes*



1. Frontispiece to Charles Simon Favart's 'La chercheuse d'esprit' (1741): engraving by Jacques Aliamet after François Eisen, from 'Théâtre de M. et Mme Favart' (Paris, 1763–72), vi

publiques, which celebrated the dauphin's wedding; by the end of the year she and Favart had married. Also during this year the Comédie-Italienne and the Comédie-Française, jealous of the Opéra-Comique's success, suppressed all but pantomime entertainments, and then completely shut down the spectacle. At this point Favart secured employment as director of the theatrical company of Maurice, Maréchal de Saxe, commander of French forces in Flanders.

De Saxe told Favart that his troupe entered into his military and political thinking; this manifested itself in the choice of repertory (as in Favart's reworking of *Le siège de Cythère*), in such topical compositions as a sung *annonce de battaille* and, extraordinarily, in the troupe's performing alternately in allied and enemy camps. During this period the Favarts met the Genoan diplomat Giacomo Durazzo, who as head of Viennese theatres was later to engage Favart as his theatrical agent. The hardships of operating a theatre in wartime were aggravated for Favart by De Saxe's amorous pursuit of his wife, which provoked her flight to Paris. De Saxe later had her imprisoned in a convent, while Favart fled a trumped-up prosecution for debt. After the marshal's death in 1750 the couple resumed their careers, working both at the Opéra-Comique (reopened under Monnet in 1752) and at the Comédie-Italienne, where Mme Favart had performed briefly in 1749.

The 1750s saw the creation of some of Favart's most genial pieces and his reputation at its height. Parodies such as *Les amours de Bastien et Bastienne* (after Rousseau's *Le devin du village*) and *Raton et Rosette* (after Mondonville's *Titon et l'Aurore*) rivalled their models in popularity. Parisian performances of Italian intermezzos by the 'Bouffon' troupe between 1752 and 1754 prompted Favart (and others) to insert *ariettes* from them into new *opéras comiques*; he also translated several intermezzos, and wrote pasticcios using selections of their *ariettes*. These transitional genres evolved rapidly into the modern form of *opéra comique*.

During this period Favart benefited from the patronage of Mme de Pompadour and the court, especially after 1758, when he became a director of the Comédie-Italienne (which merged with the Opéra-Comique in 1762). Beginning in 1756, Favart composed a number of entertainments for the Marquise de Mauconseil and her palace theatre at Bagatelle. He served briefly as 'Historiographe des Menus-Plaisirs du Roi', and in 1763 was commissioned by the court to write a comedy, *L'Anglais à Bordeaux*, celebrating the end of the Seven Years' War. This work earned him a royal pension of 1000 livres, later increased when he was named *compositeur des spectacles de la cour*. (The title first appears in the libretto, dedicated to the dauphine Marie Antoinette, of *L'amitié à l'épreuve*).

In 1759 Favart renewed his contacts with Durazzo, who desired his services as a recruiting agent, adapter, censor and supplier of pieces for the French theatre in Vienna (the Burgtheater), and as a window on the Parisian theatrical and literary scene. Their correspondence, of which portions (some of them tendentiously edited) have been published, shows Favart assuming much the same urbane tone as Friedrich Grimm in his *Correspondance littéraire*. Favart was originally to have collaborated with Gluck on new works, but did not do so: Durazzo was unable to use a ballet scenario Favart had drafted but sent too late for celebrations of Archduke Joseph's first wedding in 1760, and later there were misunderstandings concerning some of his other works. Favart helped engineer Durazzo's dismissal in 1764, although, before this, he had helped considerably in recruiting for the Viennese company, as he and his wife had at their disposal a vast network of theatrical contacts throughout Europe. He had also supervised the first (Parisian) edition of Gluck's *Orfeo ed Euridice*, thereby greatly enhancing thc composer's reputation.

During the latter part of his career Favart attempted, with mixed success, to come to terms with the new *comédie mêlée d'ariettes*, of the sort being written by younger authors such as Sedaine and Marmontel. *Soliman second* (1761), which did achieve wide and lasting success, is really a verse play interspersed with a few musical numbers and with a closing *divertissement*. *Annette et Lubin* (1762, after Marmontel) contains some new music, but many more vaudevilles; in writing the piece (with which the newly reconstituted troupe of the Comédie-Italienne made its début) Favart had aimed to 'ramener le public à l'ancien goût de l'opéra comique', and indeed the work was immensely popular. *La fée Urgèle* (1765, after Voltaire) and *Les moissonneurs* (1768), both true *comédies mêlées d'ariettes*, were well received, but Favart's 1775 recasting of *Cythère assiégée* as an opéra-ballet was neither a success nor an improvement on his version of 1748. After his wife's death in 1772 Favart largely withdrew from active work in the theatre to his home at Belleville.

Favart's fame rests principally on his vaudeville comedies, from *La chercheuse d'esprit* onward, although these have not been universally admired. Contemporary critics such as Diderot and Grimm saw in Favart's pieces a false naivety that ill masked their risqué content, while, more recently, Maurice Barthélemy has decried Favart's betrayal of the carnivalesque humour of the early Opéra-Comique; both complaints are indicative of an antipathy to the *galant* aesthetic in general. As a parodist Favart was unrivalled, and gentler than most; the playwright La Noue staged Favart's parody of his own *Mahomet II*, and sent the poet his compliments. Though honoured still as a literary figure, Favart has yet fully to be rediscovered as a musician. He composed many of the airs in his *opéras comiques*, mimicking traditional *airs* and *galant* modern melodies with equal ease. But his greatest talent lay in the appropriate choice and retexting of popular tunes so as to take full advantage of their salient musical features.

On the whole, Favart was a progressive force in French musical theatre. He and his wife pioneered accurate, historical costume before Le Kain at the Comédie-Française. Favart's letters to Durazzo are full of derisive comments on the traditional repertory of the Opéra and news of the triumphs of modern *opéra comique*. Though not entirely able himself to accommodate developments in the new form of the spectacle, he supported its best composers, such as Monsigny, Philidor and Grétry. The most important collection of his works is the *Théâtre de M. et Mme Favart, ou Recueil des comédies, parodies et opéras-comiques*, published in ten volumes (Paris, 1763–72). Favart's works were enormously popular abroad, in translations and resettings as well as in their original versions.

WORKS

PCI – *Paris, Comédie-Italienne (Hôtel de Bourgogne)*
PSG – *Paris, Foire St Germain*
PO – *Paris, Opéra (Académie Royale de Musique)*
PSL – *Paris, Foire St Laurent*
oc – *opéra comique* par — *parody*
prol – *prologue* div — *divertissement*
first performed in Paris unless otherwise stated; composer and title of parodied works are in square brackets; composers of other works are unknown unless otherwise stated; roman numerals in parentheses refer to volume numbers in the 'Théâtre de M. et Mme Favart' (Paris, 1763–72)

OPÉRAS COMIQUES AND PARODIES IN VAUDEVILLES

Polichinelle comte de Paonfier (par, with Largillière *fils*, after P. Néricault-Destouches: *Le glorieux*), marionette theatre, PSG, 14 March 1732
Les jumelles (oc), PSG, 22 March 1734
Le génie de l'Opéra-Comique (prol), PSL, 28 June 1735
L'enlèvement précipité (oc), PSL, 29 July 1735
La répétition interrompue (oc, with C.-F. Panard and Fagan), music partly by Gillier, PSL, 6 Aug 1735; rev. with subtitle Le petit-maître malgré lui, PSG, 14 March 1757 (viii)
Le nouveau Parnasse (prol), PSL, 25 Aug 1736
La dragonne (oc, with Panard), PSL, 25 Aug 1736
Le vaudeville (prol, with Panard), PSG, 3 Feb 1737
Le prince nocturne, ou Le Normand dupé, ou La pièce sans titre (oc, with Panard), PSG, 3 Feb 1737
Marianne (par, with Panard, after P.C. Marivaux: *La vie de Marianne*), PSG, 3 Feb 1737
L'abondance (oc, with A.J. Le Valois d'Orville and T. Laffichard), PSG, 21 March 1737
Le bal bourgeois (oc), PSG, 13 March 1738; rev. with ariettes, PSL, late Aug 1761 (viii)
La fête de la Halle (*La Halle galante*) (par, with Carolet and Panard) [Rameau: Les Indes galantes], PSG, 13 March 1738
Moulinet premier (par of La Noue: *Mahomet II*), PSG, 15 March 1739 (vi)
Les amours de Gogo (par) [Rameau: La poésie, 1st entrée of Les fêtes d'Hébé], 1739, unperf.
Sansonnet et Tonton (par) [Rameau: La musique, 2nd entrée of Les fêtes d'Hébé], 1739, unperf.
Les réjouissances publiques (ambigu-comique), PSL, 19 Sept 1739
Harmonide (par) [J.-N.-P. Royer: Zaïde], PSL, 1 Oct 1739
Arlequin-Dardanus (par, with Panard and Parmentier) [Rameau: Dardanus], PCI, 14 Jan 1740
Pyrame et Thisbé (par) [Rebel and Francoeur: Pyrame et Thisbé], PSG, 3 March 1740
La servante justifiée (oc, with B.C. Fagan), PSG, 19 March 1740 (vi)
La barrière du Parnasse (oc), PSG, 7 April 1740; anon., unauthorized rev., as *La parodie au Parnasse*, PSG, 20 March 1759 (viii); also as *La muse chansonnière*
Les recrues de l'Opéra-Comique (prol, with Brou), PSL, 1 July 1740
Les époux (oc, on a plan by Laffichard), PSL, 1 July 1740
Les jeunes mariés (oc, with Parmentier), PSL, 1 July 1740; rev., PSG, Blaise and Rochard, 15 March 1755) (vii)
Les fêtes villageoises (par, ambigu-comique) [Campra: Les fêtes vênitiennes], PSL, 30 Aug 1740
La joie (oc), PSG, 3 Feb 1741
La chercheuse d'esprit (oc), PSG, 20 Feb 1741 (vi)
Farinette (par) [Lully: Proserpine], PSG, 9 March 1741; rev., with M.-J. Sedaine as Pétrine, PCI, 13 Jan 1759 (iv)
Le qu'en dira-t-on (oc, with F.C. Boizard de Pontau and Panard), PSL, 22 July 1741
Le bacha d'Alger (oc), PSL, 11 Aug 1741
La fête de Saint-Cloud (oc), PSL, 10 Sept 1741; rev. as Les bateliers de Saint-Cloud, PSL, 10 Sept 1743 (vi)
Les valets (oc, with Le Valois d'Orville), PSL, 21 Sept 1741
Les vendanges d'Argenteuil (oc), PSL, 9 Oct 1741
Le prix de Cythère (oc, with Marquis de Paulmy d'Argenson), PSG, 12 Feb 1742 (vi)
La fausse duègne, ou Le jaloux corrigé par force (oc, with Parmentier), 28 Aug 1742
Hippolyte et Aricie (par, arr. Blaise) [Rameau: Hippolyte et Aricie], PCI, 11 Oct 1742; rev. 1757 (i)
Le coq de village (oc), PSG, 31 March 1743 (vi)
Prologue pour l'ouverture du nouvel Opéra-Comique (prol), PSL, 8 June 1743
Le pouvoir de l'Amour, ou Le siège de Cythère (par, with Fagan) [Lully: Armide], PSL, 1 July 1743; rev. by Favart as Cythère assiégée (vii); Brussels, 7 July 1748, as Gluck, Vienna and Schwetzingen, 1759 as Cythère assiégée; rev., 1775, as opéra-ballet, Gluck
L'ambigu de la Folie, ou Le ballet des dindons (prol, 4 entrées) [Rameau: Les Indes galantes], PSL, 31 Aug 1743; rev. as Les Indes dansantes, PCI, 26 July 1751 (i)
L'astrologue de village (par, with Panard) [Bury *fils*: L'astrologie, 1st entrée of Les caractères de la Folie], PSL, 5 Oct 1743
L'empirique (par of Voltaire: *Mahomet*), PSL, 1743, unperf.
La coquette sans le savoir (oc, with P. Rousseau de Toulouse), PSG, 23 Feb 1744 (vii)
Acajou (par of C. Pinot-Duclos: *Acajou et Zirphile*), PSG, 18 March 1744; rev. in vaudevilles, PSL, 28 Sept 1744 and PO, Oct 1744 (vii)
L'école des amours grivois (*Les amours grivois*) (oc, with P. Bridard de La Garde and Le Sueur), PSL, 16 July 1744 (vii)
Le bal de Strasbourg (divertissement allemand, oc, with La Garde and Le Sueur), PSL, 13 Sept 1744 (vii)
L'île d'Anticire, ou La Folie, médecin de l'esprit (oc), PSG, 3 Feb 1745
L'amour au village [Carolet: L'armour paysan], PSG, 3 Feb 1745 (vii)
Thésée (par, with P. Laujon and Parvi) [Lully: Thésée], PSG, 17 Feb 1745 (vii)
Les fêtes publiques (oc, with La Garde and Le Sueur), PSG, Feb 1745
Les nymphes de Diane (oc), Brussels, 1 June 1747; rev. in vaudevilles, PSL, 22 Sept 1755 [written 1741, for PSL] (viii)
Les amants inquiets (par) [Collasse: Thétis et Pélée], PCI, 9 March 1751 (i)
Les amours champêtres (par, pastorale) [Rameau: Les sauvages, 4th entrée of Les Indes galantes], PCI, 2 Sept 1751 (i)
L'impromptu de la cour de marbre (divertissement comique, with La Garde and Dehesse), 28 Nov 1751

Arlequin et Scapin voleurs par amour, ou Les fragments (Italian scenario [PCI, 20 May 1741] with new scenes in French by Favart), PCI, 26 Dec 1751
Fanfale (par, with P.-A. Lefèvre de Marcouville) [Destouches: Omphale], PCI, 8 March 1751 (i)
Tircis et Doristée (par) [Lully: Acis et Galatée), PCI, 14 Sept 1751 (ii)
Raton et Rosette, ou La vengeance inutile (par) [Mondonville: Titon et l'Aurore], PCI, 24 March 1753 (ii)
Les amours de Bastien et Bastienne (par, with M.-J.-B. Favart and Harny de Guerville) [Rousseau: Le devin du village], PCI, 4 Aug 1753 (v)
Zéphire et Fleurette (par, with Panard and Laujon) [Rebel and Francoeur: Zélindor], PCI, 23 March 1754 [written 1745] (ii)
La fête d'Amour, ou Lucas et Colinette (oc, with M.-J.-B. Favart and Chevalier), PCI, 5 Dec 1754 (v)
L'amour impromptu (par) [Rameau: La danse, 3rd entrée of Les fêtes d'Hébé], PSL, 10 July 1756 (viii)
Le mariage par escalade (oc), PSL, 11 Sept 1756 (viii)
La petite Iphigénie (par, with C.-H. Fusée de Voisenon, after G. de La Touche: *Iphigénie en Tauride*), PCI, 21 July 1757
Les ensorcelées, ou Jeannot et Jeannette (par, with M.-J.-B. Favart, J.N. Guérin de Frémicourt and Harny de Guerville) [Rameau: Les surprises de l'amour], PCI, 1 Sept 1757 (v); also as *La nouvelle surprise de l'amour*
La noce interrompue (par) [Lully: Alceste], PCI, 26 Jan 1758 (iv)
La soirée des boulevards (ambigu), PCI, 13 Nov 1758 (iv)
Le retour de l'Opéra-Comique (oc), PSL, 28 June 1759 (viii)
Le départ de l'Opéra-Comique (compliment de clôture), PSL, 9 Oct 1759 (viii)
La ressource des théâtres (prol, ? with Anseaume), PSG, 31 Jan 1760 (viii)
Supplément de la soirée des boulevards (oc, with Panard and Guérin de Frémicourt), PCI, 10 May 1760 (iv)
Le procès des ariettes et des vaudevilles (oc, with L. Anseaume, after A.R. Lesage and d'Orneval: *Les couplets en procès*), PSL, 28 June 1760
La nouvelle troupe (oc, with Anseaume and Voisenon), PCI, 9 Aug 1760
L'amour naïf (par, with J.B. Lourdet de Santerre and Chevalier) [Favart and others: Annette et Lubin], Bagatelle, 18 Aug 1762
La fête du château (divertissement), PCI, 25 Sept 1766 (ix)
La matinée, la soirée, et la nuit des boulevards (ambigu), Fontainebleau, 11 Oct 1776
Les rêveries renouvelées des Grecs (par, with Guérin de Frémicourt) [Gluck: Iphigénie en Tauride], PCI, 26 June 1779

PASTICCIOS AND TRANSLATIONS

Baïocco et Serpilla (intermède, 3) [Orlandini: Il giocatore], Sodi, PCI, ? 6 Sept 1753 (ii)
Le caprice amoureux, ou Ninette à la cour (3 acts) [Ciampi and others: Bertoldo in corte], PCI, 12 Feb 1755; (2 acts), PCI, 12 March 1756 (iii)
La bohémienne [Rinaldo di Capua: La zingara], PCI, 28 July 1755 (ii)
Les Chinois [Sellitto: Il cinese rimpatriato] (with Naigeon), PCI, 18 March 1756 (iii)

OPÉRAS-BALLETS AND BALLETS

Le foire de Bezons (ballet pantomime/par, with Panard) [in part Rameau: Les Indes galantes], PSL, 11 Sept 1735
L'Amour et l'innocence (ballet pantomime, with J.C. Grandvoinet de Verrière), PSL, 4 Oct 1736
Don Quichotte chez la duchesse (ballet comique), Boismortier, PO, 12 Feb 1743 (vi)
Les vendanges de Tempé (pantomime), PSL, 28 Aug 1745; rev. as *La vallée de Montmorency, ou Les amours villageois* (ballet pantomime), arr. Blaise, PCI, 25 Feb 1752

La coquette trompée (comédie lyrique), Dauvergne, Fontainebleau, 13 Nov 1753 (i)
Les albanes, ou l'amour vengé (opéra-ballet), 1760, unset scenario
Cythère assiégée (opéra-ballet), PO, 1 Aug 1775; rev. of oc, 1759

COMÉDIES MÊLÉES D'ARIETTES

La fille mal gardée, ou Le pédant amoureux (with M.-J.-B. Favart and Lourdet de Santerre) [Mouret: La Provençale, 5th entrée of Les fêtes de Thalie], Duni, 1758 (v)
La fortune au village (with M.-J.-B. Favart and Bertrand) [La Garde: Aeglé], Gibert, 1760 (v)
Soliman second, ou Les trois sultanes, Gibert, 1761 (iv)
Annette et Lubin (with M.-J.-B. Favart and Lourdet de Santerre), Blaise, 1762 (v)
La plaideuse, ou Le procès, Duni, 1762
Les fêtes de la paix, Philidor, 1763 (ix)
Les amours de Gonesse, ou Le boulanger (with S.-R.-N. Chamfort), La Borde, 1765
Isabelle et Gertrude, ou Les sylphes supposés, Blaise and Gluck, 1765 (ix)
La fée Urgèle, ou Ce qui plaît aux dames, Duni, 1765 (ix)
Les moissonneurs, Duni, 1768 (x)
L'amant déguisé, ou Le jardinier supposé (with Voisenon), Philidor, 1769 (x)
La rosière de Salency, Blaise, Duni, Monsigny, Philidor and G. van Swieten, 1769 (x)
L'amitié à l'épreuve (with Voisenon), Grétry, 1770 (x); rev., 1786, as Les vrais amis, ou L'amitié à l'épreuve
La belle Arsène, Monsigny, 1773 (x)
La vieillesse d'Annette et Lubin (with C.-N.-J. Favart), Jadin, 1791; also as *La vengeance du bailli*

(2) Marie-Justine-Benoîte ['Mlle Chantilly'] **Favart** [née Duronceray] (*b* Avignon, 14 June 1727; *d* Paris, 21 April 1772). Singer, actress, dancer and dramatist, wife of (1) Charles-Simon Favart. After training as a performer at the court of the exiled Polish king Stanisław Leszczińksi at Nancy, early in 1745 she joined the Parisian Opéra-Comique troupe, making her début in Favart's *Les fêtes publiques*. Later that year she won acclaim in *Les vendanges de Tempé*, a pantomime produced by Favart in response to a ban on spoken dialogue at the fairground theatres; she married the playwright in December 1745. After the suppression of the Opéra-Comique, Maurice, Maréchal de Saxe appointed her husband director of his theatrical company in the French-occupied Austrian Netherlands, and Mme Favart accompanied him as a member of the troupe. By the summer of 1747 the unwelcome attentions of the Maréchal (which later inspired several fictionalizations) had caused her to flee to Paris; further threats and periods of incarceration or exile largely kept her off the stage for the next several years, although she performed briefly at the Comédie-Italienne in 1749.

Following the Maréchal's death in 1750, and her husband's return to Paris, Mme Favart rejoined the Comédie-Italienne, initially as a dancer and singer in divertissements, but from 1752 as a regular member of the company. Her versatility (e.g. in mimicking accents and dialects, and in trouser roles), and the seductiveness, mischievousness and naivety she brought to her roles quickly established her as a favourite with the public. Of her performance in Favart's *Ninette à la cour*, the Marquis d'Argenson noted 'des endroits *pathétiques*, où elle se montre aussy grande que jolie et naturelle dans le badinage'. Her singing of italianate *ariettes* (in which she received lessons from the composer Charles Sodi), in translations or parodies of *opere buffe*, was crucial in establishing the vogue for such music in *opéra comique*. She was influential also in reforming theatrical dress, starting with her wearing of a simple peasant dress and wooden shoes in *Les amours de Bastien et Bastienne* of 1753 (fig.2), at a time when operatic shepherdesses routinely wore their most opulent costumes and jewellery. Another of her famous roles was Roxelane in Favart's *Soliman second* in which she wore authentic Turkish robes and accompanied herself on the harp.

Mme Favart's part in conceiving the pieces attributed to her was widely doubted during her lifetime; the issue is even treated humorously in the preface to *La fête d'amour*. But in a posthumous tribute her husband confirmed her



2. *Marie-Justine-Benoîte Favart as Bastienne in 'Les amours de Bastien et Bastienne', Comédie-Italienne, Paris, 1753: engraving after Carle Vanloo*

authorship, specifying that she had helped choose subjects, draft scenarios, compose or choose vaudevilles and write couplets; for the most part, she left versification to her husband or other collaborators.

LIBRETTOS

oc – *opéra comique*
par – *parody*
all first performed at the Comédie-Italienne, Paris;
composer and title of parodied musical works are in square brackets

Les amours de Bastien et Bastienne (par, with C.-S. Favart and Harny de Guerville) [Rousseau: Le Devin du village], 4 Aug 1753
La fête d'amour, ou Lucas et Colinette(oc, with C.-S. Favart and Chevalier), 5 Dec 1754
Les ensorcelées, ou Jeannot et Jeannette(par, with C.-S. Favart, J.N. Guérin de Frémicourt and Harny de Guerville) [Rameau: Les surprises de l'Amour], 1 Sept 1757
La fille mal gardée, ou Le pédant amoureux (par, with C.-S. Favart and Lourdet de Santerre) [Mouret: La Provençale, 5th entrée of Les fêtes de Thalie], Duni, 4 Mar 1758
La fortune au village (par, with C.-S. Favart and Bertrand) [Lagarde: Aeglé], Gibert, 8 Oct 1760
Annette et Lubin (comédie mêlée d'ariettes et de vaudevilles, with C.-S. Favart and Lourdet de Santerre), Blaise, 15 Feb 1762

(3) **Charles Nicolas Joseph Justin Favart** (*b* Paris, 17 March 1749; *d* Belleville [now in Paris], 2 Feb 1806). Dramatist and actor, son of (1) Charles-Simon Favart and (2) Marie-Justine-Benoîte Favart. He made his acting début at the Comédie-Italienne in 1779 as Cassandre in Grétry's *Le tableau parlant*, and was admitted as a full member in 1780. He left the theatre in 1796 and took employment in the Tribunat library. He wrote, apart from Revolutionary hymns and patriotic songs, *opéras comiques en vaudevilles* such as *Le diable boiteux* (1782) and *La sagesse humaine, ou, Arlequin Memnon* (1797), some of which were published.

Favart's son, Antoine Pierre Charles Favart (1780–1867), was also a dramatist. He wrote several *comédies avec vaudevilles*, including *La jeunesse de Favart*, a 'comédie anecdotique' (1808). He published his grandfather's *Mémoires et correspondance* in 1808.

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BRUCE ALAN BROWN (1–2), PAULETTE LETAILLEUR/R (3), BRUCE ALAN BROWN (with PAULETTE LETAILLEUR), bibliography

Favel, Andrée. Stage name of Claudine Duclairfait, wife of LOUIS LACOMBE.

Favereo, Joannin [Janino] (*fl c*1590–1610). Italian composer. By 1593 he was assistant choirmaster, under Antonius Gosswin (*d* 1594) to Ernst of Bavaria, Elector of Cologne, and he may have served the Elector for some years after that. His book of canzonettas (Cologne, 1593) consists of settings of 21 strophic poems based on symmetrical patterns of changing rhymed couplets. Binary musical forms predominate. The upper voices cross frequently and are paired in a high tessitura over a supporting bass. Rapid declamation and passages in ternary metre are characteristic features of his style.

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DONNA G. CARDAMONE

Faveretto [Favretto, Favereto, Fabreti], **Bartolomeo** (*b* Padua; *d* probably Padua, 1616). Italian composer, *maestro di cappella* and instrumentalist. He was a priest. A document dated 7 March 1595 shows that he was a trombone player at S Antonio, Padua. In the same year he was appointed for three years from 1 May as a trombonist in the chapel of Padua Cathedral, and this position was renewed in 1598. He was *maestro di cappella* at Montagnana, following Lucrezio Venturo, from 14 October 1600 to 24 August 1603; he was succeeded by Vincenzo Neriti. He maintained connections, during this period, with the chapel of Padua Cathedral and had occasional engagements there. On 21 February 1602 he had returned to the cathedral as a chorister. On 21 November 1602 he obtained a papal *brève* which allowed him to receive his salary while out of residence, and on 6 July 1606 he was appointed for six years as assistant *maestro* in succession to Lelio Bertani 'on the condition that he cannot ask an increase during those six years, and that the canons are free to appoint another *maestro* if they can find one better [than Faveretto]'. His conduct was presumably satisfactory since on 8 August 1609 he was appointed *maestro* for six years as from 6 July 1610. In 1612 during Holy Week he brought to Montagnana some singers from the chapel of Padua Cathedral. Since the chapter decided to seek another *maestro* on 26 July 1616 it may be assumed that Faveretto died shortly before that date. The final notice of him is dated 20 January 1616 when he was awarded expenses for the binding of books and for transporting instruments. He contributed two madrigals, *Amor se leghi* and *Ma desio ben ch'accenda*, to the collection *Laudi d'amore* (RISM 1598[7]) and was the composer of *Laude spirituali nella Assontione della gloriosa Vergine* (RISM 1604[9]), for four voices. One of his compositions also appears in Giulio Radino's *Concerti per sonare et cantare* (1607[8]). A set of *Madrigali, laudi spirituali* for two to four voices by him is advertised in Vincenti's trade lists of 1621 and 1635 (*MischiatiI* VII:51; VIII:72; may refer to 1604[9]).

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PIER PAOLO SCATTOLIN

Favero, Mafalda (*b* Portomaggiore, nr Ferrara, 6 Jan 1903; *d* Milan, 3 Sept 1981). Italian soprano. She studied with Vezzani in Bologna and in 1926 made her début at Cremona, under the name of Maria Bianchi, as Lola (*Cavalleria rusticana*); her 'official' début was at Parma in 1927 as Liù. After singing Elsa and Margherita she was engaged at La Scala, where she made her début as Eva in 1928. She continued to sing there until 1950. A leading singer throughout Italy, she sang Norina, Liù and Zerlina at Covent Garden (1937, 1939) and in 1938 made her only American appearances, at San Francisco and the Metropolitan (where she made her début as Mimì). Her repertory included Carolina (*Il matrimonio segreto*), Susanna, Violetta, Martha, Suzel (*L'amico Fritz*), Zazà and – her most famous role – Puccini's Manon Lescaut. In addition, she created several roles, including the title role in Mascagni's *Pinotta* (1932), Laura in Zandonai's *La farsa amorosa* (1933) and, at La Scala, Gasparina in Wolf-Ferrari's *Il campiello* (1936) and Finea in his *La dama boba* (1939). Her voice and vibrant, appealing style can be heard in a number of recordings that also catch the immediate eloquence of her interpretations.

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HAROLD ROSENTHAL/ALAN BLYTH

Favier, Jean [l'aîné] (*b* Paris, March 1648; *d* Paris, ?1719). French dancing-master, choreographer, violinist and possibly composer. He came from a family of violinists and dancing-masters. He danced the role of a monkey in 1660, and by 1666 he was clearly an accomplished and versatile professional. In 1674 he choreographed a *divertissement* by Cambert for performance at the English court. Among his illustrious pupils was the dauphine, Marie-Anne Christine-Victoire.

Favier was one of several late 17th-century French dancing-masters to devise a dance-notation system. He used it to preserve his choreography for A.D. Philidor's *Le mariage de la grosse Cathos* (1688), which includes movement notation for all 28 performers, including singers and instrumentalists. Favier notation lacks the visual attractiveness and readily discernible floor patterns of Beauchamp-Feuillet notation, but it has two advantages over the latter: dances for large groups are more easily notated, since each dancer has his own 'part', as in a music score; and greater rhythmic precision is possible.

He may have composed the music for a number of his own ball dance choreographies, as well as for the *pastrole Le triomphe de Bacchus* (lost).

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CAROL G. MARSH

Favola in musica (It.: 'tale [presented] in music'). A term used to describe early 17th-century operas and (as 'favola per musica', i.e. 'for music') librettos. The Latin 'fabula' appears in titles of pastoral-mythological entertainments in the 15th century sometimes known as 'hybrid dramas' ('drammi mescidati'), for example Poliziano's *La fabula d'Orpheo* (1480). The classicizing label doubtless lent respectability to a genre lacking the solid precedents of classical tragedy and comedy. In the 16th century the Italian equivalent, alone or with a qualifier ('pastorale', 'boschereccia', 'marittima' etc.), is used for plays in the pastoral tradition, again filling a generic vacuum (but Guarini opted for the more loaded 'tragicommedia'). Marco da Gagliano, in the preface to his *Dafne* (1608), described the first opera librettos as 'favole', placing them squarely in the context of the pastoral, although Alessandro Striggio was the first librettist to use the title in print with *La favola d'Orfeo* (1607). Monteverdi followed suit, coining 'favola in musica' for the title-page of the score of *Orfeo* (published 1609). The term continued to be applied to librettos in the first half of the century and beyond – *La catena d'Adone* (D. Mazzocchi, 1626) is a 'favola boschereccia', and *Ormindo* (Cavalli, 1644) a 'favola regia' – although it fell out of use as operas lost their pastoral-mythological aura.

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TIM CARTER

Favordón (Sp.). *See* FAUXBOURDON.

Favorita (It.). An Italian dance of the 16th and 17th centuries based on the same harmonic structure as the romanesca, but with diminished note values. Each of the eight main framework chords (*see* GROUND, ex.1*a*) usually occupies a single triple unit (in contrast to the ROMANESCA, where each framework chord usually spans two bars of triple metre). The main music is followed by two standard *riprese* or ritornellos (*see* RIPRESA, ex.1*b*); the earliest example, in Bernardino Balletti's lutebook of 1554, consists of three continuous variations on the scheme and its *riprese*. M.A. di Becchi in 1568 provided three separate lute examples followed by another, called 'la sua rotta', which has the same harmonic scheme in duple metre (both the Balletti and the Becchi pieces are transcribed by G. Lefkoff in *Five Sixteenth Century Venetian Lute Books*, Washington DC, 1960).

17th-century examples include one for theorbo by P.P. Melli (1616) and three variations for keyboard in the Chigi manuscripts (*I-Rvat*; ed. in CEKM, xxxii/3, 1968); another source (*I-Bc* Q34) gives the bass line as one of a series of *gagliarde diverse*. Chordal examples for the five-course guitar appear in tablatures of Montesardo (1606), Milanuzzi (1625), Fabrizio Costanzo (1627), Milioni (1627) and G.P. Ricci (1677) and in some manuscripts (*I-Fr*2951, *PEc* 586 [H72] and *Rsc* A 247). The guitar versions are often in duple metre, followed by a *rotta* or *tripla della favorita*. Ricci curiously provided his *favorita* with both 'sua ripresa' based on I–IV–V–I and a ritornello on III–VI–VII–III. The *Passamezzo della favorita* printed in Oscar Chilesotti's *Da un codice Lauten-Buch del Cinquecento* (Leipzig, 1890), as well as Barbetta's *Pavana ottava detta La favorita* (1569) and Salamone Rossi's *Gagliarda terza detta La favorita* (1622), is harmonically unrelated to the other pieces that bear the name *favorita*.

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RICHARD HUDSON

Favoriti (It.: 'favoured'). A term used to designate the members of a choir of soloists, as opposed to those of the *cappella* or ripieno choir. According to Schütz's preface to his polychoral *Psalmen Davids* (1619), the *coro favorito* is to be accompanied only by an organ, whereas the *cappella* should use *colla parte* instrumental doublings and massed voices to form a contrasting ensemble. The practice of adding optional ripieno choirs to polychoral psalm settings was widespread in Italy during the time when Schütz studied with Giovanni Gabrieli in Venice; earlier publications giving similar performing directions include Girolamo Giacobbi's *Salmi concertati a due e piu chori* (1609) and Lodorico Viadana's *Salmi a quattro cori per cantare e sonare* (1612). In the instructions printed in the basso continuo partbook of Viadana's psalms, the term 'choro favorito' is used to describe the choir of solo voices which is to be accompanied softly by the organist without *passaggi* or diminutions, or by the organ and chitarrone, giving free reign to the soloists who are to 'sing in the modern style'.

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Favre [Faure], **Antoine** (*b* ?Lyons, ?*c*1670; *d* after 1737). French violinist and composer. His father, Durand Favre, was a violinist from Lyons who, with Antoine, was hired as a member of the newly founded Lyons Opéra in 1687. According to the *Supplément aux lyonnais dignes de mémoire* (1757), an unreliable document apparently consulted by Fétis, Antoine Favre followed the singer Françoise Journet when she left Lyons to join the Paris Opéra about 1705. There seems to be no evidence supporting Fétis's claim that Favre joined the Paris Opéra orchestra at this date; nor can references to an unidentified 'Faure' active as a violinist in Paris in the last two decades of the 17th century be linked conclusively with either Antoine or his father. In 1713 Favre is first mentioned as a member of the *petit choeur* of the Opéra orchestra. In 1731 he was granted a six-year privilege which preceded the publication of his two sets of violin sonatas. Only the second of these, a group of six modest sonatas consisting of contrasting dance movements, is extant. In 1737 Favre, still a *Musicien de l'orchestre de l'Opéra de Paris*, composed a divertissement for the one-act comedy *L'heure du berger* by Boizard de Pontault. As there are no further references to Favre's activities after this date, it is

impossible to verify Boisgelon's statement, taken over by Fétis, that Favre died in Lyons in 1747.

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MICHELLE FILLION

Favre, Georges (*b* Saintes, Charente-Maritime, 26 July 1905; *d* Paris, 25 April 1993). French musicologist and composer. He studied counterpoint and fugue with André Gédalge (1924–6), conducting with d'Indy (1925–8) and composition with Dukas (1928–32) at the Paris Conservatoire; he also attended the lectures of Pirro (1932–5) and Masson (1932–7) at the Sorbonne, taking the doctorat ès lettres in 1944 with a dissertation on the life and works of Boieldieu. From 1928 to 1944 he was professor of musical education in the Ecoles de la Ville, Paris, and at the Ecole Normale d'Instituteurs, Paris. He was appointed inspector of musical education in the schools of the Département de la Seine in 1944, and from 1956 until his retirement in 1975 was inspector general of public instruction. He published papers on the teaching of music and sol-fa textbooks of great interest to educationists. His musicological research was largely on French music: he wrote an exhaustive study of Boieldieu and edited his piano works; he was a specialist on piano music of the early 19th century and published the correspondence and interesting studies of Dukas. His compositions include dramatic works, works for piano, chamber ensemble and orchestra, and songs, among which are several subtle harmonizations of French folksongs.

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Favretto, Bartolomeo. *See* FAVERETTO, BARTOLOMEO.

Fawaz, Florence. *See* AUSTRAL, FLORENCE.

Fawcett. English family of musicians. Among the descendants of John Fawcett of Tadcaster (*c*1770–1855) at least 36 professional musicians have been traced; though none rose to eminence, one, Verdi Fawcett (*b* 1869), impressed Sir Thomas Beecham greatly as a violinist and helped him in 1907 to found a new touring orchestra. The family developed the colourful habit of naming its sons after famous musicians: besides Verdi there have been Haydn, Schubert, Weber, Rossini and Elgar Fawcett. Many members are still active in the musical profession. The Fawcetts mentioned below were not members of this immediate family, but it is likely that they were more distantly connected with it. Another John Fawcett (1768–1837), a comedian, was related to Edward Loder (*see* LODER, (2)).

(1) **John Fawcett** (i) (*b* Wennington, Lancs., 8 Dec 1789; *d* Bolton, 26 Oct 1867). Composer. He was a shoemaker, like his father, but he gained an early reputation as a psalmodist. He was entirely self-taught. He was choirmaster at St George's [Anglican] Chapel, Kendal, 1806–*c*1817, then director of the choir and band at the Wesleyan Sunday School, Farnworth, Lancs. In 1825 he moved to Bolton, but returned to Farnworth to assist his son John (ii) in about 1835. He published four sets of hymns and anthems (*c*1811–19); two oratorios: *The Promised Land* (London, n.d.) and *Paradise* (London, 1853); and some orchestral pieces for local philharmonic societies. His large-scale works are apt to be overambitious, but his small-scale music is melodious and attractively high-spirited. He was an accomplished performer on the piano, organ and clarinet.

(2) **John Fawcett** (ii) (bap. Ringley, Lancs, 17 Oct 1824; *d* Manchester, 1 July 1857). Organist and composer, son of (1) John Fawcett (i). He was organist of St John's, Farnworth, Lancashire, from 1835 to 1842, and later of Bolton parish church. He entered the RAM in 1845 to study under Sterndale Bennett, and gained the degree of BMus (Oxford) in 1852. His degree exercise, the cantata *Supplication and Thanksgiving*, was published in 1856. He also published a few songs and piano pieces.

(3) **Joshua Fawcett** (bap. Bradford, 16 May 1807; *d* Low Moor, Yorks., 21 Dec 1864). Writer. He was the son of Richard Fawcett (*b* 1778), a Bradford worsted manufacturer. He studied at Trinity College, Cambridge, was ordained in 1830, and in 1833 became perpetual curate of Holy Trinity, Wibsey. Later he was domestic chaplain to Lord Dunsany and from 1860 a canon of Ripon. He wrote on church architecture and related

subjects, and in 1844 he published, at Bradford, *Lyra ecclesiastica*, a collection of church music 'by eminent living composers'. It was dedicated to Queen Adelaide, with a preface by W.H. Havergal, and was influential in bringing music of the cathedral type to Yorkshire churches.

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NICHOLAS TEMPERLEY

Fawkyner (*fl c*1480). English composer. A Richard Fawkyner was a Conduct at King's College, Cambridge, from 1482 to 1484, having previously been admitted a Questionist on 23 April 1478 and Inceptor in Arts in 1482 (see A.B. Emden: *A Biographical Register of the University of Cambridge to 1500*, Cambridge, 1963, p.221). He may be the 'Fawkyner' to whom three works are attributed in the Eton Choirbook (*GB-WRec* 178). Only two of these compositions survive, both for five voices: *Gaude virgo salutata*, whose tenor is the fifth antiphon at Lauds on the feast of St Martin (*Martinus Abrahae sinu*), and *Gaude rosa sine spina* (ed. in MB, xi, 1958, nos.31 and 32). A third work, the lost six-voice *Salve regina vas mundicie*, was an early addition to the choirbook and is recorded in the later of its two contemporary indexes.

ANDREW WATHEY

Faxolis, Florentius de. *See* FLORENTIUS DE FAXOLIS.

Fay, Amy [Amelia] **(Muller)** (*b* Bayou Goula, LA, 21 May 1844; *d* Watertown, MA, 28 Feb 1928). American pianist and writer on music. She studied in Berlin with Carl Tausig and Theodor Kullak, and was a pupil of Liszt in Weimar. Following her return to the USA in 1875, she settled in Boston, where she earned a reputation as a major concert pianist. In 1878 she moved to Chicago and there achieved national recognition as a lecturer, music critic and teacher; one of her pupils was John Alden Carpenter. In her public appearances, Fay supplemented her playing with brief discussions of the works on the programme. She founded the Artists' Concert Club and engaged vigorously in the activities of the Amateur Music Club, an organization for women only. She was joined and supported in her commitment to Chicago's musical life by her sister Rose, the second wife of the conductor Theodore Thomas, and by her brother, Charles Norman, one of the founders of the Chicago SO.

In New York, Fay served from 1903 to 1914 as president of the New York Women's Philharmonic Society, an organization that promoted effort and achievement by women in the performance, composition, theory and history of music. Her book *Music Study in Germany* (Chicago, 1880, 2/1896/*R*1979 with new introduction and index) was also published in England and France, and remains an important source on Liszt. She also contributed articles to the musical press concerning the role and proper recognition of women in the world of music, and published a collection of finger exercises (1889).

Among Fay's friends were the pianists Paderewski and Fannie Bloomfield Zeisler, the poet Longfellow, and the composer John Knowles Paine. As a performer and teacher Fay helped to widen opportunities for women in the field of music.

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MARGARET WILLIAM McCARTHY

Faya, Aurelio della. *See* DELLA FAYA, AURELIO.

Fayolle, François (Joseph Marie) (*b* Paris, 15 April 1774; *d* Paris, 2 Dec 1852). French writer on music. He first studied mathematics at the Ecole Polytechnique in Paris with Monge. His musical studies consisted of cello lessons with Barny and tuition in singing and harmony with Perne. Fayolle soon took an interest in literature and literary history; he began editing works of minor poets and published some of his own pieces of light and amatory verse. He also made a French translation of the sixth book of the *Aeneid*. Between 1805 and 1809 his *Les quatre saisons du Parnasse* appeared, a 16-volume work containing a number of articles devoted to music and including reviews of works by Le Sueur, Méhul, Spontini and Kreutzer. The *Dictionnaire historique des musiciens*, which he wrote in collaboration with Alexandre Choron, appeared in 1810–11. From 1815 to 1829 Fayolle lived in London, where he acquired a certain notoriety for his publication of courses on French literature. He continued his musical researches at the British Museum, examining a large number of books and manuscripts. He also collaborated in the editing of *The Harmonicon*, for which he wrote musico-literary articles and biographical notices on Boccherini, Tartini, Viotti, Méhul, Cherubini, Zingarelli and others. After his return to Paris in 1830 he contributed entries on musicians to the supplement of Michaud's *Biographie universelle*. He spent his last years in an old people's home and died in poverty, more or less forgotten by his contemporaries.

Fayolle is best known for his compilation of the *Dictionnaire des musiciens*. To write this work, for which Choron supplied virtually nothing but the introduction and a few articles, Fayolle had to rely heavily on the work of the earlier music historians and lexicographers Gerber, Forkel, Burney and La Borde; Fétis, in his *Biographie universelle des musiciens*, accused him of plagiarism. Besides the *Dictionnaire des musiciens* and the articles for Michaud's dictionary, Fayolle wrote two biographical books on violinists, *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (1810) and *Paganini et Bériot* (1831). The latter, a disproportionately planned pamphlet of 64 pages, which devotes only a few lines to Bériot, provides a list of the most important European violinists of the 18th and early 19th centuries. In it Fayolle questioned the value of Paganini's purely technical mastery of his instrument. 'Let us beware', he wrote, 'dexterity in itself is not genuine talent. Today the violin is no longer a

science, and the art of playing it is only a manifestation of dexterity.' He also intended to publish a larger *Histoire du violon*, but this project was never realized.

Among the periodicals to which Fayolle contributed are the *Magazin encyclopédique*, *Le Mercure*, *Journal des arts* and *Courrier des spectacles*. Edouard Fétis, in his obituary in the *Revue et gazette musicale* (19 Dec 1852), spoke of two operas of which he seems to have been the author, *Hercule au mont d'Oeta* and *Anacréon à Théon*; no other information about Fayolle's compositions survives. Yet, for historians interested in musical life during the Empire, especially opera, Fayolle furnished much useful and interesting material.

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Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti (Paris, 1810)

with A. Choron: *Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivants* (Paris, 1810–11/*R*)

Paganini et Bériot (Paris, 1831)

JEAN MONGRÉDIEN

Fayrfax [Fayrefax, Fairfax], **Robert** (*b* Deeping Gate, Lincs., 23 April 1464; *d* ?St Albans, ? 24 Oct 1521). English composer. More music survives by him than by any other English composer of his generation, and some of his music continued to attract interest long after that of his close contemporaries had been forgotten. Although he contributed to most of the musical genres cultivated in England he is particularly important for his cyclic masses.

1. LIFE. Nothing is known of his early career, but it seems likely that he was indebted to the influence of his family's neighbour and landlord, Margaret Beaufort, mother of Henry VII. He was a lay clerk or Gentleman of the Royal Household Chapel by 6 December 1497, when he was granted the chaplaincy of Snodhill Castle, Herefordshire (which he relinquished on 16 November 1498). His name gradually made its way up the list of clerks present at state ceremonies during the reign of Henry VII: he is listed 13th among the clerks at the funeral of Henry's son Edmund (*d* 19 June 1500), ninth among those at the funeral of Henry's wife Elizabeth of York (23 February 1503) and fifth at the funeral of the king himself (9 May 1509). In 1502 he requested a corrody at the monastery of Stanley, Wiltshire; the request was evidently granted, because on 21 February 1513 he relinquished the corrody to his chapel colleague John Fisher.

The accession of Henry VIII seems to have brought Fayrfax more rapid advancement. His name heads the lists of clerks present at Henry's coronation (24 June 1509), at the burial of the infant Prince Henry (27 February 1511, when for the first time he is styled 'M. Doctor Farefax'), and at the Field of the Cloth of Gold (June–July 1520). On 20 June 1509 the new king granted him a lifetime annuity of £9 2s. 6d.; from 1513 onwards he shared this annuity with one Robert Bithsey or Blithsee. On 10 September 1514 he was appointed a Knight of the King's Alms of Windsor, receiving 12d. a day for life. On each New Year's Day from 1516 to 1520 inclusive he gave the king a present and received a generous payment in return: £13 6s. 8d. 'in Reward for a boke'; £20 'for a boke of Antemys'; £20 'for a pricksonge boke'; £20 'for a balet boke lymned'; and £13 6s. 8d. for an unspecified gift. Between 1509 and 1513 he received annual payments for boarding and teaching two choristers of the chapel. Among other payments made to him was one on 3 July 1511 for material for a riding-gown.

Fayrfax graduated MusB at Cambridge in 1501, took the DMus there in 1504 and was incorporated DMus at Oxford in 1511. In 1502 he joined the City Fraternity of St Nicholas, a guild of parish clerks in London to which many professional musicians, including some resident outside London, belonged. His death date is given in a 17th-century sketch of the monumental brass subsequently lost from his tomb in St Albans Abbey. The administration of his estate was granted to his wife on 14 November 1521. The fact of his burial in St Albans Abbey, and compositions by him in honour of St Alban (the *Missa Albanus* and the motet *O Albane Deo grate* or *O Maria Deo grata* associated with it), may imply a connection between him and the abbey. He was evidently in St Albans on 28 March 1502 to receive a payment made there to him by Queen Elizabeth 'for setting an Anthem of oure lady and Saint Elisabeth', probably the motet *Aeternae laudis lilium*. Although his position in the Royal Household Chapel would presumably have prevented him accepting full-time employment in another institution, it is not impossible that he had a more informal role at St Albans involving periodic attendance and the occasional composition of music; the favour in which the abbey was held by the royal family might even have encouraged this.

2. WORKS. 29 compositions by Fayrfax are known to survive, some in an incomplete state; they include six cyclic masses, two *Magnificat* settings, ten votive antiphons, eight part-songs and three textless (probably instrumental) pieces. Several other works, including a *Nunc dimittis*, three votive antiphons and some sequences, are known only from contemporary references. A few of his works can be approximately dated on manuscript or other secondary evidence. His earliest compositions include the *Magnificat regale* and the votive antiphons *Ave lumen gratiae* and *Salve regina*, which were all in the Eton Choirbook (*GB-WRec* 178, edited in MB, x–xii, 1956–61) and hence date from before about 1505. *Aeternae laudis lilium* was probably in existence by 1502 (see above). The *Missa 'Regali ex progenie'* copied for King's College, Cambridge in 1503–4 may have been his; in 1508–9 the college paid for the copying of sequences by him and Cornysh. An inscription in the Lambeth Choirbook (*GB-Llp* 1) states that he wrote the *Missa 'O quam glorifica'* 'for his forme in proceadinge to bee Doctor', which evidently refers to the Cambridge doctorate which he obtained in 1504. A chronology of Fayrfax's later music must rely heavily upon stylistic evidence.

Most of Fayrfax's church music employs the five-voice texture – treble, mean, contratenor, tenor and bass – normal in England during the early Tudor period. However, whereas many of the Eton Choirbook composers habitually give the contratenor and tenor precisely the same tessitura, Fayrfax tended to keep the tenor slightly lower. Like his contemporaries he articulated his music by means of contrasts of metre and texture. Most of his antiphons and mass movements begin in triple metre and change to duple about halfway through; some return to triple metre towards the end. Fully scored sections alternate with passages for fewer voices (usually two or three) which may have been intended for soloists. In some works, such as *Lauda vivi*, he combined musical repetition with rapid changes of vocal scoring – a procedure more

characteristic of the next generation of English composers. His music is rarely as elaborate as that of his contemporaries; even in reduced-voice sections, which Davy, Cornysh and others often treated as opportunities for displays of vocal agility, Fayrfax wrote with restraint (compare his *Magnificat 'O bone Jesu'* with the settings of the same canticle by Turges, Cornysh and Prentice). Yet his music can be rhythmically as complex as that of any composer of his time, not only in the doctoral *Missa 'O quam glorifica'* (which is a demonstration of intellectual virtuosity) but in many other works in which he created and sustained cross-rhythms and syncopations. While he shared the English predilection for a steady harmonic rhythm, his harmonic style often sounds more modern than that of his compatriots. He preferred root movement by 4ths and 5ths, especially at cadences, and had a fondness for textures implicitly motivated by harmony rather than by linear counterpoint; the section of *Maria plena virtute* beginning 'Dixit Jesus dilectionis' is a uniquely powerful example of text-sensitive harmonically conceived homophony.

Fayrfax's handling of imitation is particularly interesting. Like most early Tudor composers he seems to have regarded imitation mainly as a decorative device which could also create short-term continuity; he seldom pursued a point for more than three or four notes or used it in every voice. On the other hand, he occasionally made his imitative writing more audible than usual by leaving space in the texture around it (as in *Aeternae laudis lilium* and *Maria plena virtute*). It is hard to see a consistent pattern of development in his imitative technique. An early work such as *Salve regina*, which shows signs of inexperience in its parallelisms and awkward treatment of dissonance, contains about as much imitation as the thoroughly mature *Maria plena virtute*, while *Aeternae laudis lilium*, which is likely to date from as early as 1502, contains some remarkably advanced examples of imitative writing. If some aspects of Fayrfax's style seem forward-looking, others are decidedly traditional. For example, he shared with his contemporaries and predecessors (at least as far back as Dunstaple) a fondness for architectural schemes dependent on numerical symmetries and proportions. Design based upon number is handled with unusual virtuosity in the *Missa 'O quam glorifica'*; this Mass may originally have utilised an esoteric type of notation considered appropriate in a doctoral exercise. At its best, Fayrfax's music evinces qualities of clarity, balance and directness of utterance which are very uncommon in English music of the time; this is probably why some of his works such as the *Magnificat 'O bone Jesu'* and the votive antiphons *Ave Dei Patris* and *Maria plena virtute* were still being copied almost a hundred years after his death, when most of the music of his generation had long been forgotten. His setting of *Ave Dei Patris* lived on also in another way, in that the young Thomas Tallis based his own setting of the text heavily upon it.

Fayrfax's masses belong to a native tradition extending from Leonel Power, whose *Missa 'Alma redemptoris mater'* probably dates from the early 1420s, to Sheppard, Tye and Tallis in the 1550s. All use head-motives, all but one are based upon a plainchant cantus firmus given to the tenor voice in the fully scored sections, and none includes a Kyrie. The *Missa 'Regali ex progenie'* comes closest to conventional English practice: the cantus firmus appears twice each in the Gloria and Credo, first in triple and then in duple metre, and once each in the Sanctus and Agnus. The *Missa 'O quam glorifica'* is based upon an unusually long cantus firmus which is stated only once in each movement. In complete contrast, the *Missa Albanus* presents a nine-note ostinato cantus firmus 30 times, in inversion, retrograde and retrograde inversion as well as in its original form; the votive antiphon *O Maria Deo grata* (which originally had a text beginning 'O Albane deo grate') is closely related to this mass, sharing its cantus firmus, some other musical material, and certain numerical properties. The *Missa 'O bone Jesu'* differs from Fayrfax's other masses in lacking a cantus firmus; instead it shares musical material with his antiphon *O bone Jesu* (of which only the mean part survives) and also with his *Magnificat 'O bone Jesu'*; the fragmentary state of the antiphon makes it impossible to trace the relationship in detail, but the techniques involved clearly anticipate the later parody mass or 'derived mass'. There appears also to have been a material relationship between the *Missa 'Regali ex progenie'* and the votive antiphon *Gaude flore virginali*, of which only the bass part survives, in that portions of the cantus firmus of the mass can be made to fit above this bass line; Benham has suggested that the *Magnificat regale* also has thematic links with this mass, but these links seem rather tenuous.

In his two *Magnificat* settings Fayrfax provided polyphony only for the even-numbered verses, the others being sung to the appropriate plainchant tone according to standard English practice. the *Magnificat 'O bone Jesu'* is based upon the faburden of the 7th tone, while the *Magnificat regale* is based upon that of the 8th tone; in both settings the faburden is more obvious in the fully scored verses than in those for reduced voices. Faburden also appears in his setting of the hymn *O lux beata trinitas*, quoted in a Scottish treatise of the late 1550s. Apart from *O Maria Deo grata* and *Gaude flore virginali*, which share their cantus firmi with the *Missa Albanus* and the *Missa 'Regali ex progenie'*, Fayrfax's surviving votive antiphons appear to be freely composed; in this he anticipates his immediate successors Taverner, Aston, Ludford and Tallis.

All Fayrfax's partsongs are in duple metre. Most of them are written for three voices in a moderately florid style, with rather more consistent imitation than is usual in his church music, and with careful regard for word-setting. Of the textless pieces, the fragmentary *Ut re mi fa sol la* was apparently a hexachord fantasia, while *Mese tenor* and *Paramese tenor* are puzzle canons.

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only sources additional to those given in edition are listed

Edition: *Robert Fayrfax: Collected Works*, ed. E.B. Warren, CMM, xvii/1–3 (1959–66) [complete edn except for lost works]

MASSES, MAGNIFICAT

Missa Albanus, 5vv
Missa 'O bone Jesu', 5vv
Missa 'O quam glorifica', 5vv, Oxford, *GB-Oas* SR59 b 13
Missa 'Regali ex progenie', 5vv
Missa 'Sponsus amat sponsam', 4vv, *GB-Lbl* Add.34049
Missa 'Tecum principium', 5vv
Magnificat 'O bone Jesu', 5vv, *Lbl* Add.34049, R.M.24.H.11
Magnificat regale, 5vv

MOTETS

Aeternae laudis lilium, 5vv
Ave Dei Patris, 5vv, *Lbl* Add.34049, R.M.24.H.11
Ave lumen gratiae, 4vv (2p. frag.)
Gaude flore virginali (B only; 'Regali')

Lauda vivi alpha, 5vv (T lost; completed edn by N. Sandon, Newton Abbot, 1999)
Maria plena virtute, 5vv, *Lbl* R.M.24.D.2
O bone Jesu, ?5vv (mean only)
O lux beata trinitas, 4vv
O Maria Deo grata, 5vv (T lost; 'Albanus' in one source; completed edn by N. Sandon, Newton Abbot, 1995)
Salve regina, 5vv

SECULAR SONGS
all complete songs edited in MB, xxxvi, 1965

Alas for lak, 3vv
Benedicite: What dremyd I?, 3vv
I love, loved, 3vv
Most clere of colour, 3vv
Myn hartys lust, 3vv (B only)
Sumwhat musing, 3vv (2 versions)
That was my woo, 2vv
To complayne me, 3vv

TEXTLESS

Mese tenor, 4vv (puzzle canon)
Paramese tenor, 4vv (puzzle canon)
Ut re mi fa sol la, 4vv (bass only; ? hexachord fantasia)

LOST WORKS

Ave cuius conceptio, 5vv, formerly in *WRec* 178
Magnificat, mentioned in 1529 inventory of *Ckc*, see Harrison, 432–3
Nunc dimittis, mentioned in 1529 inventory of *Ckc*, see Harrison, 432–3
Quid cantemus innocentes, 5vv, formerly in *WRec* 178
Stabat mater, 5vv, formerly in *WRec* 178
Sequences, 1 or more of 7 by Fayrfax and Cornysh copied for King's College, Cambridge, in 1508–9, see Harrison, 164
Welcum, Fortune (given in earlier lists as a lost work, but now shown to be a portion of *Sumwhat musing*, see Fallows 1993)

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NICHOLAS SANDON

Fayrūz [Ḥaddād, Nuhād] (*b* Beirut, 1934). Lebanese singer. She was the eldest child of Liza Bustānī and Wadīʿ Ḥaddād, a print-shop technician who had moved to Beirut with his family from Ḍbayyah, a village in the Shūf area of central Lebanon. While at high school she was reportedly discovered by Muḥammad Fulayfil, a local composer who was interested in bringing young talent to Lebanon's newly established radio station. Ḥalīm al-Rūmī (*d* 1983), director of the music department at the station, was moved by her voice and introduced her to the aspiring young composer ʿĀṣī Raḥbānī (1923–86). Al-Rūmī is also credited with giving her the professional name Fayrūz ('turquoise'). In 1954 she married ʿĀṣī Raḥbānī and thereafter became artistically associated with him and his brother, Manṣūr Raḥbānī (*b* 1925), two highly prolific and influential composers and lyricists.

In 1957 she was featured in a Raḥbānī musical play presented at the Baalbek International Festivals. Subsequently she starred in about two dozen similar plays with other well-known male counterparts such as Naṣrī Shams al-Dīn and, occasionally, Wadīʿ al-Ṣāfī. Between the late 1950s and the early 1970s she sang hundreds of widely admired songs composed by the Raḥbānīs, whose music included numerous adaptations of Lebanese traditional and popular tunes and incorporated elements from both Arab and European musical traditions. She also performed songs by other composers including the Lebanese Philemon (Filimūn) Wihbah, who wrote some of her best known songs, and the Egyptian Muḥammed Abdel-Wahab. In addition, she recorded hymns, acted in films and appeared in major theatres in the Arab world, Europe and the Americas. Fayrūz possessed an unusual voice with a veiled, velvety timbre combined with a certain head-voice quality, and this contributed to the distinctive and novel character of her songs. Addressing pan-Arab topics and sentiments in some of her songs, she became a celebrated singer, one of the most highly acclaimed artists of the Arab world.

After her separation from her husband around 1979 and the eventual cessation of collaboration between the Raḥbānīs, Fayrūz continued to perform internationally. Many of her more recent songs were composed by her son Ziyād Raḥbānī (*b* 1956), an accomplished pianist and composer whose compositional style combined elements of Lebanese popular music and Western musics, including jazz.

See also RAḤBĀNĪ.

ALI JIHAD RACY

Fazer. Finnish music company. It was founded in 1897 by K.G. Fazer in Helsinki and was at first mainly concerned with importing instruments and sheet music but from its inception also had a considerable publishing interest. In 1918 K.G. Fazer was succeeded by his son Georg Fazer, who substantially increased its scope, particularly in radios, gramophones and records. The company moved to their spacious premises in Alexanterinkatu, later further extended to become one of the largest premises in Europe. In 1925 they opened a concert agency with several branches. After World War II the company developed under Roger Lindberg, grandson of the founder, who was appointed general manager in 1940; it became the agent for leading record companies and instrument makers. The firm was making its own pianos as early as 1935 and founded a piano factory in 1963. Oy Finnlevy Ab, which rapidly developed into the leading record company in Finland, was founded in 1966 (general manager John Eric Westö). The music publishing division has expanded through the incorporation of several art and popular music publishing firms (e.g. R.E. Westerlund in 1967) and by publishing school music books. The leading guitar

factory in Finland, Ab Landola Oy, belonged to Fazer from the 1960s until 1983. In 1971 John Westö became general manager of Musik Fazer. In 1993 the company was acquired by Warner and two years later Warner Chappell Music Finland Oy was established to continue Fazer's publishing activities. It is now the leading music publisher in Finland.

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EINARI MARVIA/FABIAN DAHLSTRÖM

Fazioli, Paolo (*b* Rome, 16 July 1944). Italian piano maker. After graduating in mechanical engineering from the University of Rome and taking a piano diploma at the conservatory of Pesaro, he first devoted himself to directing his family's furniture business. In 1978 he assembled a team of acoustic physicists, timber experts and piano makers and players. His aim was to bring about the production in Italy of a new professional grand piano, each one handcrafted individually, produced in small quantities, and having a sound quality that is distinct from pianos made by other leading manufacturers. The new firm, Fazioli Pianoforti, was officially founded in 1981, the year in which Fazioli exhibited the full range of his instruments at the Frankfurt music fair. The public was incredulous and sceptical at first, but success followed rapidly, and today the models F278 and F308 are considered at least the equal of concert pianos produced by the best international firms. The F308 is the largest concert piano available on the world market. These are the first Italian-made grand pianos with their own character and with a worldwide distribution.

Fazioli Pianoforti srl, based at Sacile (60 km north of Venice), comprises a team of 25 technicians and produces only grand pianos, 90% of which are sold outside Italy. Early in 1999 around 850 instruments had been made. Output was around 70 instruments a year, and further growth was planned. Among Fazioli's principal innovations are completely adjustable DUPLEX SCALING (the capo tasto and the two bronze bridges are all independently movable, which affords accurate tuning of each of the three resonating sections of the string, improving each string's overall resonance and boosting the tone) and the addition of a fourth pedal which brings all the hammers closer to the strings, thus permitting a reduction of volume without (unlike the una corda pedal) altering the timbre.

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PATRIZIO BARBIERI

Fazzini, Giovanni Battista (*b* Rome, *fl* 1774–99). Italian composer. He was *maestro di cappella* in the Roman churches of S Cecilia, S Margherita and S Apollonia, all in the Trastevere quarter. In 1774 he became an alto in the papal choir, where he remained until at least 1799. He wrote sacred music in the *stile osservato* and in the modern style with instrumental accompaniment. He was an excellent composer in both, according to Baini, but also an insignificant one, according to Fellerer.

WORKS

Mass, 3 choirs, *GB-Lcm*; Mass, 8vv, *I-Rvat*; Missa brevis, 4vv, insts, *D-MÜs*; Requiem, 8vv, *MÜs*

2 Benedictus, 5vv, *Bsb*, *DS*, *MÜs*, *I-Rvat*, 6vv, *D-Bsb*, *DS*, *I-Rvat*; Dixit, 16vv, insts, org, *D-MÜs*; Christus factus est, 3vv, *Bsb*; Bellissimo e devotissimo, 3vv, org, *Bsb*; Veni Sancte Spiritus, 8vv, *MÜs*, *I-Rvat*; Victimae paschali laudes, 8vv, *D-Bsb*, *MÜs*, *GB-Lbl*, *I-Rvat*

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Fe. The sharpened form of FAH in TONIC SOL-FA.

Feast of Fools [Festum stultorum; Festum fatuorum]. The term in its widest sense covers four separate days within the octave of Christmas on which special celebrations took place. These were presided over by different grades of clergy, as follows: St Stephen's Day (26 December), deacons; St John the Evangelist's Day (27 December), priests; Holy Innocents' Day (28 December), choirboys, known as the feast of the 'Boy Bishop'; and the Circumcision (1 January), sub-deacons, the 'Feast of Fools' itself. This last was a time of allowed if not approved licence in many churches of medieval Europe. The abuses perpetrated were part of a tradition that can be traced back to ancient pagan New Year celebrations, with sacrifices and jubilation in honour of the god Janus.

The quasi-dramatic ceremonies, or 'revels', connected with the 'Boy Bishop' and the 'Feast of Fools' are described in standard books on MEDIEVAL DRAMA (see particularly Chambers, 1903, and Young, 1933). The 'Feast of Fools' was the occasion on which the celebrated Prose of the Ass (*Orientis partibus*) was sung. At Notre Dame Cathedral in Paris dissolute behaviour had become excessive by the turn of the 13th century, prompting Bishop Odo of Sully to issue an edict closely prescribing the forms of service.

Most notable among surviving sources for the 'Feast of Fools' are *F-SEm* 46A (ed. Villetard) and the Beauvais ceremonies in the 13th-century manuscript *GB-Lbl* Eg.2615 (ed. Arlt). The latter also has the Prose and, in another fascicle, apparently associated with the feast, the *Play of Daniel*; it also contains polyphonic pieces associated with the Nativity season.

JOHN STEVENS/NICKY LOSSEFF

Feather, Leonard (Geoffrey) (*b* London, 13 Sept 1914; *d* Encino, CA, 22 Sept 1994). American writer on jazz, composer and arranger of English birth. He attended St Paul's School and University College, London (1920–32), studied the piano and the clarinet, and taught himself arranging. He produced recordings and wrote compositions for Benny Carter and George Chisholm in London, Feather travelled to America at the onset of war and was the New York correspondant for Down Beat (1940–41) and then publicist for Barney Josephson's two Café Society nightclubs (1941–3); he also broadcast on WNEW. He continued to produce recordings, including the first sessions by Dinah Washington (1943) and Sarah Vaughan (1944), Dizzy Gillespie's 78 r.p.m. album of New 52nd Street Jazz (1946), and sessions involving Louis Armstrong and Duke Ellington, and Armstrong and Jack Teagarden (1947), and he composed Washington's hit songs Evil Gal Blues and Salty Papa Blues (both 1943) and Lionel Hampton's Blowtop Blues (1945). Feather contributed to Metronome from 1943 to 1950 and to Esquire from late 1943 to 1956. In the years 1944

to 1946 he played the central role in the compilation of Esquire's annual jazz poll, which made a substantial step toward acknowledgeing African-American giants of jazz who had been ignored in analogous polls in Down Beat and Metronome; at the same time he became deeply invovled in an ugly critical battle between adherents of the newly emerging style, bop, and fans of traditional jazz, which he then greatly disliked. Later, in partnership with the disc jockey Symphony Sid Torin, he organized a series of bop concerts at Carnegie Hall (1947–9); he also presented weekly jam sessions at the Three Deuces nightclub on 52nd Street.

In 1948 Feather took American citizenship. He helped Shearing to become established in the USA, and the following year, under the pseudonym Billy Moore, he wrote another hit song for Washington, Baby get lost. With Ellington's son he established the record company and label Mercer (1950) and he again worked on radio, broadcasting jazz programs on the Voice of America (1950–52); another of his songs from this period, How blue can you get?, was recorded by Louis Jordan in 1951 and became a hit over a decade later when B. B. King make it a standard in his repertory. Later he wrote Born on a Friday (recorded by Cleo Laine), ballads (such as Signing Off, recorded by Vaughan, Ella Fitzgerald, and André Previn), and jazz compositions (including I Remember Bird, recorded by Cannonball Adderley, Phil Woods, and Sonny Stitt, and Twelve Tone Blues, recorded by Yusef Lateef).

From 1951 to 1986 Feather contributed to Down Beat, supplying countless informative surveys and interviews, and conducting popular "blindfold tests," in which well-known jazz musicians discussed unidentified recordings. His first edition of The Encyclopedia of Jazz was published in 1955; revised in 1960 and then continued in volumes published in 1966 and 1976 (the latter with Ira Gitler as co-author), this three-volume encyclopedia became the standard reference source in the field. In another comprehensive publication. The Book of Jazz: a Guide to the Entire Field (1957, rev. 1965), he surveyed jazz historically and offered essay on instuments, race, improvisation, and other general topics. During this same period he was wrote articles on jazz for Playboy (1957–62).

In 1960 Feather settled in the Los Angeles area, where he became a columnist for the Los Angeles Times, a position he held for the remainder of his life. He produced a German television series on jazz (1965), published anthologies of essays on jazz, two books of humor, a study of Armstrong (written with John Chilton and Max Jones), and an autobiography. He taught at Loyola Marymount University (1972–4), the University of California, Riverside (1973), California State University, Northridge, and UCLA (1987–8), and, in addition to his ongoing work for Melody Maker, Down Beat, and the Los Angeles Times, he was a regular contributor to Contemporary Keyboard and Jazz Tmes. He is best known as an author of scholarly on jazz and as a columnist; because of his eminence as a writer his musical talent is often overlooked, yet it contributed much to his skilful reviews and articles.

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FRANKIE NEMKO

Febel, Reinhard (*b* Metzingen, Baden-Württemberg, 3 July 1952). German composer. He studied composition, mathematics and musicology in Tübingen and Stuttgart, and from 1978 to 1982 studied composition with Klaus Huber in Freiburg. In 1979 he received a stipend from the Heinrich Strobel Foundation of SWF. After living in London (1983–8), he became professor of composition and music theory at the Hanover Hochschule für Musik und Theater (1989). In 1997 he was appointed professor of composition at the Salzburg Mozarteum. His honours include the Beethoven Prize of the city of Bonn (1980), a stipend from the Villa Massimo in Rome (1984), and composition prizes from the Boswil composition seminar and the Steinbrenner Foundation (Berlin).

Febel belongs to the generation of composers who were described at the end of the 1970s as neo-Romantics and representatives of 'new simplicity'. He distinguished himself from his contemporaries and their seemingly casual adoption of traditional methods in his 'lucid construction, his sensitive, brilliant yet reserved and cool sensuality, his technical precision and his alert practice of reflection' (H. Lachenmann). These features are mirrored in his new postmodern philosophy of music. His works are intended to be heard as composed with tonal methods but not within tonality. Influenced by Zen Buddhism and modern physics, he conceptualizes his musical material in terms of alternating or overlapping relationships. His aesthetics have followed the transformational rules of an historical understanding that recognizes all events in music history as expressible in composition. Consequently, the concept of *bricolage*, which he discovered in the works of Claude Lévi-Strauss, has become one of his fundamental aesthetic principles.

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(*selective list*)

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Principal publisher: Ricordi

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KLAUS MICHAEL HINZ

Febiarmonici [Febi Armonici]. One or more touring opera companies working in Italy around the middle of the 17th century. The Febiarmonici ('Musicians of Apollo') are first known for a performance of *La finta pazza*, perhaps by Francesco Sacrati, in Piacenza in May 1644. The group consisted of singers (a number from Rome), musicians (perhaps including Benedetto Ferrari) and stage designers. The head of the group is variously noted as Curzio Manara, an engineer, and Giovan Battista Balbi, a dancer and designer. It was modelled on the self-financing touring companies already well established in the spoken theatre and *commedia dell'arte* traditions.

Performances by the Febiarmonici (it is not always clear whether by the same group) are recorded in Genoa (1644), Florence and Lucca (1645), Bologna and Genoa (1647), Ferrara (1648) and Lucca again (1650; involving Antonio Cesti). In early 1650 the company was brought to Naples by the viceroy, Count d'Oñate: *Didone* (Cavalli) was staged in October, and in 1651 the troupe performed *Egisto* (Cavalli), *Il Nerone, ovvero L'incoronazione di Poppea* (Monteverdi; the Naples manuscript doubtless relates to this performance) and *Giasone* (Cavalli). They also gave the first performance of Cavalli's *Veremonda* in December 1652. The Febiarmonici generally performed Venetian operas, sometimes modified to suit Neapolitan tastes, although from 1653 native artists were periodically encouraged (for the repertory, see Bianconi and Walker, 379–87). With the departure of Count d'Oñate in late 1653, the Febiarmonici transferred to the Teatro S Bartolomeo (from April 1654): performances, largely of revised Venetian operas, are recorded through to 1668.

'Febiarmonici' may have become a generic term for opera companies: a separate group used the same title in Milan and Turin, 1647–8. The institution reflects the emergence of important new modes of operatic production fostered by the ostensible shift from 'court' to 'public' opera.

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TIM CARTER

Febvrier, Pierre. *See* FÉVRIER, PIERRE.

Feche, Willem du. *See* DE FESCH, WILLEM.

Fede, Innocenzo (*b* Rome, ?1660; *d* ?Rome, ?1732). Italian composer. His father Antonio Maria (or Pietro Antonio) came to Rome from Pistoia in 1656 to complete his musical education with Antonio Maria Abbatini, then *maestro di cappella* at S Maria Maggiore. There he was reunited with two of his elder brothers, Giuseppe and Francesco Maria (both castratos), who had come to join Abbatini in 1653 and 1655. In 1654 Giuseppe made his name in his teacher's opera *Dal male il bene*, and he soon became one of the best sopranos in Rome. He joined the papal choir on 23 October 1662 and died in Rome on 22 July 1700. Francesco Maria also entered the papal choir, on 6 July 1667; he died suddenly on 1 March 1684. Innocenzo's father appears from time to time in the lists of extra singers recruited for festival days at S Luigi dei Francesi (where he is mentioned in 1664 as being in the service of Cardinal Antonio Barberini) and at S Maria Maggiore (where he is mentioned in 1673 as being from S Agnese in Agone, the church of the Pamphili family in the Piazza Navona). He gave up his musical career to enter the service of the Grand Duke of Tuscany, who made him a count in 1700. Innocenzo's great-uncle Giovanni Battista Fede, an organist, was also in Rome after 1658; he died in 1678.

Innocenzo therefore had all that was necessary for a good start in his career. In 1679 he played the organ at an oratorio performance for the Santissimo Crocefisso. From 1682 he assisted his uncle Giuseppe, then acting *maestro di cappella* at S Giacomo degli Spagnuoli in the absence of Nicolò Stamegna. In 1683 Innocenzo applied for a position as tenor in the papal choir, but was unsuccessful. In July 1684 he was appointed *maestro di cappella* at S Giacomo degli Spagnuoli. Two years later, when the church lost its choir, it was thanks to Giuseppe's connections that Innocenzo was appointed to direct the Catholic choir of King James II of England. He went to London at Christmas 1686, and later followed the English royal family into exile at St Germain-en-Laye, where he became court music master and was also employed to teach Italian to the royal children James and Louise. He stayed at St Germain until 1719, and must have gone back to Italy after that. He stopped drawing the pension granted him by the Stuarts at the end of 1732. Fede's music is in the Italian style of the period, but a distinct French influence can be discerned in his instrumental pieces; his presence in France must have influenced composers who were attracted by Italian music.

WORKS

Judith Bethuliae obsessae (orat), Rome, Arciconfraternita del SS Crocefisso, 1685, lost

La vittoria nella caduta (orat), Rome, 1687, lost

Laudate pueri, SATB, SATB, *GB-Lbl*

Arias and cantatas, *F-Pn*, *GB-Lbl*

Six sonates, fl, bc, (Amsterdam, ?1703); sonatas, fl/vn, bc, *F-Pn*, *V*

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JEAN LIONNET

Fedé, Johannes [Sohier, Jean] (*b* Douai, *c*1415; *d* ?Paris, ?1477). French composer. He was vicar of St Amé, Douai, in 1439–40. His name appears in documents of the papal chapel from November 1443 to July 1445 both as 'Jo. Fede alias Sohier' and as 'Joh. Sohier alias Fede'. From 14 July 1445 until April 1446 he was in the chapel of Leonello d'Este, Marquis of Ferrara (which could be when his two sacred pieces were added to the court choirbook *I-MOe* α.X.1.11); and from 30 June to 23 November 1446 he was a *petit vicaire* at Cambrai Cathedral. In 1449–50 he was a chaplain at the Ste Chapelle in Paris, from August 1451 to February 1453 in the private chapel of Charles d'Orléans, and in 1462–3 in that of Queen Marie d'Anjou (at which time he became a canon of Saint Omer). He could well be the 'Jehan Zoihier' named alongside 'Jehan du sart' (surely the composer) as an *echevin* of the Duke of Burgundy in Genappe in two documents of 15 February 1454 (Brussels, Archives Générales du Royaume, Charters of Brabant); and he may be the contratenor named Fede at S Pietro, Rome, in 1466. It was almost certainly Fedé who was paid at the Ste Chapelle in Bourges during the year 1472–3 and at the royal chapel of Louis XI in 1473–4. On 12 January 1472 'Sohier le clerc' became a canon of the Ste Chapelle in Paris, with payments recorded until 1477.

Wright has drawn attention to several apparent relatives at Cambrai Cathedral: Jean Fedé of Douai (1447–55) and Guillaume Fedé of Douai (1452–3) as clerks, and Girard Sohier (1447–8) as a scribe. Some of these may eventually lay claim to certain documents mentioned above.

Fedé is mentioned in at least three lists of prominent musicians among the poetry of the time: S. Greban's *Complainte de la mort de Jacques Milet* (1466), Crétin's *Deploration sur la trepas de Jean Ockeghem* (1497) and Eloy d'Amerval's *Livre de la deablerie* (after 1500). The first cites him alongside Ockeghem, Du Fay and Binchois alone; the others are longer lists and significant only in that they appeared many years after the presumed date of Fede's death. Here and in the sources containing his music he is referred to simply as 'Fedé'. 'Fich' in the poorly copied list of composers in Hothby's *Dialogus* may be the same man, though identity with the composer Tik is possible.

The two *Magnificat* antiphons for the octave and feast of St Dominic are extant in a Ferrarese manuscript of the late 1440s (*I-MOe*; see AH, xxv, 1897, p.241); the discantus paraphrases the chant in both. Gaffurius mentioned the proportional notation of *O lumen* in his *Tractatus practicabilium proportionum*, *c*1482 (*I-Bc* A69, f.19). *Tout a sa dame*, *A la longue* and *Mon cuer et moy* are found only in the Chansonnier Nivelle de La Chaussée (*F-Pn* Rés.Vmc.57), though the texts of the first two are also in *D-Bk* 78B17 (ed. M. Löpelmann, *Die Liederhandschrift des Cardinals de Rohan*, Göttingen, 1923). Since in the Nivelle chansonnier the first two are erased (the only erased pieces in the source after the opening leaves; they can be read from the ultraviolet photographs in Higgins, 1984) and the last is deprived of its lower voices, presumably by the subtraction of the next gathering, it is hard to avoid concluding that the composer had in some way disgraced himself in the eyes of the book's original owner. All three songs must date from the 1450s and are absolutely characteristic of the central-French style in those years. On the other hand, *L'omme banny* survives in many sources and is somewhat different in style. Although it must be from about the same date, it is ascribed to him only in *I-Fn* Magl.XIX.176, while the more plausible ascription to Barbingant in the Mellon Chansonnier (*US-NH*) is corroborated in the writings of Tinctoris, Gaffurius and Giovanni del Lago.

WORKS

MAGNIFICAT ANTIPHONS

Magne pater sancte Dominice, 2vv, 'a faulx bourdon', ed. in M. Kanazawa: *Polyphonic Music for Vespers in the Fifteenth Century* (diss., Harvard U., 1966)

O lumen ecclesie, 3vv, ed. in Kanazawa

RONDEAUX

L'omme banny de sa plaisance, 3vv (probably by Barbingant)

Tout a sa dame, 3vv (discantus erased)

VIRELAIS

A la longue j'ay bien cognu, 3vv (erased)

Mon cuer et moy avons cencé, ?3vv (only discantus survives)

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P. Higgins: *Chansonnier Nivelle de la Chaussée* (Geneva, 1984), v–vi

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DAVID FALLOWS

Fedele. An Italian musical form. *See also* FOLIA.

Fedele, Ivan (*b* Lecce, 6 May 1953). Italian composer. He studied at the Milan Conservatory with Bruno Canino (piano) and Corghi (composition), taking his diplomas in piano and composition in 1972 and 1981 respectively. He subsequently took Donatoni's postgraduate course in composition at the Accademia di S Cecilia in Rome (1981–2). He first came to international attention in 1981 when his First String Quartet (1980) and *Chiari* for orchestra (1981) were awarded prizes at the Gaudeamus week in Amsterdam. In 1989 he won first prize in the Goffredo Petrassi Competition with *Epos* for orchestra (1989). He has received important commissions from the Orchestra Filarmonica della Scala, the Ensemble Inter-Contemporain, Radio-France and IRCAM. He currently teaches composition at the Como Conservatory and at the CNR in Strasbourg.

His large output includes operas, orchestral, chamber and electro-acoustic pieces and works for radio, all marked by painstaking craftsmanship and solid construction. His ability to assimilate different techniques and to judge carefully the expressive potential in the widest range of 20th-century avant-garde developments, has resulted in an independent, personal language which can answer demands for both experimentation and communication. His attention to rigorous construction of forms and materials does not, however, translate into theoretical abstraction, but demonstrates his desire to place perception before intricacy with the goal of re-establishing a

closer relationship with the listener. His thinking as a composer has been profoundly influenced by his experience of electro-acoustic music: he was in close contact with the genre while still a student when he attended the courses in electronic music given by Paccagnini at the Milan Conservatory (1974–5) and later worked at the RAI Studio di Fonologia and, from the 1990s, at IRCAM. Apart from resulting in a series of important works for instruments and live electronics such as *Richiamo* (1993–4), *Coram Requiem* (1996) and *Donacis ambra* (1997), his grasp of the possibilities that information technology offers for processing sound has also shaped the development of his orchestral writing. A strain of experimentation has invigorated his orchestral sound; for instance, he has brought various schemes for multi-dimensional treatment of the musical material into play.

The essential elements of Fedele's style were already clearly outlined in some of his earliest works, such as the First String Quartet (composed in 1980 and revised in 1990), *Chiari* for orchestra (1981) and *Chord* for ensemble (1986). The title of the latter work alone demonstrates his characteristic tendency to view vertical aspects of music not so much as the result of superimposed linear processes, but more as a point of departure and a primary structural element. In each of the quartet's five movements he develops a musical figure derived from a specific instrumental gesture; he also integrates techniques inherited from the classical tradition with the new performance possibilities introduced by the experiments of the avant garde. *Chiari* requires a particular layout of the instruments on the platform; they are subdivided into two equal, symmetrical groups, and a trio consisting of harp, piano and marimba at the centre. Here, the composer introduced one of the most characteristic aspects of his later work: the idea of the performance space as a geometrically defined area, essential to the correct realization of the score. The specific distribution of sound sources which distinguishes various works of the 1990s such as *Duo en résonance* (1991), *Richiamo* (1993–4) and *Flamen* (1994) is a reflection of a unitary and inclusive concept of acoustic space. This concept involves every element in the musical process, from the structuring of the basic material to the definition of the overall form, in which one finds an intricate play of resonances and virtual mirrors. It is probably in the resultant clarity and consistency of formal design that the communicative power of Fedele's music lies. The search for an intelligible grammatical structure which can produce a perceptible and clearly-defined narrative results in the frequent use of well-established and effective models, such as the distinction between principal and secondary aspects (*Epos* of 1989 and *Donax* of 1992), the definition of opposing poles (*Imaginary Skylines* of 1990–91) or the introduction of formal echoes in the varied repetition of clearly defined and recognizable elements (*Profilo in eco*, 1994–5). On the other hand, ideas relating to resonance are extensively and successfully applied in his many solo concertos, in which the orchestra is used as a huge musical kaleidoscope, conducting a multi-dimensional exploration of the potential inherent in the soloist's gestures, continually multiplying and refracting the musical figures. (*Cahiers de l'IRCAM: Compositeurs d'aujourd'hui*, no.9, 1996 [Fedele issue])

WORKS
(*selective list*)

Ops: Oltre narciso (cantata profana, 1, Fedele), 1982, Milan, Piccola Scala, 20 Sept 1982; Ipermnestra (dramma musicale, 1, G. Corti), 1984, Ferrara, Sala Polivalente, 13 June 1984; Orfeo al cinema Orfeo (radio op, Corti), 1994

Orch: Chiari, 1981; Epos, 1989; Va Conc., 1990–95; Pf Conc., 1993; Vc Conc., 1996–7; Dioscuri, 2 vc, chbr orch, 1997; L'orizzonte di Elettra, amp va, chbr orch, 1997; Imaginary Depth, vc, chbr orch, 1998; Scena, 1998; Vn Conc., 1998

Vocal: Coram (Corti), S, B, chorus, orch, 1995

Chbr and solo inst: Primo Quartetto 'Per accordar', str qt, 1980–90; Aiscrim, fl, cl, pf, 1983; Armoon, 4 pf, 1983–4; Il giardino di giada, ob d'amore, vn, va, vc, 1983–91; Electra Glide, 2 vn, va, 1984; Magic, 4 sax, 1985; Chord, 10 insts, 1986; Allegoria dell'indaco, 11 insts, 1988; Mixtim, 7 insts, 1989–90; Etudes boréales, pf, 1990; Imaginary Skylines, fl, hp, 1990–91; Duo en résonance, 2 hn, ens, 1991; Donax, fl, 1992; Imaginary Islands, fl, b cl, pf, 1992; Carme, ens, 1992–3; Cadenze, pf, 1993; Flamen, fl, ob, cl, hn, bn, 1994; Profilo in eco, fl, ens, 1994–5; High, tpt, 1996; Correnti alternate, pf, wind, 1998; Erinni, pf, vib, cimb, 1998

El-ac: Dodici figlie di O, pf, tape, 1977; Maja (Corti), S, spkr, pf, live elecs, 1988; Richiamo, 7 wind, perc, elecs, 1993–4; Coram Requiem (Corti), Mez, B, 2 spkr, chorus, orch, live elecs, 1996; Donacis ambra, fl, live elecs, 1997

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SUSANNA PASTICCI

Fedeli [Saggion, Saggione, Saioni, Savion]. Italian family of composers and performers.

(1) **Carlo Fedeli** (*b* Venice, *c*1622; *d* Venice, 19 Dec 1685). Instrumentalist and composer. He was one of the most important instrumentalists in Venice in the 17th century; his activities as a composer, which came later in life, were secondary. He maintained three careers simultaneously. At S Marco he played bass string instruments from July 1643, and from January 1661 until his death he was leader of the orchestra (*maestro de' concerti*) there. Four of his sons – Alessandro (*b c*1653), Antonio (*fl* 1686–93), (2) Ruggiero and (3) Giuseppe – played under his direction. He was also the leader of a *piffaro* group and in December 1654 he was hired as one of the doge's *piffari*. His third career was at the Ospedale dei Mendicanti, where he succeeded Francesco Bonfante as *maestro di strumenti* in February 1662 and served for a decade.

His chief surviving music is contained in his set of 12 sonatas op.1. They show him to have been somewhat conservative in style, but they also suggest a link between the *sonate concertate* of Dario Castello and the chamber concertos of Vivaldi, whose father served briefly under Fedeli at S Marco (between 1689 and 1693 G.B. Vivaldi held the same post at the Mendicanti as Fedeli). Though the sonatas lack true virtuoso writing, they frequently include a concertante part for cello. They are otherwise characterized by lively fugal movements and echo effects. Most have five movements. Among the most unusual are no.5, an echo sonata for four violins, and no.9, which includes a cello solo over an ostinato bass. Fedeli may have enjoyed the patronage of the Venetian nobleman Marco Morosini, who owned the small Teatro di Cannaregio where Fedeli's two operas were produced (Morosini wrote the librettos for both works). *Don Chisciotte* was elaborately produced with a prologue, an *intermedio* (*Il trionfo di Venere*) and a ballo.

WORKS

Ermelinda (op, M. Morosini), Venice, shortly before 25 Nov 1679, *I-Tn* (82 arias, S/A/T, bc)
Don Chisciotte della Mancia (op, Morosini), Venice, shortly before 3 Feb 1680, lost
Suonate, 2–4 insts, op.1 (Venice, 1685)
1 trio sonata, *A-Wn* E.M.83
1 cant, 1v, bc, *D-Kl* fol.34
1 piece, 1v, bc, in Canzonette per camera, ed. M. Silvani (Bologna, 1670[3])

(2) **Ruggiero Fedeli** (*b* Venice, ?*c*1655; *d* Kassel, Jan 1722). Composer, singer and instrumentalist, active chiefly in Germany, son of (1) Carlo Fedeli. Ruggiero Fedeli played the viola in Venetian theatre orchestras in the mid-1660s and at S Marco, Venice, from January 1669 to January 1674, when he joined the basilica choir as a bass. In April 1677 he was dismissed because of repeated absences; he is known to have worked in Bergamo in 1675.

For the next 30 years he held a long succession of appointments at German courts and theatres, from several of which he was dismissed for disobedience. He sang in operas at Bayreuth (1681) and Dresden (1688) and was hired as a composer at the Berlin court chapel in 1691. By 1695 he had gone to Hanover. In 1700 he was appointed Kapellmeister at Kassel. He worked in Berlin in 1702, Brunswick in 1703, Wolfenbüttel in 1704 and again in Berlin in 1705. In 1708 he was appointed court composer and conductor in Berlin, but in the following year he returned to Kassel as Kapellmeister, remaining there until his death.

His cantatas and arias, which show certain similarities to Legrenzi's vocal style, are characterized by sequential melodies and use ostinato figures. Some of his vocal writing assumes virtuoso proportions. It has been claimed that he approached vocal writing in the Neapolitan manner and that he exerted a discernible influence on Handel and the Hamburg opera style through his opera *Almira*. Like the psalm settings of Benedetto Marcello, Ruggiero's sacred vocal works seem to have been used in both Roman Catholic and Protestant churches. His works survive not only in the northern German cities where he worked but also farther afield, for example in Westminster Abbey, and a few seem to have remained in active use until the end of the 18th century. 24 surviving parts for his Mass in D indicate that it was performed by chorus and soloists accompanied by strings, flutes, oboes, harpsichord and organ.

WORKS

SECULAR

Almira, op, Brunswick, 1703, *D-LÜh*
Voi che sparse, pastoral drama, *SWl*
8 Italian cants., 1v, bc: Avviatemi al mio duole, Che bel soffrir, D'un desprezzato amante, Il mio core, In questi ombrosi valli, Lieta era l'onda, Sovra candido lino, Tutti della sua luce
E l'idol mio, aria, 1v, str, bc, 1709, formerly in *Bs*, now lost
Col geloso mio pensiero, 2vv, formerly in *Bs*, now lost

SACRED

Santa Catterina d'Alessandria, orat, Venice, 1675
Funeral music for Queen Sophia Charlotte, 1705, lost
Mass in D, 4vv, orch, *Bsb*
Kyrie and Gloria from Missa Iste confessor, chorus, 3 other mass sections, *Bsb*
4 Magnificat settings, 1 rev. by Ruggiero from an original by a relative, Francesco Fedeli, *Bsb*, *Bs*, *Dl*, *F-Sm* (now lost)
12 ps settings: Confitebor tibi, Domine, 4vv; Confitebor tibi, Domine, 5vv, 4 vn, 2 va, bc; Confitebor tibi, Domine, 1/5vv, 2 ob, 4 vn, 2 va, bc; Dixit Dominus, 4vv, 2 vn, va, vc, bc; Laetatus sum, 2vv, 2 vn, 2 va, bn, tpt, bc; Laetatus sum, 3vv, 2 vn, bc; Lauda, Jerusalem, 3vv, 2 vn, bc; Laudate Dominum, omnes gentes, 1v, 4 vn, va, bn, bc; Laudate, pueri, Dominum, 1v, vn, bc; Laudate, pueri, Dominum, 1v, 2 vn, bc; Nisi Dominus, 5vv, 3 vn, 2 va, bn, bc; Omnes gentes, 1v, 2 vn, 2 va, bc; *D-Bsb*
4 motets: Ad hortos coelestes, 2vv, bc; O quam vana est gloria mundi, 7vv, 2 vn, va, bc; Tandem aliquando, 4/4vv, 4 vn, va, bn, bc; Unser Herzens Freude, 4vv, 2 vn, va, bc; *Bsb*, *F-Sm*

(3) **Giuseppe Fedeli** [Saggione, Joseph] (*fl* 1680–1733). Composer and instrumentalist, active principally in France, son of (1) Carlo Fedeli. He was hired as a trombonist at S Marco, Venice, in January 1680 and was a member of the instrumentalists' guild in Venice about 1694. His opera *The Temple of Love* was produced at the Haymarket Theatre, London, in March 1706. In 1715 he dedicated his op.1 to the Saxon Prince Friedrich August, although by this time he had settled in Paris, where he acquired some following as a composer of chamber music. He and Montéclair are credited by Corrette with having introduced the contrabass at the Paris Opéra (*c*1701). His *airs* are drinking-songs and love-songs, many with comical or nonsense texts; the solo *airs* have harpsichord accompaniment. Giuseppe was an able imitator of the French ballade of the later 17th century. He was able to set the Arcadian texts which were popular in the French court in the early 18th century with the structural clarity of Italian arias, and to enliven accompaniments with the vigorous walking basses that had been widely used for half a century in his homeland. Because of its simplicity, his music was well received and widely disseminated. Works by him continued to appear in French collections until *c*1755. He was not the monk, Giuseppe, who wrote *Principj di canto fermo* (Cremona, 1722).

WORKS

The Temple of Love (op in one act, Motteux), London, 1706; songs from it (London, 1706)
Sonate, op.1, vn, b (Paris, 1715); sonata in E in *L'école du violon au XVII[e] et XVIII[e] siècles* (Paris, 1905)
Iier recueil d'airs français dans le goût italien, 1–3vv, hpd (Paris, 1728)
IId recueil d'airs français dans le goût italien, 1–3vv, hpd (Paris, 1728)
Troisième recueil d'airs français dans le goût italien (Paris, n.d.)
6 sonates, 2 vc/va/bn (Paris, 1733)
Other vocal works in MSS at *GB-Cfm* and *F-Pn*
Works in anthologies: Meslanges de musique, 3 vols. (Paris, 1727, 1728, 1729); Nouveau recueil de chansons choisies, iv (The Hague, 1729); Concerts parodiques divisez en six suites, iv (Paris, 1732); Le dessert des petits soupers (Paris, *c*1755); Recueil de pièces ... fls, vns, vle (Paris, *c*1755)
According to French copyright records there were further volumes of his music, now lost (Paris, 1715)

(4) **Alessandro Fedeli** (*fl* 1663–1714). Trombonist and son of (1) Carlo. From 1663 he was a member of the Doge's *piffari*. In 1664 he was elected to the orchestra at S. Marco where he assumed his father's responsibilities in 1685 and played the trumpet from 1691. He was still playing in both ensembles in 1714.

(5) **Antonio Fedeli** (*fl* 1686–93). Violinist and son of (1) Carlo. Prior to his father's death he was an unpaid substitute in the S. Marco orchestra. He was fully appointed in 1686.

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ELEANOR SELFRIDGE-FIELD

Feder, (Franz) Georg (*b* Bochum, 30 Nov 1927). German musicologist. After studying with Emil Peeters in Bochum (1946–9) and substituting for him as conductor at the Bochum Schauspielhaus (1947–9), he studied musicology from 1949 to 1955 at the universities of Tübingen, Göttingen and Kiel, with philosophy and history as secondary subjects. He took the doctorate in 1955 in Kiel under Blume with a dissertation on arrangements of Bach's vocal music from 1750 to 1950. In 1957 he became assistant to Jens Peter Larsen at the Joseph-Haydn-Institut in Cologne; in 1960 he succeeded Larsen as director of the institute and of the Haydn collected edition which under his directorship published 54 volumes. He also founded and edited (1965–88) the *Haydn-Studien*. He was visiting professor at the City University of New York, Marburg University (1983), the Düsseldorf Musikhochschule (1984–92), Indiana University (1985) and Cologne University (1986–7). He retired from the Haydn-Institut in 1990 and from his academic duties in 1992.

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HANS HEINRICH EGGEBRECHT/WOLFRAM STEINBECK

Feder, Jean. Romanian music publisher. *See under* GEBAUER (ii).

Federal Music Project. *See* WORKS PROGRESS ADMINISTRATION, FEDERAL MUSIC PROJECT OF THE.

Fédération Internationale des Jeunesses Musicales. Organization founded in 1945 by the JEUNESSES MUSICALES movement.

Federhofer, Hellmut (*b* Graz, 6 Aug 1911). Austrian musicologist. After studying the piano and theory in Graz he attended the Vienna Music Academy, where he studied under Richard Stöhr and took a diploma in conducting in 1936. He then studied privately under Alban Berg, Oswald Jonas and Emil von Sauer. At Vienna University he studied musicology under Orel and Lach, and in 1936 he took the doctorate there with a dissertation on chordal and harmonic structure in early motets of the Trent Codices. In 1937 he became state librarian in the Austrian library service. He completed the *Habilitation* in 1944 at Graz University with a study of musical form. He then taught there as a lecturer and from 1951 as professor of musicology. In 1962 he was appointed director of the musicology institute of Mainz University. As an editor he has been in charge of the series Musik Alter Meister (1949–80) and the Mainzer Studien zur Musikwissenschaft (1967–85), the Fux collected edition (1955–67; from 1986), to which he has contributed several volumes, and *Acta musicologica* (1962–86). He retired from his university post in 1980. He was awarded the Österreichisches Ehrenkreuz für Musikwissenschaft und Kunst in 1959 and was made an honorary member of the Zentralinstitut für Mozartforschung in 1981.

Federhofer ranks as one of the most important musicologists of postwar Austria. In addition to the contributions he has made to music scholarship through his work as an editor, he has written monographs on subjects ranging from early medieval sources to the theories of Schenker. His writings may be grouped into roughly five categories: his early publications on the late Middle Ages,

his writings on the local music history of southern Austria (particularly Graz), his articles on Baroque music treatises, his work on Fux, and his later publications on 20th-century music and music theory (particularly the theories of Schenker and Adorno).

His wife, Renate Federhofer-Königs (*b* Cologne, 4 Jan 1930), studied musicology in Cologne with Fellerer and Hüschen and obtained the doctorate there in 1957 with the dissertation *J. Oridryus und sein Musiktraktat (Düsseldorf 1557)* (Cologne, 1957). She has also published articles in the *Kirchenmusikalisches Jahrbuch* on music theory from the 14th century to the 16th, a book on Wasielewsky's correspondence (Tutzing, 1975), and articles on correspondence sent to Mendelssohn and Schumann.

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Johann Joseph Fux: Sämtliche Werke, i/1: *Missa corporis Christi* (Kassel, 1959); iii/1: *Motetten und Antiphonen* (Kassel, 1959) [with R. Federhofer-Königs]; v/1: *Julio Ascanio Re d'Alba* (Kassel, 1962); v/2: *Pulcheria* (Kassel, 1967) [with W. Suppan]; i/2: *Missa Lachrymantis Virginis* (Graz, 1971); i/6: *Missa humilitatis* (Graz, 1992) [with R. Hilmar]; ii/4: *Vier Lauretanische Litaneien mit Trompeten* (Graz, 1995) [with R. Federhofer-Königs]; v/4: *La decima fatica d'Ercole* (Graz, 1996)
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HANS HEINRICH EGGEBRECHT/R

Federici, Francesco (*b* Rome, ?*c*1635; *d* Rome, after 1691). Italian composer. He sang as a choirboy at S Lorenzo in Damaso in 1649, and later held a benefice there. He was a member of the Congregazione dei Musici di S Cecilia in 1652, and possibly earlier. At a meeting in 1658 he was mentioned as 'Don Federici di San Pietro', indicating that he was then a priest and singer in the Cappella Giulia at S Pietro. 20 years later he was *maestro di cappella* at S Angelo in Corridore, Rome. Most of Federici's oratorios are known only through their librettos, published in Rome; he wrote also a small number of secular vocal works.

WORKS

ORATORIOS

music lost unless otherwise stated

Santa Caterina, 5vv, insts, 1676, 2 arias in Burney
Sacrificium Jephte (S. Mesquita); lib pubd (Rome, 1682)
Jezabel (Mesquita); lib pubd (Rome, 1688)

Mauritius (Mesquita); lib pubd (Rome, 1692)

Doubtful: Santa Christina, solo vv, insts, 1676

OTHER VOCAL

4 cantatas, 1v, bc; madrigal, 3vv; aria, 1v, bc: *A-Wn, F-Pn, GB-Och, I-Bc*

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JEAN LIONNET

Federici, Vincenzo (*b* Pesaro, 1764; *d* Milan, 26 Sept 1826). Italian composer. His family intended him to study law, but he also studied the harpsichord. At the age of 16 he went to Livorno and then to London, where he gave music lessons and taught himself composition; a set of sonatas by him was published there in 1786. His first opera, *L'olimpiade*, was staged at Turin in 1789. His first known association with the Italian Opera in London was as *maestro al cembalo* for Francesco Bianchi's *La villanella rapita* (27 February 1790) at the Little Haymarket Theatre, where his own opera *L'usurpator innocente* (a version of Metastasio's *Demofoonte*) was performed 15 times with a cast including the castrato Luigi Marchesi. He was *maestro al cembalo* at the King's Theatre from 1790 until at least 1800. During that time he contributed to pasticcios and to works by other composers.

In 1802 he settled in Milan, where his *Castore e Polluce* was performed at La Scala in 1803 and 1805; it was also staged at Venice, Turin and Naples. He produced an *opera seria* at La Scala or Turin every Carnival except one until 1809; he also wrote occasional works for La Scala (1803–15). From 1808 he taught at the Milan Conservatory, where he became composition master in 1824 and acting director in 1825.

The highly successful opera *Zaira* (1799, Palermo), often attributed to Vincenzo Federici, is probably by Francesco Federici; the authorship of the *azione lirica Pigmalione* (*I-Fc*), by one of the Federicis, remains doubtful.

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Opere serie: L'olimpiade (3, P. Metastasio), Turin, Regio, 26 Dec 1789, excerpts *D-Dl*; L'usurpator innocente (2, after Metastasio: *Demofoonte*), London, Little Haymarket, 6 April 1790, excerpts (London, *c*1789); Castore e Polluce (2, L. Romanelli), Milan, Scala, Jan 1803, *Mbs, I-Mr, Nc, US-Wc*, duet (Milan, n.d.); Oreste in Tauride (2), Milan, Scala, 27 Jan 1804, *I-Mr**; Sofonisba (3, A. Zanetti and G. Zanetti), Turin, Regio, carn. 1805; Idomeneo (2, Romanelli), Milan, Scala, 31 Jan 1806, *Mr**; La conquista delle Indie orientali (3, G. Boggio), Turin, Regio, carn. 1808, terzetto, *Mc*; Ifigenia in Aulide (2, Romanelli), Milan, La Scala, 28 Jan 1809, *Mc*

Other works: Domine salvum fac, T, 4vv, orch, *Mc*; 6 sonatas, hpd/pf, vn (London, 1786); 2 sinfonie, *Mc*; Occasional cantatas; ballets

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Federico [Federici], **Gennaro Antonio** [Gennarantonio, Jennaro-Antonio] (*b* ?Naples, *fl* 1726–43; *d* 1743–4). Italian librettist. A lawyer by profession, he worked in Naples where he wrote prose comedies, librettos for sacred and comic operas and the famous intermezzo *La serva padrona* (1733), set by Pergolesi. Federico's best-known comic opera, *Amor vuol sofferenza* set by Leonardo Leo in 1739, prompted de Brosses to exclaim 'Quelle invention! quelle harmonie! quelle excellente plaisanterie musicale!'. During Federico's career the fashion in Neapolitan comic opera had moved away from a naturalistic representation of lower-class characters, entirely in dialect, and with obvious roots in the *commedia dell'arte*, towards an italianized dialect and an admixture of Italian-speaking non-Neapolitan roles. His critical reputation rests to a large extent on the freshness of his comedy and his skill in the portrayal of character. Napoli Signorelli, for example, wrote of his expression: 'Sempre è vera, sempre graziosa, sempre naturale, e non mai pulcinellesca'.

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GRAHAM HARDIE

Fédorov, Vladimir (*b* nr Chernigov, 5/18 Aug 1901; *d* Paris, 9 April 1979). French librarian and musicologist of Russian birth. The son of Michael Fédorov, a politician in the Tsarist regime, he studied in Rostov-na-Donu (1918–19), in Paris (the Sorbonne, 1921–32, and the Conservatoire, 1921–30) and then in Germany (1923–4). He studied the piano with Vasily Zavodsky (1922–6), counterpoint and fugue with André Gédalge (1924–6), composition with Paul Vidal (1923–30) and musicology with André Pirro (1927–33). He was librarian of the Sorbonne Library (1933–9), of the music department of the Bibliothèque Nationale (1946–66) and of the Paris Conservatoire Library (1958–64). In 1951 he founded the IAML, becoming its vice-president (1955–62), president (1962–5) and honorary president (until his death) and editing its journal *Fontes artis musicae* (1954–75). He was the motivating force in the foundation of RISM and was appointed general secretary (1952), then president (1973) of its International Committee. With the help of libraries and museums in Paris and in the provinces he organized several exhibitions devoted to French musicians (Duparc, Debussy, Chasson, Rameau) and published papers on music libraries. He also did valuable research on various topics including Russian music. A notable feature is the international character of his work, both as a librarian and as a musicologist; he was vice-president and then president of the UNESCO International Council of Music (1962–6) and of the IMS (1964–7). He contributed many articles to a variety of encyclopedias, including *MGG1, Enciclopedia dello spettacolo* (1954–62) and *Larousse de la musique* (1957), and wrote numerous pieces for piano and for chamber orchestra, mostly between 1926 and 1930.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Fedosova, Irina (Andreevna) (*b* Sopronovo, Onega district, 1831; *d* Lisitsino, Onega district 1899). Russian *voplennitsa* (lamenter). She was noted for her mastery of lamentation. She improvised using formulaic structures or models in her laments, which were published in three volumes funeral, wedding and recruiting laments. Her skill in improvising extensive poetic texts of high artistic quality attracted the attention of many distinguished figures of Russian culture. M. Gorky, M. Prishvin and V. Miller wrote about her as a guardian of Russian history. Those familiar with her work included the composers Nikolay Andreyevich Rimsky-Korsakov and Mily Alekseyevich Balakirev, the musicologist V.V. Yastrebtsov and T.I. Filippov, the chairman of the songs committee of the ethnographic department of the Russian Geographical Society. In January 1895 Rimsky-Korsakov recorded five of her performances. During the 1890s she performed many times in St Petersburg, Moscow, Nizhniy Novgorod, Kazan′ and Petrozavodsk. As well as laments, her repertory included Russian epics (*bïlïny*), wedding songs and soldiers' songs. The Russian Academy of Sciences awarded her a silver medal and a diploma. Her texts are used extensively in books on Russian folklore.

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IZALY ZEMTSOVSKY

Fedylle. *See* FIDDLE.

Fefaut. The pitches *f* and *f′* in the HEXACHORD system.

Fegejo, Polisseno. *See* GOLDONI, CARLO.

Feghg, Willem de. *See* DE FESCH, WILLEM.

Fehr, Joseph Anton (*b* Grönenbach, Allgäu, bap. 18 Dec 1761; *d* Durach, *c*1807). German composer. The son of an official in the princely establishment at Kempten, he studied at the Heiligkreuz monastery in Memmingen and at the University of Dillingen. In 1787 he was admitted to the priesthood and became vicar-choral to the Prince-Abbot of Kempten, where he played the double bass and the cello in the court and chamber ensembles. When Kempten was incorporated into the state of Bavaria, Fehr became priest in charge, and school inspector, at Durach near Kempten. Long before Beethoven, he composed a setting of Schiller's *An die Freude*, published with a set of keyboard dances (Bregenz, 1798); he also published *XII Lieder fürs Klavier gesetzt* (Kempten, 1796) and *Sammlung XII auserlesener Lieder zur angenehmen Unterhaltung fürs Clavier* (Bregenz, 1797). A duet setting of the *Salve regina* also survives (*D-Bsb*), but his *Vesperae de Dominica* setting has disappeared.

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ADOLF LAYER

Fehr, Max (*b* Bülach, canton of Zürich, 17 June 1887; *d* Winterthur, 27 April 1963). Swiss musicologist. He studied Romance languages and musicology in Zürich, where he took the doctorate in 1912 with a dissertation on Zeno and his librettos. After a period of study in Italy, Fehr was employed in Zürich (1912–18) and Winterthur (1918–52) as a teacher of French and Italian, writing books on music history in his spare time. From 1917 he was librarian and later president (1923–57) of the Allgemeine Musikgesellschaft, Zürich; as the successor of Hermann Suter, he was also president of the Neue Schweizer Musikgesellschaft, now the Schweizerische Musikforschende Gesellschaft (1919–32). The main emphasis in Fehr's writings was on Swiss music history, particularly that of Zürich and Winterthur; he wrote a standard work on Richard Wagner's years in Switzerland.

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Hans Conrad Ott-Usteri und seine Aufzeichnungen über das zürcherische Musikleben, 1834–1866 (Zürich, 1927)
Alter Orgelbau im Zürichbiet (Männedorf, 1928)
Das Musikkollegium Winterthur 1629–1837 (Winterthur, 1929)
Richard Wagners Schweizer Zeit (Aarau, 1934–54) [2 vols.]
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JÜRG STENZL

Fehrman, Minny. *See* BREMA, MARIE.

Fei. Italian family of music printers. They were active in the 17th century. In 1615 the first publication by Andrea Fei (*b* c1579; *d* 6 Feb 1650), an edition of Guidetti's *Directorium chori*, appeared at Rome. In 1620 he opened a second house in Bracciano, apparently as publisher to the duke, and quickly put out an edition of Arcadelt's first book of madrigals. Both branches continued during the rest of the printer's life, and both published music sporadically over the next two decades. Between 1640 and 1647 Fei published more music at both addresses, much of it being financed by others, in particular the Roman bookseller G.D. Franzini. Several volumes in a largely conservative output were edited by Florido de Silvestri. In 1657 Andrea's son Giacomo Fei (*b* c1603; *d* 21 April 1682) inherited the firm and retained the Bracciano branch for some years. He seems to have printed mostly music until 1670, when his output declined rapidly. Almost 40 editions survive, concentrating on sacred music by Roman composers such as Francesco Foggia, Bonifatio Gratiani and Domenico Mazzocchi. There are also a few editions of spiritual villanellas (P.P. Sabbatini) and madrigals (Natali), as well as new editions of G.F. Anerio and Palestrina.

It is not certain if Michel'angelo Fei is related to the above. He printed at Orvieto, in partnership with Rinaldo Ruuli during the 1620s. Five musical books appeared before 1626. Ruuli continued to print various titles, including seven of sacred music, until 1639.

STANLEY BOORMAN

Feicht, Hieronim (*b* Mogilno, nr Poznań, 22 Sept 1894; *d* Warsaw, 31 March 1967). Polish musicologist and composer. Ordained priest in 1916, he received his musical education in Kraków and Lwów and studied musicology first with Adolf Chybiński at the University of Lwów (1921–5) and then with Peter Wagner at Freiburg (1927–8). In 1925 he took the doctorate with a dissertation on the sacred works of Pękiel at Lwów University and in 1946 he completed the *Habilitation* at the University of Poznań with a work on Chopin's rondos. He taught theory and history of music at the Kraków Conservatory (1927–30, 1935–9) and was a professor at the State College of Music in Warsaw (1930–32). He was head of the musicology department at the University of Wrocław (1946–52) and rector of the State College of Music at Wrocław (1948–52). From 1952 until his death he was a professor and later head of the music history department at Warsaw University. From 1958 he was also director of the Church Music Institute at the Catholic University of Lublin. He edited the series Wydawnicto Dawnej Muzyki Polskiej from 1952 and Antiquitates Musicae in Polonia from 1960. In his work as a scholar he continued the line initiated by Chybiński and was concerned primarily with the history of Polish music. His intensive studies, many of them pioneering, were carried out mainly on Polish medieval music and the chorale in Poland.

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'Musikalische Beziehungen zwischen Wien und Warschau zu Zeit Wiener Klassiker', *SMw*, xxv (1962), 174–82
'Mittelalterliche Choralprobleme in Polen', *Musik des Ostens*, ii (1963), 84–90
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ZYGMUNT M. SZWEYKOWSKI

Feichtner, Franz Adam. *See* VEICHTNER, FRANZ ADAM.

Feierlich (Ger.: 'solemn', 'festive'). An expression mark that aptly reflected the mood of much German music in the later 19th century. Siegfried's Funeral March in *Götterdämmerung* is so marked, as are many slow movements, such as those in Bruckner's Second Symphony (*feierlich, etwas bewegt*) and his Sixth (*sehr feierlich*). It need not necessarily designate a slow tempo, merely a certain seriousness.

See also TEMPO AND EXPRESSION MARKS.

□

Feijóo y Montenegro, Benito Jerónimo (*b* Casdemiro, Orense, 8 Oct 1676; *d* Oviedo, 26 Sept 1764). Spanish

essayist. A Benedictine monk, he settled in Oviedo in 1709, teaching theology at the university and later serving as abbot in the monastery of his order. His major works are two series of essays on a wide variety of subjects: *Theatro critico universal* (nine books, 1726–40) and *Cartas eruditas* (five books, 1742–60). In his effort to combat scholasticism, authoritarianism and superstition, and his insistence on reason and verification, he was the leading Spanish representative of the Enlightenment. He was sensitive and knowledgeable about music, though a traditionalist, following the ancients in viewing music as symbolic of the harmony of the universe and capable of powerful moral influence. In his celebrated 'Música de los templos' (*Theatro*, i, no.14) he deplored current Italian fashions in church music, viewing chromaticism, fast tempos, dance and opera styles and use of violins as inimical to the majestic repose ideal for worship. He blamed Durón for first introducing the style, but singled out Literes as a praiseworthy contemporary composer. This work, like many of this others, provoked a fierce polemic. Other musical essays include 'Maravillas de la música' (*Cartas*, i, no.44) and a musical section in 'Resurrección de las artes' (*Theatro*, iv, no.12), both comparing ancient and modern music; 'El deleite de la música' (*Cartas*, iv, no.1), singling out music as the noblest of the arts and the most conducive to virtue; and 'El no sé qué' (*Theatro*, vi, no.12), using musical illustrations to analyse qualities generally considered inexpressible.

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ALMONTE HOWELL

Feinberg, Samuil (Yevgen'yevich) (*b* Odessa, 14/26 May 1890; *d* Moscow, 22 Oct 1962). Russian pianist and composer. His parents were of Jewish origin, and in 1894 they moved from Odessa to Moscow. There Feinberg entered the conservatory, where he studied the piano with Gol'denveyzer, graduating in 1911. He also took private composition lessons with Zhilyayev. Over the next few years he started performing as a pianist and continued to compose. Around this time he played to Skryabin, who declared Feinberg's performance of his Fourth Sonata the most convincing he had yet heard. In August 1914 he was sent to the Polish front, but he fell seriously ill and was sent to a military hospital, where he contracted typhus. He returned to Moscow and convalesced there for the rest of World War I. In 1922 he was appointed professor of piano at the Moscow conservatory. He also became a member of the circle which met at Pavel Lamm's flat; musicians he encountered there included Myaskovsky and Anatoly Aleksandrov, both of whom wrote works for him. During the second half of the 1920s he achieved significant success abroad, giving concerts in Italy, Austria and Germany, and taking part in the 1925 ISCM Festival in Venice, where he aroused great interest with his Sixth Sonata. During the 1930s he served on the juries of several international competitions, but his concerts abroad appear to have ceased around the middle of 1929. Despite suffering from heart trouble from 1951 onwards, he performed, recorded and composed up until a few days before his death.

As a pianist, Feinberg was considered the equal of Gol'denveyzer, Sofronitsky, Neuhaus and Ginzburg; the latter two, as well as Feinberg's pupil Viktor Merzhanov and Mikhail Sokolov, are known to have played Feinberg's works during his lifetime. Feinberg held in his memory Bach's *Das wohltemperirte Clavier* (he was the first Russian pianist to play the entire cycle in public), Beethoven's 32 sonatas and most of the output of Chopin, Schumann and Skryabin, whose ten sonatas he often performed over two concerts. Although Prokofiev, whose Third Concerto Feinberg was the first to play in Russia, considered his interpretations too nervous and Romantic in approach, Feinberg's playing was notable for its clarity, quality of legato playing, range of tone and rhythmic subtlety. The obscurity of his compositions, even in his own lifetime, may be traced to his 'deep antipathy to any form of self-advertisement' which he 'stretched to its very limits' (L. Feinberg, 1984). He was a member of the Association for Contemporary Music (ASM) in Moscow in the 1920s and was considered by some of its members to be on the more conservative wing of the organization; but despite the outward lack of a brazenly modernist aesthetic, many of his works contain harmonic, gestural and formal innovations. In early works, such as the First Sonata, he used the middle-period works of Skryabin and, to a lesser extent, certain rhythmic and textural properties of Schumann's piano music as models; but by the Fourth Sonata (1918) he had developed a highly singular style into which he had assimilated much of the prevailing atonal experimentation of the era as well as his considerable contrapuntal technique. The sixth and seventh sonatas are perhaps his finest achievements: while the former employs a vast, mosaic-like structure of cellular motifs all based on the same two intervals, the latter explores linear progressions in textures of considerable complexity. Although his works of the 1920s are tragic in expression, in contrast to the ecstatic nature of his earlier Skryabin-inspired works, both share a virtuoso complexity and an apocalyptic tone. In the mid-1920s he experimented, along with Anatoly Aleksandrov, with Schoenbergian 12-note serialism, but he considered his attempts unsatisfactory. The première of his First Piano Concerto aroused vilification among critics of the proletarian camp. This event caused Feinberg to all but cease performing his works in public. Problems arose for Feinberg in 1936 when his former teacher and close friend Zhilyayev was arrested in the Tukhachevsky affair; both Zhilyayev and Sollertinsky, who was also implicated, died in prison. The fact that Zhilyayev was his editor at the publishers Muzgiz explains why Feinberg's seventh and eighth sonatas were not published until the mid-1970s. It also accounts for the style of the two works, both of which are aesthetically distant from the musical atmosphere of the late 1930s. In later years Feinberg turned, like his teacher and friend Gol'denveyzer, to a quasi-diatonic polyphonic language which, while displaying comparative simplicity on the surface, retains much of the

intellectual rigour that characterizes his best work of the 1920s.

WORKS

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12 pf sonatas: op.1, 1915, rev.1922; op.2, 1915–16; op.3, 1916–17; op.6, 1918; op.10, 1921; op.13, 1923; op.21, 1924–5, rev. 1928; op.21a, ?1928–32, rev. 1936; 1938–9; 1940; 1952; 1961–2

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Pf transcrs. of Marcello, Frescobaldi, Locatelli, Corelli, Vivaldi-Bach [Concerto, a], Bach [13 chorales; Prelude and Fugue, e; Largo, a], Beethoven [Fugue op.59], Borodin, Musorgsky and Tchaikovsky [from Syms. nos.4, 5 and 6]; 2 cadenzas for Beethoven: Pf Conc. no.4; cadenzas for Mozart: Pf Conc. K467

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JONATHAN POWELL

Feind, Barthold [Aristobulos Eutropius; Wahrmund] (*b* Hamburg, 1678; *d* Hamburg, 15 Oct 1721). German poet and aesthetician. His father, Barthold Feind, was a teacher of theology at the Johanneum Lateinschule in Hamburg, where his son was a student. Feind studied at the universities in Halle and Wittenberg, and received a law degree. His writings show that he was exceedingly well read with a considerable knowledge of philosophical and physiological works in German and French, and that he was familiar with a wide range of dramatic and poetic literature. Early in his career Feind travelled to France and probably also to Italy. In Hamburg, where he divided his career between law and various kinds of writing, he became entangled in local politics. Particularly through satirical writing in his weekly publication, *Relationes curiosae*, he criticized a powerful local demagogue, Pastor Christian Krumbholtz, who used the pulpit to align a segment of the public against members of the Hamburg Senate. Krumbholtz succeeded in stirring up local agitators who burnt Feind's publication before the city hall. Public pressure eventually forced the Senate to ban Feind from the city. In 1707 he was hanged in effigy, and in 1708 a protesting group invaded the opera house during a performance of Graupner's opera *L'amore ammalato*, with a libretto by Feind, to create considerable havoc and to stop the show. Finally, an imperial commission restored order to the city and in 1709 exonerated Feind and permitted him to return to the city from Stade where he had found employment as tutor to the son of the Swedish Baron von Welligk. Feind, who had developed strong loyalties to the Swedish and wrote favourably on their behalf, was imprisoned by the Danish in 1717 as he was caught up in the Swedish-Danish war while travelling north of Hamburg. By 1719, however, he had returned to Hamburg, where he became a *Vikarius* at the cathedral. An accidental fall led to his death at the age of 43.

Feind must be rated with Postel, Bressand and Hunold as an outstanding writer of librettos for the Hamburg opera in the first decades of the 18th century. He contributed texts for works by both Keiser and Graupner, as well as translating Giacomo Rossi's *Rinaldo* as set by Handel. His librettos demonstrate his outspoken concern that opera must be a distinct artistic genre and not simply spoken drama set to music. Feind's aesthetic and practical ideas about opera dramaturgy appear in *Deutsche Gedichte . . . sammt einer Vorrede . . .und Gedancken von der Opera* (Stade, 1708), an invaluable primary source for the history of opera aesthetics in 18th-century Germany; it also contains five librettos by Feind.

Feind opposed many of the stereotyped Baroque dramatic conventions, especially those found in French opera. He stressed a belief that individual characterization lies at the heart of opera drama. He insisted that dramatic actions of all kinds were required to stir the emotions of the audience, and he defended his frequent recourse to scenes of violence including murder and suicide: 'Etlichen Weichmühtigen kömmt es cruel vor eine Person auf dem Theatro erstochen zu sehen und dennoch sind bey den grausamsten Executionen alle Märkte Gassen und Richt-Plätze voll' ('Some tender-hearted people think it cruel to see a person stabbed on the stage, and yet there are the most horrible executions filling all the market-places, alleyways, and places of execution'). Feind gave one of the clearer contemporary statements about the nature and importance in poetry of the concept of the Affections. His *Deutsche Gedichte* offers a lengthy, pseudo-scientific explanation of the physical nature of emotion current in much of the philosophical writing at the turn of the 18th

century and based in part on Descartes' *Les passions de l'âme* (1649).

In essence Feind believed that individual emotions resulted from Man's four temperaments – the sanguine, choleric, phlegmatic and melancholic – which in turn were affected by the acid–alkaline balance of the bodily fluids. Although the concept strikes one today as naive, the great weight given to these ideas by Feind is proof of the aesthetic concerns in the German Baroque for writing poetry and music with an emotional rationale. Few theorists of the early 18th century stated these ideas in as much detail, and the emotionally intense librettos by Feind are classic examples of the results of this philosophy in early 18th-century German opera.

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GEORGE J. BUELOW

Feininger, Laurence [Laurentius, Lorenzo] (**Karl Johann**) (*b* Berlin, 5 April 1909; *d* Campo di Trens, 7 Jan 1976). American musicologist of German descent, active in Italy. Through his father, the painter Lyonel Feininger, he grew up in Germany in an artistic environment and had close contacts among the Bauhaus school. He studied composition and the organ; 11 preludes and fugues for keyboard, composed in 1933–4, were published in 1972. At the University of Heidelberg he studied philosophy with Jaspers and musicology with Besseler, taking the doctorate in 1935 with a dissertation on the early history of the canon. His Jewish family fled Nazi harassment for the USA in 1937, and Feininger (who had been baptized in 1934) moved to Italy, settling in Trent in 1938 and devoting himself to the study of early sources of Catholic church music, especially the 15th-century Trent Codices. He was interned as an enemy alien in 1943–4; after the war he pursued theological studies in Trent and Rome and was ordained priest in 1947. He was a research associate at the Vatican Library and the Pontificio Istituto di Musica Sacra in 1946–9. In 1947, together with Carlo Respighi (though Feininger was the sustaining spirit), he founded the Societas Universalis Sanctae Ceciliae for the purpose of cataloguing and publishing Catholic church music from before 1800; practically all his publications were produced under its auspices. He returned permanently to Trent in 1949 and established the Coro del Concilio to perform and publicize the Roman polychoral repertory of the early 17th century; it toured widely until 1971. From about 1967 his attention was concentrated on studies of the sources of liturgical chant in an effort to preserve them from the effects of the abandonment of the Latin rite by the Second Vatican Council. He died in an automobile crash on the Brenner motorway.

Feininger's legacy of catalogues and editions, the product of a brilliant if wayward musical intelligence, remains important. His extensive library, including many microfilms and unpublished papers, has been established as the Biblioteca Musicale Laurence K.J. Feininger in the Castello del Buonconsiglio, Trent. 15 bound volumes of his transcriptions of 15th- and 16th-century sacred polyphony, containing some 3000 compositions (including nearly all the contents of the Trent Codices) are preserved, 13 at the Pontificio Istituto di Musica Sacra, Rome, the others in the Feininger Library in Trent; one of their notable features, shared with the editions, is a readiness to propose speculative attributions for anonymous works. Many of these suggestions seem fanciful, but some have been vindicated by subsequent scholarship (see Fallows, 1982), and others deserve serious consideration. Feininger's work is likely to stimulate research for some time to come.

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JEFFREY DEAN

Feis Atha Cliath, Feis Ceoil, Feis Maitiú. Music festivals held in Dublin; *see* DUBLIN, §8.

Fel, Antoine (*b* Bordeaux, 1694; *d* Bicêtre, 27 June 1771). French singer and composer. He was the son of Henry Fel, an organist, and was well known for his skill in teaching singing. He sang at the Concert Spirituel and at the Paris Opéra as a *basse-taille* or *taille* until about 1753, when he retired with a modest pension. He wrote about a dozen *cantatilles* with instrumental accompaniment and two collections of *Airs et duos tendres et bacchiques* (Paris, *c*1748); his sister Marie Fel and his daughter Marie Antoinette Françoise Fel (*b* 1750–60) were also singers.

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MARY CYR

Fel, Marie (*b* Bordeaux, 24 Oct 1713; *d* Chaillot, 2 Feb 1794). French singer. One of the most famous singers of the Académie Royale de Musique, Marie Fel had a long and brilliant career on the operatic stage. She learnt the Italian style of singing from Mme Van Loo, a celebrated Italian singer (daughter of the violinist Somis) who married the painter Carle Vanloo and came to Paris in 1733. She made her début on 29 October 1734 as Venus in the prologue of *Philomèle* by La Coste and at the Concert Spirituel des Tuileries on 1 November in a motet by Mondonville. Her appeal increased rapidly. She performed regularly at the Concerts chez la Reine, small court gatherings where operas being given in Paris were previewed or repeated. As she continued to sing major roles, she also frequently performed *cantatilles*, airs in French or Italian inserted between the acts of an opera. From 1739 she began to assume leading roles and, with the famous *haute-contre* Pierre de Jélyotte, gave performances which charmed every opera audience. Her flexibility and clear articulation particularly suited the technically demanding *ariettes*. F.M. Grimm, in a letter to Raynal (*Mercure de France*, May 1752, p.187), praised her mastery of the Italian style:

> Quand je parle de la façon dont Mlle Fel chante l'italien, je n'ai pas voulu dire qu'elle avait fait je ne sais quelles découvertes, j'ai voulu dire simplement que les étrangers et entre autres mon compatriote M. Hasse, outre une articulation très heureuse et une expression très agréable, lui trouve je ne sais quoi d'original dans son chant, qui sans être précisément le goût de nos voix italiennes, convient très bien au génie de cette musique; et si l'auteur des Remarques demande en quoi consiste cette manière originale, je lui dirai que Mlle Fel la doit à son organe, le plus singulier et le plus égal que je connaisse. C'est avec une voix partout également franche et légère qu'elle parcourt deux gammes et demie; mais la nature qui lui a accordé cette faveur n'en est pas prodigue, et les voix ordinaires sont obligées d'y suppléer par l'art.

In 1757 she appeared with her pupil Sophie Arnould, who replaced her at the Opéra the following year. She continued to sing at the Tuileries, and was applauded for her interpretation of Latin and French motets, especially those of Mondonville. In 1752 she performed the *Salve regina* which J.-J. Rousseau had written for her (*Confessions* (Geneva, 1782), ix: 1756).

Her sensitivity and intelligence brought her many admirers, among them Grimm and the librettist Cahusac. The painter Quentin La Tour called her his 'Céleste'; his pastel of her, displayed at the Salon du Louvre in 1757, has become famous (reproduced by Prod'homme, 1923). During her long career she performed in over a hundred premières and revivals, including major roles in most of Rameau's works:

Castor et Pollux (Amour in 1737, Télaïre in 1754), *Fêtes d'Hébé* (Hébé, 1739, 1747, 1756), *Dardanus* (1739, 1744), *Hippolyte et Aricie* (1742 revival), *Les Indes galantes* (1743), *Fêtes de Polymnie* (1745), *Le temple de la gloire* (1745), *Zaïs* (Zélidie, 1748), *Naïs* (1749), *Platée* (1749), *Zoroastre* (Amélite, 1749 and 1756), *La guirlande* (Zélide, 1751), *Acante et Céphise* (Céphise, 1751), *La naissance d'Osiris* (Pamilie, 1754)

Some of her other roles were in works by Lully, Campra and Mouret (they are listed by Pitou), as well as Chloé in Boismortier's *Daphnis et Chloé* (1747), Aurore in Mondonville's *Titon et l'Aurore* (1753), Colette in Rousseau's *Le devin du village* (1753) and Alcimadure in *Daphnis et Alcimadure*, Mondonville's pastorale in Languedoc dialect.

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M. Cyr: 'The Paris Opéra Chorus during the Time of Rameau', *ML*, lxxvi (1995), 32–51

MARY CYR

Felciano, Richard (James) (*b* Santa Rosa, CA, 7 Dec 1930). American composer. He studied at the San Francisco State College (BA 1952), Mills College (MA 1952), where his teachers included Milhaud, the Paris Conservatoire and the University of Iowa (PhD 1959). He also studied privately with Dallapiccola in Florence (1958–9). After serving as chair of the music department at Lone Mountain College, San Francisco (1959–67), he joined the composition department at the University of California, Berkeley. He has been active at the San Francisco Tape Music Center (1964) and at the National Center for Experiments in Television (1967–71). From 1971 to 1973 he held the position of composer-in-residence for the city of Boston (1971–3), during which he created a 14-channel electronic environment for City Hall and composed *Galactic Rounds*

(1972), an orchestral work using Doppler shifts to explore the time-space continuum. After a residency at IRCAM (1982–3), he founded the University of California's Center for New Music and Audio Technologies, an interdisciplinary facility linking music to cognitive psychology, linguistics, computer science and architecture, disciplines that inform much of his work. His honours include awards from the Italian and French governments, the American Academy of Arts and Letters, and the Fromm, Ford, Guggenheim and Rockefeller foundations.

Felciano's music reflects a fascination with the physical world and the context it provides for its inhabitants. He has introduced electronic sounds into religious liturgy (*Pentecost Sunday*, 1967), used live electronic interaction to mimic ecological processes (*Angels of Turtle Island*, 1972), intermingled Eastern and Western modes (*In Celebration of Golden Rain*, 1977) and mapped the microcosm of psycho-acoustical phenomena (*Shadows*, 1987; *Masks*, 1989). The power of his music, however, lies in its ability to ennoble the intellect through a paradoxically sensuous love of sound and transform technology into a celebration of the human spirit.

WORKS

OPERA

Sir Gawain and the Green Knight (chbr op, R. Fahrner, after anon.), 1964, San Francisco, 3 April 1964

VOCAL

Choral: 4 Poems from the Japanese (trans. K. Rexroth), female vv, 5 hp, perc, 1964; The Captives (T. Merton), SATB, orch, 1965; Te Deum, solo vv, 3 Tr, SATB, mar, pf, org, 1974; The Seasons (Felciano), SATB, 1978; 9 others for vv and various insts

Solo: Lumen (Dante), S, org, 1980; Furies (Felciano), 3 S, 3 fl, 1988; Streaming/Dreaming (Felciano), S, 1994; Vac (Felciano), female v, cl, vn, vc, pf, 1995

INSTRUMENTAL

Orch: Mutations for Orch, 1966; Galactic Rounds, 1972; Orch, 1980; Org Conc., 1986; Camp Songs, 1992; Sym., str, 1993; Overture concertante, cl, orch, 1995

Chbr and solo inst: Evolutions, cl, pf, 1962; Contractions, mobile, ww qnt, 1965; Spectra, fl ens, db, 1967; In Celebration of Golden Rain, gamelan, org, 1977; Dark Landscape, eng hn, 1985; Lontano, hp, pf, 1986; Constellations, multiple brass qnts, hn ens, org, 1987; Shadows, fl, cl, pf, perc, vn, vc, 1987; Masks, fl, tpt, 1989; Palladio, vn, pf, perc, 1989; Primal Balance, fl, db, 1991; Cante jondo, cl, bn, pf, 1993; Str Qt, 1995; 8 others

Kbd: Gravities, pf, 4 hands, 1965; The Tuning of the Sky, carillon, 1978; Berliner Feuerwerksmusik, 3 mobile carillons, 1987; Prelude, pf, 1997; 5 others

ELECTRO-ACOUSTIC AND MULTIMEDIA

With voices: Words of St Peter (Bible: *I Peter ii.1–9*), SATB, org, elec, 1965; Glossolalia (Ps cl), Bar, org, perc, elec, 1967; Pentecost Sunday: Double Alleluia (Ps ciii.30), unison chorus, org, elec, 1967; Sic transit (St Matthew, J.F. Kennedy, M.L. King), vv, org, elec, lighting, 1970; Out of Sight (Felciano), SATB, org, elec, 1971; Signs (R.B. Fuller, Teillard de Chardin, J.-F. Revel, St Luke), SATB, elec, slide projections, 1971; Three-in-One-in-Three (Felciano), antiphonal choruses, org, opt. insts, elec, 1971; The Angels of Turtle Island (Felciano), S, fl, vn, perc, live elec, 1972; Responsory (Lat.), male v, live elec, 1991; 6 others

With insts: Crasis, fl, cl, perc, pf, hp, vn, vc, 1967; Linearity (video), hp, live elec, 1968; Background Music (theatre piece), hp, live elec, 1969; Ekagrata, org, 2 perc, elec, 1972; Chöd, vn, vc, db, 2 perc, pf, live elec, 1975; Alleluia to the Heart of Stone, amp rec, 1984; 6 others

With kbd: God of the Expanding Universe, org, elec, 1971; 3 others

Other: Noösphere II, 1967; The Architect and the Emperor of Assyria (incid music, Arrabal), 1969; 5 others

Recorded interviews: *US-NHoh*

Principal publishers: Belwin-Mills, E.C. Schirmer, Peters, E.B. Marks, World Library, Fallen Leaf Press

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S. Christansen: *The Sacred Choral Music of Richard Felciano* (diss., U. of Illinois, 1977)

HOWARD HERSH

Feld, Jindřich (*b* Prague, 19 Feb 1925). Czech composer. He began his musical education as a violinist and viola player; both his parents were violinists, his father a professor at the Prague Conservatory. Subsequently he studied composition in Prague with Hlobil at the conservatory (1945–8), with Řídký at the Academy of Musical Arts (1948–52) and read musicology, aesthetics and philosophy at Prague University (PhD 1952). From 1972 to 1986 he was professor in composition at the conservatory. Other appointments he has held include teacher of composition and composer-in-residence at the University of Adelaide, visiting lecturer at the University of Indiana, Bloomington (1981, 1984), and other American and European institutions; head of music at Czech Radio (1990–92) and deputy president of the Bohuslav Martinů Society. He has received a number of awards, among them the State Prize (1968) and the first prize at the XVII Concours International de Guitarre (1975, for the Guitar Sonata). Feld's output can be divided into three periods. The first, up until the end of the 1950s, draws on the music of Martinů, Stravinsky and Bartók; examples of this are the Concerto for Orchestra and the Flute Concerto. In the second period (the 1960s) Feld created an individual language by adopting new stimuli, including 12-note writing and aleatorism. Finally, from the 1970s onwards, there is the process of syntheses, a peroid characterized by brilliant technique and even greater individuality.

WORKS

(*selective list*)

Stage: Pošťácká pohádka [The Postman's Tale] (children's op, L. Vokrová, after K. Čapek), 1956

Orch: Conc. for Orch, 1951; Fl Conc., 1954; Vc Conc., 1958; 3 fresky [3 Frescoes], 1963; Sym. no.1, 1967; Dramatická fantasie 'Srpnové dny' [August Days], 1968–9; Sinfonietta, str, 1971; Pf Conc., 1973; Vn Conc., 1977; Evocations, accdn, orch, perc, 1978; Concert Fantasy, fl, str orch, perc, 1980; Sax Conc., 1980; Hp Conc., 1982; Sym. no.2, 1983; Concertino, fl, pf, orch, 1991; Sym. no.3 'fin de siècle', 1994–8

Vocal: 3 Inventions, SATB, 1966; Posměšky na jména [Nonsense Rhymes] (Czech folk poetry, Eng. trans. J. May), SA, ens/pf, 1973; Laus cantus (Feld), S, str qt, 1985; Cosmae chronica boemorum (cant., Cosmas), solo vv, nar, SATB, orch, 1988; Gloria cantus (Latin), SATB, 1988

Chbr and solo inst: Sonata, fl, pf, 1957; Chamber Suite, nonet, 1960; Str Trio, 1961; Str Qt no.3, 1962; Str Qt no.4, 1965; Wind Qnt no.2, 1968; Str Qt no.5, 1969; Pf Sonata, 1972; Sonata, vc, pf, 1972; Str Qnt, 1972; Trio, vn/fl, vc, pf, 1972; Koncertní skladba [Concert Piece], accdn, 1974; Sax Qt, 1981; Sonata, ob/s sax, pf, 1982; Concert Music, va, pf, 1983; Conc. da camera, 2 str qt, 1985; Sonata, vn, pf, 1985; Sonatina, fl, hp, 1986; Duo, vn, va/vc, 1989; Sonata, a sax, 1989–90; Partita concertante, vc, 1990; Str Qt no.6, 1993; Quintetto capriccioso, fl, hp, str trio, 1995; Qnt, cl/sax, str qt, 1999

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L.K. Johns: 'Jindřich Feld', *Biography and Analysis of Selected Works* (diss., Florida State U., forthcoming)

KAREL MLEJNEK

Feld, Steven (*b* Philadelphia, 20 Aug 1949). American ethnomusicologist. He was educated at Hofstra University (BA 1971), studying with Colin Turnbull, and at Indiana University, where he earned the PhD with a dissertation on sound and sentiment in 1979 under Alan Merriam. From 1980 to 1985 he was professor of communications at Pennsylvania University, after which he became professor of anthropology and music at Texas University, Austin (1985–95). In 1995 he became professor of anthropology at the University of California, Santa Cruz, until 1997 when he joined the same faculty at New York University. He has been the recipient of several honours, including a MacArthur Foundation Fellowship (1991–96), and he was named a fellow of the American Academy of Arts and Sciences in 1994. His areas of research and study include language and music/speech, Papua New Guinea and West Papua, world music/world beat, the politics of music, soundscapes and acoustemology. As a performer (trombone, bass trumpet, bass trombone and euphonium), he has played and recorded since 1970, with the Leadbelly Legacy Band, the Live Action Brass Band, the Tom Guralnick Trio, the New Mexico Jazz Workshop and other small jazz and free improvisation ensembles.

WRITINGS

'Linguistic Models in Ethnomusicology', *EthM*, xviii (1974), 197–217

'Ethnomusicology and Visual Communication', *EthM*, xx (1976), 293–325

Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression (diss., Indiana U., 1979; Philadelphia, 1982, 2/1990)

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'Voices of the Rainforest', *Public Culture*, iv (1991), 131–40

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Kaluli Weeping and Song, Musicaphon BM 30 L 2702 (1985)

Voices of the Rainforest, Rykodisc RCD 10173 (1991)

GREGORY F. BARZ

Feldbrill, Victor (*b* Toronto, 4 April 1924). Canadian conductor and violinist. His first studies were in violin, followed by conducting classes with Mazzoleni at the Toronto Conservatory of Music (1942–3), at Tanglewood (1947) and with Monteux in Maine (1949, 1950). From 1942 to 1943 he was conductor of the University of Toronto SO, making his Toronto SO début in 1943. Postwar studies with Howells at the RCM and Read at the RAM in London ensued, leading to his appointment as first violin with the Toronto SO (1949–56) and CBC SO (1952–6). During this period he began working in radio and television, and as a guest conductor with numerous Canadian ensembles. From 1958 to 1968 he was music director of the Winnipeg SO, broadcasting a remarkable performance with Glenn Gould for CBC in 1959. In the 1960s he was active at the Vancouver International Festival, with the National Youth Orchestra of Canada and in the USSR. In 1968 he resumed his relationship with the University of Toronto and worked as resident conductor at the Toronto SO (1973–8) and as director of youth programmes. In the 1970s he began an affiliation with the Banff School of Fine Arts and the Canadian Chamber Orchestra; from 1990 to 1995 he was music director of the Hamilton PO and guest conductor for radio and public orchestras across Canada. He organized the International Composers' Orchestral Workshop and serves as its artistic director. Throughout his career Feldbrill has included at least one Canadian work on every programme; he has given the premières of Harry Somers' opera *Louis Riel* (1967), Violet Archer's Piano Concerto no.1 (1958), Barbara Pentland's Symphony no.4 (1960), André Prévost's *Choréographie* (1975) and many other works. In 1986 he was made an Officer of the Order of Canada.

CHARLES BARBER

Feldbusch, Eric (*b* Grivegnée, Liège, 2 March 1922). Belgian composer and cellist. At the Liège Conservatoire (1934–9) he studied the cello with Rogister and composition with Quinet. He then embarked on a career as a virtuoso cellist and in 1950 he attended Maréchal's Paris masterclasses; he has also played the cello in the Queen Elisabeth of Belgium Trio. In 1963 he was appointed director of the Mons Conservatoire and from 1974 to 1987 he was director of the French section of the Brussels Conservatory. He has been a member of the Belgian Royal Academy since 1977. His compositional ideas were crystallized in 1951 when he discovered the music of Berg and Carter and had a fruitful meeting with Legley. *Shema Israël* draws dramatic effect from the contrast between the tonal theme given to the viola and the atonal commentary played by the other strings.

WORKS

(*selective list*)

Stage: Orestes (op, 3, L. Bourgaux, after Aeschylus), 1969, RTBF, 15 Aug 1969; El diablo cojuelo (ballet), op.49, 1974; incid music and film scores

Orch: 5 pièces brèves, op.17, str, pf, 1957; Shema Israël, op.32, str, 1962; 3 poèmes de Garcia Lorca, op.35 no.2, spkr, orch, 1964; Thrêne pour une enfance foudroyée, op.36, 1965–6; Incantation, op.51, vn, str, 1973; Pointes sèches, op.61, 1977; Itinéraires, op.71, brass, 1982; Dichroïsme II, op.72, 1983; Cheminement, op.76, vn, str, 1985; vc conc, op.80, 1988

Chbr and solo inst: Sonata, vn, vc, op.9 no.1, 1955; Mosaïques, vc, op.24, 1961; 4 sonances, gui, op.69, 1980; pf works

Vocal: Mein Land, op.39, S, orch, 1965; songs; choral pieces

Principal publishers: CeBeDeM, Schott (Brussels), Leduc, Andel

HENRI VANHULST

Feldman, Jill (*b* Los Angeles, 21 April 1952). American soprano. She studied singing privately in San Francisco, and later in Basle, and took a degree in musicology from the University of California at Santa Barbara. She made her American operatic début in 1979 as Music in Monteverdi's *Orfeo*, and the next year made her European début at the Spoleto Festival as Clerio in Cavalli's *Erismena*. In 1984 she sang the title role in a notable revival (concert performance) of Charpentier's *Médée*, directed by William Christie, at the Salle Pleyel, Paris. She has sung throughout Europe, specializing in Baroque roles and touring as a soloist and with ensembles. Her recordings include Rameau's *Anacréon*, Cesti's *Orontea*, Cavalli's *Xerse*, Charpentier's *Médée*, *Actéon*, *Les arts florissants* and *Le malade imaginaire*, and Mozart's *Ascanio in Alba*. Feldman's accomplished technique, her fine sense of drama and a vocal range capable of subtle nuances of colour assist her in projecting an authoritative stage presence. Among her operatic roles that of Medea in Charpentier's opera is outstanding for its vivid characterization and subtle interpretation of the text. Feldman also has a flourishing concert career, and has recorded works ranging from early Italian songs to songs by Cherubini and Meyerbeer.

NICHOLAS ANDERSON

Feldman, Ludovic (*b* Galaţi, 25 May/6 June 1893; *d* Bucharest, 11 Sept 1987). Romanian composer. He studied violin at the Bucharest Conservatory with Robert Klenck (1910–11) and at the Vienna Conservatory with Ondříček (1911–16); he made no formal study of composition until 1941–2, when he took lessons with Jora in Bucharest. After a successful career as first violinist with the Zagreb Opera, the Romanian Opera (1926–40) and the George Enescu PO (1926–53), he produced a number of works with solo violin. His early works were based on folk music; by 1958 he was employing the serial procedures of the Second Viennese School, and seeking to combine them with modal elements. In the later 1960s he began to compose more prolifically, producing music of great spontaneity in a wide diversity of genres. The orchestration is luxuriant, the rhythms are lively and the free forms contain a wealth of strong contrasts, while the roots of the music in folksong are still evident. He received the Enescu Prize (1946), the State Prize (1952) and the prize of the Romanian Academy (1978).

WORKS
(*selective list*)

Orch: Poem tragic, 1945; Sym., D, 1947; 5 sym. suites, 1947–60; Fantasia concertante, vc, orch, 1949; Poem concertant, vn, orch, 1951; Fl Conc., 1953; Uvertură festivă 1954; Conc., 2 str orch, cel, pf, perc, 1958; Uvertură eroică 1959; Sinfonietta, 1962; Poem eroic, 1963; Trei imagini [3 images], 1965; Variaţiuni simfonice, 1966; Odă simfonică, 1967; Sinfonia da camera, 1968; Alternanţe, 1970; Poem, 1981

Chbr: 2 suites, vn, pf, 1947, 1948; 2 sonatas, vn, pf, 1953, 1965; Str Trio, 1955; Wind Qnt, 1957; Str Qt, 1957; 3 piese de concert, str qt, perc, 1968

Principal publisher: ESPLA, Musicală (Bucharest)

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V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 196–7

V. Tomescu: 'Ludovic Feldman à 80 ans', *Muzica*, xxiii/7 (1973), 47–8

V. Herman: *Formă şi stil în noua creaţie românească* (Bucharest, 1977)

D. Petecel: 'Interviu cu Ludovic Feldman', *Muzica*, xxxiii/10 (1983), 17–22

VIOREL COSMA

Feldman, Morton (*b* New York, 12 Jan 1926; *d* Buffalo, NY, 3 Sept 1987). American composer. Influenced by abstract painting, his music often employs alternative notational and organizational systems that contribute to a compositional style centred on gestural, timbral and non-metric relationships.

1. Life. He studied composition with Riegger and Wolpe, but especially admired Varèse's music. Early in his career he distanced himself from traditional academic training, earning his living by working in his family's business. Later he served as dean of the New York Studio School (1969–71). A residency in Berlin (1971–2) generated commissions from European orchestras and radio organizations, gaining him wider attention and leading to compositions for larger ensembles. From 1973 until his death, he taught composition as the Edgard Varèse Professor of Music at SUNY, Buffalo.

Feldman's aesthetic crystallized in the early 1950s when he became associated with John Cage, Earle Brown, Christian Wolff and David Tudor. His strongest influence, however, came from New York abstract expressionist painters. Mark Rothko, Jackson Pollock, Franz Kline and especially Philip Guston stimulated Feldman to imagine a sound world unlike any he had ever heard. Throughout his career, he adhered with remarkable consistency to a few tenets learned from them: a dislike of intellectual system and compositional rhetoric; a hostility to past forms of expression; a preference for abstract gestures set in flat 'all-over' planes of time; an obsession with the physical materials of art; a belief in handmade methods; and a trust in instinct. He defended this aesthetic in a number of essays written over the course of his career. Some of these are autobiographical, even nostalgic ('Give My Regards to Eighth Street'), while others involve polemical attacks on system-conscious European composers such as Boulez and Stockhausen ('The Anxiety of Art'). In 'Crippled Symmetry' he wrote straightforwardly about his compositional methods and his inspiration from the visual arts.

2. Works. Feldman found his voice early with *Two Intermissions* (1950), a conventionally notated pair of short, quiet pieces for the piano. Both project isolated, non-systematically chosen tones and chords into what might be called 'open time', musical space in which metrical divisions are absent aurally even though they may exist notationally. Seeking a more complete expulsion of traditional rhetoric, however, he soon began to explore new notational strategies.

His first graphic scores, the five *Projections* (1950–51), use horizontal rows of connected boxes to delineate units of time. In *Projection 1* for solo cello three rows specify either harmonics, plucked (P) or bowed (A) timbres (fig.2). Inside the time boxes Feldman drew smaller squares and rectangles to represent sound events. He suggested the general register of the sounds by setting the squares and rectangles either at the top, middle or bottom of the time box. The sounds' temporal placement was also communicated spatially, based on the square's position from left to right. In *Projections* for other instruments, numbers inside the squares specify chords, corresponding, for example, to the number of pitches to be attacked simultaneously.

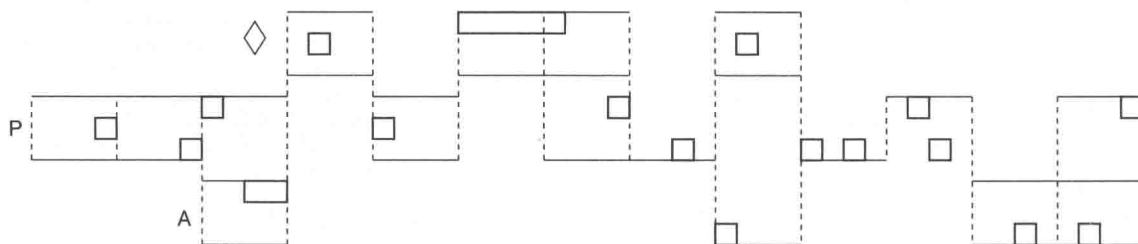


1. Morton Feldman

While the graphic scores leave pitch choice to the performer and suggest only approximate durations, they clearly define density, timbre, areas of differing rhythmic activity and the overall shape of the sound. Relatively distinct sections, therefore, do appear in this music. Passages in *Intersection 2* (1951) for the piano are distinguished by thick or thin textures, or by variances in the frequency of events; some passages are hectically diverse, while others maintain a more consistent level of activity. When performed with atonal materials, as Feldman intended, the scores produce abstract fields of quiet, slow-moving events, floating free of metric emphasis and purified of references to the past. After 1953, however, discouraged by a lapse of appreciation by some performers, he abandoned graphic notation as a main technique, returning to it only occasionally in such works as *Atlantis* (1959), *Out of 'Last Pieces'* (1961), *The King of Denmark* (1964) and *In Search of an Orchestration* (1967).

In the later 1950s and during the 1960s Feldman began writing pieces that specified pitch but left duration indeterminate. This method took several forms. The *Piece for Four Pianos* (1957) introduced a technique that can be described as non-synchronous time. The work's one-page score presents a series of atonal chords and a few isolated tones placed on staves without barlines (ex.1). The four pianists read the same part, beginning the piece together but each progressing at their own pace. Feldman described the result as 'reverberations from an identical sound source'. The music divides into segments defined by density, registral position, or the repetition of a single event or small group of events. Its sectional character helps the listener hear the irregular echoes of one player against another.

While Feldman returned repeatedly to this method, in later pieces, such as *Piano Four Hands* (1958), *Durations I–V* (1960–61) and *For Franz Kline* (1962), each performer plays his or her own part. Thus, as Feldman conceived it, 'each instrument [lives] out its own individual life in its own individual sound world'. In many other works of the 1960s (e.g., *Vertical Thoughts*, *DeKooning*, *First Principles*), Feldman exerted greater control over the order and alignment of events while leaving durations indeterminate. The events in *DeKooning*, for example, usually proceed in notationally open time, but dotted



2. Graphic notation of Feldman's 'Projection 1' for solo cello, first system

lines from one event to another specify the desired sequence of events and vertical lines designate simultaneities (ex.2). Interspersed sporadically throughout these scores are short (often one-bar) segments in a conventional metre. Since these almost always present either silence or a single sustained event, however, they do not create conventional rhythmic patterns, but rather show periodic attempts to regulate the space between events.

The various notational strategies of the 1950s and 60s had a minimal effect on the sound of Feldman's music. When he returned to fully conventional notation around 1970, however, there was a slight yet perceptible change. The first works of this period, the first three *Viola in My Life* pieces (1970), introduced a conspicuous new lyricism. Short bursts of viola melody appear amidst the familiar sparse textures and quiet atonal sonorities of the work. Because he had so consistently avoided melody in the past, these bursts sound almost tuneful, even though they remain fragmentary by conventional standards. Frequent use of crescendo and decrescendo, largely absent from both earlier and later compositions, give the music an uncustomary expressivity. In some passages, such as the end of *Viola II*, consonant pitch collections heighten the lyricism.

Rothko Chapel (1971), commissioned as a tribute to the Houston chapel and its painter, who had killed himself the year before, culminated this intense but short-lived lyrical period. The close bond between Feldman and Rothko inspired the composer to build abundant extra-musical references into the piece, some of which he specified. The uncharacteristic sectionalism reflected his physical impression of the chapel, certain passages stood for the chapel paintings and some intervals invoked the atmosphere of a synagogue. The music combines viola lyricism with melodic fragments for soprano and stationary atonal choral chords. The piece concludes with a nostalgic, long-breathed viola melody in E and A minor, written when Feldman was 15.

Most of Feldman's music of the 1970s, however, exhibits his customary abstract language. He considered his *For Frank O'Hara* (1973) typical of his style, with its 'flat' minimally contrasting surface. Yet the music actually falls into relatively discrete sections, distinguished by the position of events in pitch space, use of distinctive timbral combinations and textural variation. Some sections are unified by the repetition of harmonies, which may return literally or in spatially varied forms. Many constructions use all-adjacent pitch classes (or pitch class clusters), a technique favoured by Feldman throughout his career.

Feldman's late style combined the ingredients of his earlier music – atonality, low volume levels, austere textures and open time – with several new elements. First, the size of individual sound events increased slightly. Whereas events in earlier music consisted mainly of single attacks without rhythmic identity and metric context, those in the late music frequently involve brief one- or two-bar gestures. These often appear as separate sound blocks with distinct rhythmic motives, and may consist of melodic fragments, short chord progressions, or single harmonies rendered in broken chords (ex.3).

Second, Feldman embraced minimalist repetition. In his early works he occasionally built long passages with repeated single tones, chords, or short figures (e.g., the conventionally notated *Intermission V* and *Extensions III*, both from 1952). Now, he began using literal as well

Ex.1 Morton Feldman: *Piece for Four Pianos*, second and third systems



as varied repetition. Individual motifs or small groups of gestures repeat consecutively as many as 12 or 13 times. This helped Feldman achieve his goal of disorienting the listener's memory, emphasizing the stationary character of individual gestures and de-emphasizing patterns that might arise from progressions of different gestures. He compared himself to Mondrian in this way, an artist who did not want to paint 'bouquets, but a single flower at a time'.

The use of bigger gestures and constant repetition led to a third important characteristic: the tendency to compose pieces of enormous length. Many of the late works (*Patterns in a Chromatic Field*, *For Bunita Marcus*) run continuously for over an hour, some for four or five (*For Philip Guston*, *String Quartet II*). This reflects Feldman's preoccupation with scale over form and his interest in enveloping environments, in which listeners experience music from 'inside' a composition.

In some late works Feldman returned to the non-synchronous technique he had used since the late 1950s. In *Why Patterns?* (1978), for example, the three players (flute, piano, glockenspiel) move at their own pace through their parts, which divide into fairly distinct segments. Each segment is relatively consistent in its use of material, employing the kind of systematic methods Feldman had long derided. A few of the compositions include aurally undetectable isorhythms and another uses a 12-note serial procedure in combination with an elaborate rotation scheme, producing a long, undifferentiated sequence of whole-tone dyads. Such music reveals a new ironic attitude towards system, in which Feldman conceals highly ordered patterns with banal material. This interest derived in part from his attraction to the woven patterns in Anatolian rugs and to Jasper John's crosshatch paintings, which feature a sly balance of hidden regulation and mundane repetition. Other textile-inspired works include *Crippled Symmetry* (1983), which resembles *Why Patterns?* in its material, instrumentation and non-synchronized score; and *Coptic Light* (1986), Feldman's last orchestral work. The latter piece, inspired by the early Coptic textiles at the Louvre, has an inordinately dense, undulating texture. Its opening passage superimposes over 20 different layers, each repeating a simple pattern.

Other late pieces, using conventional synchronized notation, focus on a single gesture at a time. In many passages the connection between gestures seems random, a product of Feldman's aimless, psycho-automatic mind. But in others, gestures evolve one into another in a manner approaching organic development. The opening

Ex.2 Morton Feldman: *DeKooning*, first system

Ex.3 Morton Feldman: *Crippled Symmetry*, a passage from near the beginning

broken chord of *Triadic Memories*, for example, yields after about four minutes, first to one, then another, broken chord, each of which relates rhythmically and harmonically to the initial event.

These compositions typically alternate, albeit irregularly, between passages that concentrate exclusively on one gesture and those that group together many different ones. In passages of the first kind, Feldman often alters an aspect of a gesture continually, even while keeping most of its elements intact. The harmony and rhythms of the opening gesture of *Triadic Memories* remain constant, for instance, but its sonic character steadily changes as its upper and lower elements gradually exchange registers. In passages of the second kind, Feldman habitually shuffles and re-shuffles the order of gestures. According to the composer, such modular construction allowed him to avoid the occurrence of predictable patterns while preserving the self-contained, inorganic character of his musical gestures.

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STAGE

Ixion (Summerspace) (ballet), 10 insts, 1958 [rev. for 2 pf, 1965]; Neither (op, 1, S. Beckett), S, orch, 1977, Rome Opera, 13 May 1977; Samuel Beckett, Words and Music (incid music for radio play), 1987

ORCHESTRAL

Intersection I, 1951; Marginal Intersection, 1951; Atlantis, 1959; Out of 'Last Pieces', 1961; Structures, 1962; First Principles, chbr orch, 1967; In Search of an Orchestration, 1967; On Time and the Inst Factor, 1969; The Viola in my Life [IV], va, orch, 1971; Vc and Orch, 1972; Str Qt and Orch, 1973; Pf and Orch, 1975; Ob and Orch, 1976; Orch, 1976; Fl and Orch, 1978; Vn and Orch, 1979; The Turfan Frags., 1980; Coptic Light, 1986; For Samuel Beckett, chbr orch, 1987

VOCAL

Choral: The Swallows of Salangan, SATB, 4 fl, a fl, 5 tpt, 2 tuba, 2 vib, 2 pf, 7 vc, 1960; Chorus and Insts, SATB, hn, perc, cel, vn, vc, db, 1963; Christian Wolff in Cambridge, SATB, 1963; Chorus and Insts II, SATB, tuba, tubular bells, 1967; Chorus and Orch, 1971; Rothko Chapel, S, A, chorus, perc, cel, va, 1971; Chorus and Orch II, S, chorus, orch, 1972; Pf and Voices (Pf and Voices II), vv, 5 pf, 1972; Voices and Insts, chorus, 2 fl, eng hn, cl, bn, hn, perc, pf, db, 1972; Elemental Procedures, S, chorus, orch, 1976; For Stepan Wolpe, chorus, vib, 1986

Solo: Only, 1946; Journey to the End of the Night (after L.-F. Céline), S, fl, cl, b cl, bn, 1949; 4 Songs (e.e. cummings), S, pf, vc, 1951; Intervals, B-Bar, trbn, vc, vib, perc, 1961; For Franz Kline, S, vn, hn, vc, tubular bells, pf, 1962; The O'Hara Songs (F. O'Hara), B-Bar, vn, va, vc, tubular bells, pf, 1962; Rabbi Akiba, S, fl, eng hn, hn, tpt, trbn, tuba, perc, pf, 1963; Vertical Thoughts III, S, fl, hn, tpt, trbn, tuba, perc, cel + pf, 1963; Vertical Thoughts V, S, vn, tuba, perc, cel, 1963; I Met Heine on the Rue Fürstenberg, Mez, fl + pic, cl + b cl, perc, pf, vn, vc, 1971; 5 Pf (Pf and Voices), 5 S, 5 pf, 1972; Voice and Insts, S, orch, 1972; Voices and Insts II, 3 high vv, fl, 2 vc, db, 1973; Voices and Vc, 2 high vv, vc, 1973; Voice and Insts II, 1v, cl, vc, db, 1974; Voice, Vn, Pf, 1976; 3 Voices (O'Hara), 1/3 S, tape, 1982

CHAMBER

5 or more insts: Projection II, fl, tpt, vn, vc, pf, 1951; Projection V, 3 fl, tpt, 2 pf, 3 vc, 1951; 11 Insts, fl, a fl, hn, tpt, b tpt, trbn, tuba, vib, pf, vn, vc, 1953; 2 Pieces, fl, a fl, hn, tpt, vn, vc, 1956; Durations V, hn, vib, cel + pf, vn, vc, 1961; 2 Pieces, cl, str qt, 1961; The Straits of Magellan, fl, hn, tpt, pf, amp gui, hp, db, 1961; DeKooning, hn, vn, vc, perc, pf, 1963; Numbers, fl, hn, trbn, tuba, perc, cel, pf, vn, db, 1964; False Relationships and the Extended Ending, trbn, tubular bells, 3 pf, vn, vc, 1968; Between Categories, 2 vn, 2 vc, 2 tubular bells, 2 pf, 1969; Madame Press Died Last Week at Ninety, 2 fl, brass, tubular bells, cel, vc, 2 db, 1970; The Viola in My Life [I], fl, vn, va, vc, perc, 1970; The Viola in My Life [II], fl, cl, pf, perc, vn, va, vc, 1970; 3 Cl, Vc and Pf, 1971; For Frank O'Hara, fl + pic + a fl, cl, perc, pf, vn, vc, 1973; Insts I, a fl + pic, ob + eng hn, trbn, perc, vc, 1974; Insts II, a fl + fl + pic, ob + eng hn, cl + b cl, tpt, trbn, perc, hp, pf, db, 1975; Routine Investigations, ob, tpt, pf, va, vc, db, 1976; Cl and Str Qt, 1983; Crippled Symmetry, fl + b fl, glock + vib, perc, pf + cel, 1983; For Philip Guston, pic + fl + a fl, perc, pf + cel, 1984; Pf and Str Qt, 1985; Vn and Str Qt, 1985

1–4 insts: Piece, vn, pf, 1950; Projection I, vc, 1950; Extensions I, vn, pf, 1951; Intersection, tape, 1951; Projection IV, vn, pf, 1951; Structures, str qt, 1951; Intersection IV, vc, 1953; 3 Pieces, str qt, 1956; 2 Insts, hn, vc, 1958; Durations I, vn, a fl, vc, pf, 1960; Durations II, vc, pf, 1960; Durations III, vn, tuba, pf, 1961; Durations IV, vn, vc, vib, 1961; Vertical Thoughts II, vn, pf, 1963; The King of Denmark, perc, 1964; 4 Insts, vn, vc, tubular bells, pf, 1965; The Viola in My Life [III], va, pf, 1970; 4 Insts, vn, va, vc, pf, 1975; Insts III, fl, ob, perc, 1977; Spring of Chosroes, vn, pf, 1978; Why Patterns?, fl + b fl, glock, pf, 1978; Str Qt, 1979; Trio, vn, vc, pf, 1980; B Cl and Perc, 1981; Patterns in a Chromatic Field (Untitled Composition), vc, pf, 1981; For John Cage, vn, pf, 1982; Str Qt II, 1983; For Christian Wolff, fl, pf + cel, 1986; Pf, Vn, Va, Vc, 1987

KEYBOARD

Ens: Projection III, 2 pf, 1951; Extensions IV, 3 pf, 1952; 2 Pieces, 2 pf, 1954; Piece, 4 pf, 1957; 2 Pf, 1957; Pf, pf 3 hands, 1957; Pf, pf 4 hands, 1958; Vertical Thoughts I, 2 pf, 1963; 2 Pieces, 3 pf, 1966

Solo (pf, unless otherwise stated): Illusions, 1950; 2 Intermissions, 1950; Intersection II, 1951; Extensions III, 1952; Intermission V, 1952; Pf Piece, 1952; Intermission VI, 1/2 pf, 1953; Intersection III, 1953; 3 Pieces, 1954; Pf Piece, 1955; Pf Piece a, 1956; Pf Piece b, 1956; Last Pieces, 1959; Pf Piece, 1963; Pf Piece, 1964; Vertical Thoughts IV, 1964; Pf, 1977; Principle Sound, org, 1980; Triadic Memories, 1981; For Bunita Marcus, 1985; Palais de Mari, 1986

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Principal publishers: Peters, Universal

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STEVEN JOHNSON

Feldmann, Fritz (*b* Gottesberg [now Boguszów], Silesia, 18 Oct 1905). German musicologist. He entered the University of Breslau in 1924 and studied musicology under Max Schneider and Anton Schmitz, taking the doctorate in 1931 with a dissertation on the university's Codex 2016. He completed his *Habilitation* in musicology at Breslau in 1937 with a work on music in medieval Silesia. He was acting director of the Hochschulinstitut für Schul- und Kirchenmusik of Breslau University (1939–41), and, after military service (1941–5), he worked as a secondary school teacher in Hamburg (1948–52). He began lecturing at Hamburg University in 1950 and in 1954 he was appointed professor at the Staatliche Musikhochschule, Hamburg. He became editor of the *Musik des Ostens* in 1965 and in 1966 succeeded Wiora as diector of the Herder Institut für Musikgeschichte, which he brought from Kiel to Hamburg; he also headed the Fachgruppe für Musikgeschichte which was attached to the institute.

Feldmann was recognized as an authority on the music of Silesia and eastern Germany. His work concentrated on the sources and texts of music from these regions and the contribution of Silesian music to musical development in Germany until 1945; he also collected a vast amount of material for his planned Silesian music dictionary. His other writings include articles on sources for medieval and Renaissance music, musical rhetoric, number symbolism and Schumann.

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'Numerorum mysteria', *AMw*, xiv (1957), 102–29
'Das "Opusculum bipartitum" des Joachim Thuringus (1625)', *AMw*, xv (1958), 123–42
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'Die Sängerin Elisabeth Röchel: Donna Anna in Hoffmanns Don Juan: Persönlichkeit und Familie', *Mitteilungen der E.T.A. Hoffmann-Gesellschaft*, xxi (1975), 27–37
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Missa anonyma II aus dem Codex Breslau Mf.2016, Cw, lvi (1956)
Johannis Tinctoris: Missa 3 vocum, CMM, xviii/1 (1960)
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HANS HEINRICH EGGEBRECHT

Feldmayr, Johann Georg (*b* Pfaffenhofen an der Ilm, 17 Dec 1756; *d* Hamburg, after 1831). German composer. He received his early musical training at Indersdorf monastery. About 1780 he joined the Hofkapelle of Kraft Ernst, Prince (Fürst) von Oettingen-Wallerstein. Although recruited as a violinist, Feldmayr also played the flute and sang tenor solos in the Wallerstein church, where his wife (née Monica Kekhuter) was the soprano soloist. During his 13 years at Wallerstein, he composed a substantial body of music for various court ensembles. Apart from 22 wind partitas, the bulk of this is vocal music: liturgical settings for the Wallerstein church and numerous arias and cantatas intended to celebrate the births, weddings and namedays of the prince and his family. In 1800 Feldmayr attempted unsuccessfully to find employment at the court of the Duke of Mecklenburg-Schwerin. Two years later he moved to Hamburg, where he remained for the rest of his life.

WORKS

most MSS, including many autographs, in D-HR (for details see Haberkamp)

VOCAL

Liturgical: Requiem, c, 1791; Requiem, E♭; 2 TeD, 1792; Miserere, E♭, 1793; Lit, 1797; Salve regina; Vespers, *D-KZa*; Miserere, E♭, attrib. Seldmayr
Schrecken lagert sich (orat), 1791
Sultan Wampun, oder Die Wünsche (chbr op, 3, A. von Kotzebue), Wallerstein, 1797
Other works: 24 cants.; 2 choruses; 17 arias, 1v, orch, 3 in *D-DO*; duet, S, T, orch

INSTRUMENTAL

2 syms., 1 in *D-BAR*; 4 concs., 1 for fl, op.1 (Offenbach, n.d.), 3 for ob; 4 symphonies concertantes, 1 for ob, bn, 1 for vn, ob, 2 for 2 hn; 2 serenades, one dated 1790; 22 wind partitas, incl. arrs. of other works

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STERLING E. MURRAY

Feldmusik (Ger.: 'field music'). A term used for the fanfares, and later other compositions, also known as *Feldstücke*, 'needed in the field at warlike happenings' (Altenburg, 88); alternatively it applied to an ensemble that played such pieces. The term referred originally to the corps of military trumpeters which replaced the drum and fife bands widely used in the Middle Ages.

In 1704 J.P. Krieger published six suites in his collection *Lustige Feld-Music, auf vier blasende oder andere Instrumenta gerichtet*, extending the term to include works for wind groups. As these groups had at first played double-reed instruments, their members were known as *Hautboisten* or *Oboisten*, (*see* HAUTBOIST (i)) even though from early in the 18th century the ensemble often included other types of instrument. The *Feldmusik* were military musicians, but they also performed for court festivities and entertainments, either as a self-contained ensemble or as part of a larger group. These Feldmusik ensembles, especially as used for entertainment, became known in about 1800 as *Harmonien* and their music as HARMONIEMUSIK. *See* BAND (i), §II, 2(i).

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G. Schünemann, ed.: *Trompeterfanfaren, Sonaten und Feldstücke . . . des 16./17. Jahrhunderts*, EDM, 1st ser., vii (1936)

HUBERT UNVERRICHT/JANET K. PAGE

Feldpfeife (i) (Ger.). *See* SCHWEIZERPFEIFE.

Feldpfeife (ii) (Ger.). *See under* ORGAN STOP.

Feldstücke (Ger.). Military fanfares; *see* FELDMUSIK.

Feldtrompete (i) (Ger.). An obsolete term for a military trumpet.

Feldtrompete (ii) (Ger.). *See under* ORGAN STOP (*Feldpfeife*).

Fele (Nor.). *See* FIDDLE.

Felici, Alessandro (*b* Florence, 21 Nov 1742; *d* Florence, 21 Aug 1772). Italian composer. He studied first with his father, Bartolomeo, then proceeded to advanced studies with Giuseppe Castrucci in Florence (1756–64) and with Gennaro Manna in Naples (1764–5). He became a teacher at his father's school in 1767 where his pupils included the singer Francesco Porri and Luigi Cherubini. He has been confused with the composer Felice Alessandri.

His first work, the *dramma giocoso La serva astuta*, was performed at the Teatro del Cocomero by Giovanni Roffi's Compagnia Toscana. According to the *Gazzetta toscana*, the success of his *Antigono* the following year could not have been greater nor the house fuller. He was chosen to compose a dramatic cantata, *Apollo in Tessaglia*, to inaugurate concerts presented by the Accademia degl'Ingegnosi in 1769. His most successful (and only surviving) opera was *L'amore soldato*, a *dramma giocoso*, given in Venice in 1769 and subsequently in Turin, Parma, Florence, Sassuolo and Leipzig. His dramatic music, by comparison with that of his contemporaries Giovanni Marco and Ferdinando Rutini, Moneta and Neri Bondi,

is highly expressive, offering presentiments of more Romantic styles, especially when portraying melancholy moods.

His instrumental music was probably written for use in the concerts of the Accademia degl'Ingegnosi or for private concerts such as the one he directed in the Casa Zanobi Leoni in Florence (30 June 1771). His four keyboard concertos show a remarkable maturation, which suggests that had he lived longer Felici would have won a secure place among the leading composers of the genre. The A major concerto displays great elegance, expressiveness of style and a thorough comprehension of the concept of the keyboard concerto that was evolving at the time in London and Vienna.

WORKS

music lost unless otherwise stated

OPERAS

dg – *dramma giocoso*
dm – *dramma per musica*

La serva astuta (dg, 3), Florence, Cocomero, 5 May 1768; as La cameriera astuta, Milan, Ducal, aut. 1769

L'amante contrastata (dg, 2, G. Lendenesi), Venice, S Moisè, aut. 1768

Antigono (dm, 3, P. Metastasio), Florence, Pergola, 18 Jan 1769

L'amore soldato (dg, 3, N. Tassi), Venice, S Moisè, aut. 1769, *A-Wn*, *D-Dl*, *H-Bn*, *US-Wc*

Intermezzos to B.-J. Saurin's *Beverley* (tragedia urbana in prosa), ?1769; Florence, Tintori, 6 Jan 1782

La donna di spirito (farsa, M. Bernardini), Rome, Capranica, 13 Feb 1770

2 substitute arias in Sacchini's Alessandro nelle Indie (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1771, *S-Skma*

Doubtful [cited by Jackman]: La lavandaia, Turin, Carignano, aut. 1770; Ariana e Teseo (dm, P. Pariati), Florence, Pergola, 29 Jan 1772

OTHER WORKS

Orats: Il Daniello, Florence, 1767; Oratorio del Natale, Florence, 1768; S Alessio riconosciuto, Florence, 1769

Other sacred: Dixit Dominus, 4vv, insts, 1766, *I-PS*; Messa, 1767, *Fsm*, Florence, Archives of S Giuseppe; Messa per S Cecilia, Florence, Archives of S Niccolò and S Giuseppe (1778) [completed by Bartolomeo Felici]; Cr, 4vv, *Fd*; Credo concertato, 3vv, insts, *Fc*, *Sd*; Salve regina, Florence, Archives of S Gaetano

Secular vocal: Apollo in Tessaglia (cant., L. Semplici), 3vv, Florence, Accademia degl'Ingegnosi, 12 March 1769; Cantata a tre voci (F. Lambardi), Florence, Accademia degl'Ingegnosi, 1 April 1770; Idol mio amato bene, S, S, 2 vn, *CZ-BER*, *DK-Kk* [with addl. brass insts]; Ti rendo al caro bene, 4vv, *I-Bc*; Veloce al par d'un barbaro, *CH-E*

Inst: 3 concs., kbd, orch, *US-LOu*; Conc., hpd, ad uso di Isabella Scarlatti, *I-Fc*, ed. P. Bernardi and F. Sciannameo (Rome, 1969); 6 sonate da camera, hpd, *US-BEm*; Sonata, kbd, vn, *D-GOl* (2 copies), *I-Gl*; Sonata, kbd, 2 vn, *A-Wgm*

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M. Fabbri: 'Alessandro Felici: il terzo maestro di Luigi Cherubini', *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 183–94

M. de Angelis: *La felicità in Etruria* (Florence, 1990)

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R. Weaver and N. Weaver: *A Chronology of Music in the Florentine Theater, 1751–1800* (Warren, MI, 1993)

M. Odendahl: *The Four Keyboard Concertos of Alessandro Felici* (thesis, U. of Louisville, 2000)

ROBERT LAMAR WEAVER

Felici, Bartolomeo (*b* Florence, 1695; *d* Florence, 12 June 1776). Italian organist and composer. For the greatest portion of his career he was *maestro di cappella* and organist at S Marco in Florence. He composed one oratorio for S Pier Maggiore in 1739 (*Il prodigioso transito*) and two for performances by the Compagnia ed Ospizio di Gesù, Maria e Giuseppe at S Marco in 1747 (*Isacco*) and 1753 (*Figliuol prodigo*). He was probably a member of that company, since librettos between 1733 and 1741 give him the title of *abate*. It may be presumed that he resigned his clerical membership and married, having a son, Alessandro, in 1742 and after that date being denominated *signore*. He specialized in composing works variously labelled cantata, componimento drammatico and componimento musicale, for occasional use or for the induction of women into holy orders in several churches in Florence (and one in Bologna), and he composed a substantial quantity of liturgical music for two, three or four voices with instruments. His obituary in the *Gazzetta toscana* declared that his sacred music possessed an 'inimitable expression'.

He was a distinguished teacher of counterpoint and the organ. According to Zanetti he founded a school of music with G.M. Casini in 1725, an unlikely date since Casini died in 1719; more probably he studied with Casini. He directed a music school in Florence at least from the 1760s, which numbered among its alumni Alessandro Felici, Cherubini, Sborgi and Panerai. He had a brief association with the Cocomero theatre as the *maestro* for a performance in 1750, but no other theatrical activity has been recorded.

WORKS

performed in Florence unless otherwise stated

ORATORIOS

Il prodigioso transito di S Giuseppe (D.A. Nati), S Pier Maggiore, 1739

Isacco figura del Redentore (P. Metastasio), S Marco, 1747, *I-Tf*

Il figliuol prodigo (C. Pasquini), S Marco, 1753

SACRED CANTATAS

Cantata, 3vv

Componimento musicale ... nel prender l'abito ... Sig.ra M.A. Villani (F. Vanneschi), 1733

Cantata per la sera, 1734

Il transito di S Giuseppe (cant., P.A. Ginori), 3vv, 1737

Componimento musicale nel prender l'abito ... contessa Francesca Barbolani, 1740

Il trionfo della vocazione religiosa contro le lusinghe del mondo, componimento per musica ... in occasione dell'ingresso della ... Sig.ra A.M. Vasoli Piccinini (D. Marchi), 1740; same lib but probably new music for contessa C.M. Pierucci, 1752

Il passaggio alla religione (componimento drammatico, A. Borghesi), 1741

Il trionfo della religione (componimento per musica), 1747

La notte prodigiosa (componimento sacro per musica, C. Tacchi), Bologna, 1759, *GB-Lam*; Or che nate sulla terra, duet, in Latrobe's Selection of Sacred Music, vi (London, 1825)

Figure ombre da banda, A solo, bc, orch, *I-Tf* [licenza attached to Abigaille, a dramatic cantata by N. Valenti]

2 arias, *US-BEm*

OTHER SACRED WORKS

Cantate caelestes, *I-Fa*; Compieta del Signore, *US-LOu*; Crededi, *D-MÜs*; Credo, *I-Fa*; Cum invocarem, *US-LOu*; 2 Dixit Dominus, *I-Baf*, *Fa*; Festivis resonent compita, *I-Fa*; Jam sol recedit igneus, 1754, *US-LOu*; In convertendo, *D-MÜs*; 2 Iste confessor, *I-Fa*, *US-LOu*; 2 Laudate pueri, *Fa*; 2 Mag, *D-MÜs*, *I-Fd*; 2 Memento Domini, *D-MÜs*, *I-Fc*; 4 masses, *D-MÜs*, *I-Baf*, *Fd*, *PS*; Messa concertata, *Sd*; 4 Miserere, *Fa*, *Fd*; Motet, *Baf*; O quam dulcis, *Fa*; Offertori mottetti, Benedictus, Cristus e Miserere, *Fc*; Qui habitat, *US-LOu*; 2 Requiem, *I-Baf*; Responsori per la Settimana Santa, *Fa*; 13 Responsori del Venerdì Santo, *Fd*; Responsori di quaresima, *Fc*; Salmi per gli Apostoli, *Fc*; Salmi per i vespri dell'anno, *Fd*; 2 Salmi brevi, *Fa*, *Fc*; 10 Salve regina, *Fa*, *Fc*; Vexilla Regis prodeunt, *US-LOu*

For bibliography *see* FELICI, ALESSANDRO.

ROBERT LAMAR WEAVER

Feliciani, Andrea (*b* Siena; bur. Siena, 24 Dec 1596). Italian composer. He was the leading Sienese musician of his time, succeeding Ascanio Marri as *maestro di cappella* of the cathedral on 1 November 1575 and retaining the position until his death in 1596. Nothing is known of his life before this appointment, although it has been speculated that he was a pupil of Palestrina, and that he may have found employment in a provincial town such as Grosseto.

Under Feliciani's guidance the choir school and cappella of Siena Cathedral grew in size and prestige, the number of singers under his direction increasing from ten in 1575 to 27 in 1596, the year of his death. Both Feliciani's sacred compositions and the music added to the repertory of the capella under his direction reflect the ideas of the Counter-Reformation as exemplified by the works of Ruffo, Palestrina and Victoria. A posthumous tribute to Feliciani, in Banchieri's *Conclusioni nel suono dell'organo* (1609), records the excellence of the cathedral's music on the feast of St Cecilia directed by Feliciani and the organist Francesco Bianciardi.

Feliciani's first works to appear in print were three madrigals published in the *Quinto libro delle muse* (RISM 1575[12]), a collection by predominantly Sienese composers dedicated to the Sienese nobleman Ottavio Saracini. His six-voice madrigal *Ecco l'amata luna*, published in 1586, commemorates the death of Alessandro Piccolomini, Bishop of Patras and Rhodes, in 1579. A note in the cathedral archives records that Feliciani was a fine lutenist, and three fantasias for lute are attributed to him in the Siena Lute Book. His pupils at the cathedral included the composers Bernardino Draghi and Orindio Bartolini.

WORKS

printed works except anthologies published in Venice

Il primo libro de madrigali, 5vv (1579), 3 also in 1575[12]; 1 ed. in Mazzeo, 1 ed. in D'Accone
Missarum . . . liber primus, 4, 5, 8vv (1584); 1 San ed. in D'Accone
Il primo libro de madrigali, 6vv (1586)
Brevis . . . psalmodia ad vespertinas horas, 8vv (1590)
Musica in canticum BVM, 4, 8, 12vv (1591); 1 ed. in D'Accone
Psalmodia vespertinas, 4vv (1599)
Works in 1575[12], 1586[7], 1597[24], 1601[18], *GB-HAdolmetsch*, *NL-DHgm*

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D. Fabris: 'Tre composizioni per liuto di Claudio Saracini e la tradizione del liuto a Siena tra Cinque e Seicento', *Il flauto dolce*, xvi (1987), 14–25
A. Mazzeo: *Madrigali di compositori senesi del 1500 e 1600* (Siena, 1988), 7–13
F. D'Accone: *The Civic Muse: Music and Musicians in Siena during the Middle Ages and the Renaissance* (Chicago, 1997)

K. BOSI MONTEATH

Feliciano, Francisco F. (*b* Morong, Rizal, 19 Feb 1941). Filipino composer and conductor. After music tuition from his father Maximiano, a brass band leader, pianist and organist, he studied at the University of the Philippines Conservatory of Music (BM 1965, MMus 1969), the Hochschule der Künste and Kirchenmusikschule, both in Berlin (1977), and Yale University (MMA 1980, DMA 1984). His teachers included Pajaro, Isang Yun, Heinz Werner Zimmermann and Penderecki. His mature works are strongly influenced by Yun, who introduced him to concepts of East Asian music such as the organic character of single tones and the importance of colour. He applied his close study of the instrumentation techniques of contemporary European music in the orchestral works *Fragments* (1976), *Die Verklärung Christi* (1976) and *Variationen über ein Gestalt* (1977). After returning to the Philippines he composed a number of large-scale theatre works, *Yerma* (1982), a ballet, *La loba negra* (1984), a grand opera, and the music dramas *Sikhay sa Kabila ng Palaam* (1993) and *Ashen Wings* (1995). The conductor of the Philippine PO from 1981 to 1988, he has been a guest conductor with orchestras including the Moscow State SO, the Chicago SO and the New Zealand SO. He founded and became president of Samba Likhaan (the Asian School of Music Workshop and the Arts), an institution devoted to Christian liturgical practice through the use of Asian arts. His writings on music include *Four Asian Contemporary Composers: the Influence of Tradition in their Works* (Quezon City, 1983), in which he discusses the music of Chou Wen-chung, Yun, Takemitsu and Maceda.

WORKS

(*selective list*)

Dramatic: Yerma (ballet), 1982; La loba negra (op, 3), 1984; Sikhay sa kabila ng palaam (music drama, L. Puyot), 1993; Ashen Wings (music drama), 1995
Inst: Fragments, orch, 1976; Die Verklärung Christi, orch, 1977; Variationen über ein Gestalt, orch, 1977; Pagdakila sa kordilyera, sym. poem, orch, 1988; Siya kuno, wind qnt, 1991; Voices and Images, sym. orch, 1992
Choral: Transfiguration, chorus, nar, orch, 1983; Misa ng sambayanang Pilipino, chorus, orch, 1996

RAMÓN P. SANTOS

Felis, Stefano (*b* Bari, *c*1550; *d* probably Bari, after 25 Sept 1603). Italian composer and priest. He may have been a pupil of F.A. Baseo at Lecce, since his earliest published work appeared in Baseo's first book of five-voice madrigals (RISM 1573[16]). Three pieces by Felis were included in a collection of three-voice villanellas *alla napolitana* by Barinese composers published in 1574 (1574[5-6]). The *Primo libro de madrigali a sei voci* (1579) describes Felis as *maestro di cappella* to Antonio Puteo, Archbishop of Bari. He held the same position at Bari Cathedral, where he remained from at least 1583 until 1585. G.B. Pace and G.D. Vopa studied with Felis during this period, publishing a madrigal anthology (1585[30]), in which together with two other composers Felis is highly praised for his contribution to the musical life of Bari. Some time after 10 May 1585 he went to Prague, where he again entered the service of Antonio Puteo, recently appointed papal nuncio to the emperor. While in Prague Felis issued his first book of masses, and, as the dedication of his *Sesto libro de madrigali* indicates, became acquainted with Philippe de Monte. He returned to Italy at the end of 1590, and in 1591 was appointed *maestro di cappella* at Naples Cathedral. By 1596 he had returned to his native city, where he held a canonry at Bari Cathedral.

Felis's style ranges from the lighthearted villanella to the contrapuntal complexity of Netherlandish polyphony. Einstein placed him in the circle of musicians surrounding Gesualdo; although it is true that he was well acquainted with the works of the Neapolitan school, his style seems to have little in common with theirs. Much of his music is lost.

WORKS

SACRED

Liber secundus motectorum, 5, 6, 8vv (Venice, 1585[2])
Missarum ... liber primus, 6vv (Prague, 1588)

Motectorum, liber tertius, 5vv (Venice, 1591[2])
Liber quartus motectorum, 5, 6, 8vv (Venice, 1596[4])
Missarum, liber secundus, 6, 8vv (Venice, 1603)
Sacred duo, 1591[27]; French psalm, 1597[6]

SECULAR

Il primo libro de madrigali, 6vv (Venice, 1579[5], inc.)
Il primo libro di madrigali, 5vv (Venice, ?2/1585), lost, formerly in *PL-GD*
Il secondo libro de madrigali, 5vv (Venice, 1583), lost, formerly in *PL-GD*
Il quarto libro de madrigali, 5vv (Venice, 1585[23]), 1 intabulated for lute, 1592[22] [2 previously pubd, 1573[16], 1582[2]]
Il quinto libro de madrigali, 5vv (Venice, 1583), lost, formerly in *PL-GD*
Il sesto libro de madrigali, 5vv (Venice, 1591[18])
Libro nono di madrigali, 5vv (Venice, 1602[5])
3 villanellas, 3vv, 1574[5], ed. in PIISM, *Antologie*, i (1941); 1574[6], ed. in PIISM, *Antologie*, i (1941); Textless duo, 1590[19]; Latin contrafactum, 5vv, 1606[6]; 1 further work, 1610[18]
Many works, sacred and secular, *D-Mbs*, *GB-Lbl*, *PL-Wu*, *WRu*, *RUS-KA*

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EinsteinIM; *KermanEM*
J. Kerman: 'Elizabethan Anthologies of Italian Madrigals', *JAMS*, iv (1951), 122–38

PATRICIA ANN MYERS

Felix, Václav (*b* Prague, 29 March 1928). Czech composer. In 1953 he graduated from the Prague Academy of Musical Arts as a pupil of Bořkovec and Dobiáš; he also studied English and music education at Prague University, graduating in 1952. Thereafter he studied theory with Karel Janeček (ScC 1961, PhD 1966). He was editor of *Hudební rozhledy* (1959–61) and in 1960 was appointed assistant in the music theory department of the Prague Academy and lecturer in 1973. He was dean of the music faculty (1985–90) and deputy chairman of the Union of Czech Composers (1978–89). His attitudes as a composer were formed by his work with student ensembles and by a profound interest in Czech folksong. In addition, his music reflects his wide theoretical knowledge: he has made some use of novel techniques, though these have not been a dominant feature. His subjects are often taken from the world of children or from nature, and contain moral or philosophical messages. His choral compositions are popular among children's choruses and many chamber pieces have been performed widely at home and abroad.

WORKS
(*selective list*)

Stage: Mariana (op, 4, Z. Malý, after J. Kozák), 1982, Brno, 11 April 1985
6 syms: no.1, Mez, orch, 1974; no.2, 1981; no.3, SATB, orch, 1986; no.4, 1987; no.5, chbr orch, 1987; no.6, wind orch, 1990
Other orch: Fantazie, cl, orch, 1959; Koncertantní variace [Concertante Variations], 1962; Double Conc., vc/b cl, pf, str, 1978; Symfonické variace [Sym. Variations], large wind orch, 1979; Tpt Conc., 1984; Vc Conc., 1990
Vocal: Helenčin svět [Helen's World] (cycle of children's choruses, F. Hrubín), 1960; Otevřený dům [The Open House] (chbr cant., M. Florian), C, T, pf, 1961; Nejkrásnější zem [The Most Beautiful Country] (cycle of female choruses, J. Hora), 1973; Nad postýlkou [By the Cot] (Z. Malý), song cycle, S, pf, 1975; Sententiae Nasonis, mixed chorus, 1995
Chbr and solo inst: Sonata a 3, vn, va, hp, 1967; Brass Qnt, 1972; Wind Qnt, 1972; Sonata da requiem, hn/b cl, pf, 1974; Sonata lirica, ob, pf, 1978; Quartetto amoroso, str qt, 1979; Sonata capricciosa, fl, pf, 1981; Sonata poetica, pf, 1988; Sonata concertante, va, pf, 1989

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WRITINGS

Smetanova harmonie [Smetana's harmony] (diss., Charles U., Prague, 1957)
Přínos díla Karla Janečka pro hudební analýzu [Karel Janeček's contribution to musical analysis], *HRo*, xxxi (1978), 274–9
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JIŘÍ MACEK

Félix-Miolan, Marie. *See* CARVALHO, CAROLINE.

Felix namque (Lat.). A plainchant melody used occasionally in vocal compositions up to the 15th century, and more frequently in English organ settings in the 16th century. The offertory *Felix namque es, sacra virgo Maria* was prescribed in medieval liturgies for certain feasts and for votive Masses of the Virgin (although it is not found in the oldest sources), and was retained in post-Tridentine and more recent usage (see, for example, *Graduale Triplex*, p.422, and *GS*, plate r, the latter from the 13th-century manuscript *GB-Ob* Rawl. lit.d.3, f.88*v*). Vocal polyphonic settings of the melody from any period are rare, but there is a two-part setting in the 'insular' section of the St Andrews manuscript (*D-W* Helmst.1099, ff.193*v*, 210*v*) and a fragmentary troped setting in the Worcester Fragments (MSD, ii, 1957, no.4). A third English setting, from the 15th century (*GB-Ob* Douce 381, f.23, incomplete), was long held to be an organ piece (Dart); it is written in score, but the words are underlaid, and it seems more likely to be from a two-part vocal setting.

In England during the first half of the 16th century *Felix namque* was the most often used melody in a repertory of organ settings of OFFERTORY chants, presumably because it was assigned in Salisbury Use to the daily mass of the Blessed Virgin Mary, with a concluding alleluia except between Septuagesima and Easter and on the Vigil of the Assumption. Since the majority of the settings omit the alleluia they were presumably intended for the penitential season. The chief composers of such settings were John Redford and Thomas Preston. A last reflection of this liturgical tradition is seen in two settings by Tallis, which include the intonation (usually omitted) and alleluia; they are very long and are probably not, in their surviving form, liturgical. Examples of English keyboard settings are printed in MB, i (1966), MB, lxvi (1995) (Tallis) and EECM, x (1969).

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JOHN CALDWELL

Fellegara, Vittorio (*b* Milan, 4 Nov 1927). Italian composer. He studied composition with Luciano Chailly at the Milan Conservatory, graduating in 1951, while at the same time taking university courses in mathematics and physics. In 1955 and 1956 he attended the Darmstadt summer courses. Between 1956 and 1959 he was secretary to the Accademia Filarmonica in Rome, and from 1960 to the Italian branch of the ISCM; his *Requiem di Madrid* gained him an award at the latter's first international composition competition, in 1959. In 1960 he began to teach harmony, counterpoint, fugue and composition at

the Donizetti Institute in Bergamo, and in 1982 he was appointed artistic director of the Bergamo annual Incontri Europei con la Musica.

His earliest compositions display the influence of neoclassicism, in particular the contrapuntal techniques of Hindemith and Petrassi. Towards the end of the 1950s he felt the need for a broader linguistic base and, without seeking to rebel against tradition, he began to exploit the procedures of 12-note serialism as currently applied in Italy. Working within the post-Webernian avant garde, Fellegara, like Nono in his choral music of the same period, placed special emphasis on structuring and enhancing the expressive power that derived from the tensions latent in a 12-note set. Works such as *Requiem di Madrid* (a setting of a text by García Lorca) and the ballet *Mutazioni* exhibit a charged dramatic atmosphere and strong ideological commitment. Fellegara subsequently allowed a more intimate, lyrical approach to take over, as in his settings of texts by Eluard (*Epitaphe* and *Chanson*) and Leopardi (*Cantata*). At the same time he began to pay greater attention to niceties of form and the refinement of sound patterns, as in *Trauermusik*, *Metamorfosi* and to complex polyphonic construction (*Shakespearian Sonnet*). From the 1980s on, he has devoted greater attention to chamber music, writing a number of works that demonstrate a return to more traditional formal and stylistic models (as in *Herbstmusik: omaggio a Mahler* and *Nuit d'été*) and exploit the expressive and textural possibilities of, for him, new groupings of instruments (such as in *Winterzeit* and *Imaginary Nocturne*).

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(selective list)

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Orch: Fuga, str, 1951; Conc. for Orch, 1952; Conc. breve, chbr orch, 1956; Sinfonia 1957, 1957; Frammenti I, chbr orch, 1960; Variazioni (Frammenti II), chbr orch, 1961; Mutazioni, 4 sym. fragments, 1962 [from Mutazioni (ballet), 1962]; Pf Conc., 1968; Studi in forma di variazioni, chbr orch, 1978 [after J.S. Bach]; You, Wind of March, fl, orch, 1978; Trauermusik, str, 1981; Contrasti, 12 wind, str, perc, 1982; arrs. of early music

Chbr: Wind Octet, 1953; Serenata, 9 insts, 1960; Invenzioni, 4 vc, 1978; Berceuse, fl, pf, 1980, arr. fl, orch, 1982; Wiegenlied, cl, pf, 1982, arr. cl, 8 wind, 1982; Wintermusic, pf trio, 1983; Herbstmusik: omaggio a Mahler, str qt, 1986; Nachtstück, wind qnt, 1987; Primo vere, pf qnt, 1988; Stille Nacht, org, 9 wind, 1990; Pampas Flash, 12 insts, 1992; Silent Landscape, 11 str, 1992; Winterzeit, 4 gui, 1992; Elégie: omaggio a Fauré, gui, str qt, 1994; Nuit d'été, pf qnt, 1994; Imaginary Nocturne, 4 sax, 1995

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ROBERTA COSTA

Feller. Bohemian family of organ builders. Franz Feller (i) (*b* Königswald [now Libouchec, nr Děčín], 29 April 1787; *d* Königswald1 July 1843) produced musical instruments and sets of pipes from childhood, but it was not until 1817 that he finally took up organ building. In that year he built his first organ, for Peterswald [now Petrovice](one manual, ten stops); others are at Karbitz [now Chabařovice] (1823; two manuals, 14 stops), Schönlinde [now Krásná Lípa] (1827; two manuals, 30 stops), Ossegg [now Osek] monastery (1836–8; two manuals, 34 stops), Komotau [Chomutov], Tetschen [Děčín], and Pirna. Two of his sons, Franz Feller (ii) (*b* 23 March 1815; *d* 8 July 1881) and Josef Feller (*b* 8 March 1818; *d* 15 June 1893), went into partnership until 1881 while a third, Anton Feller (*b* 6 March 1820; *d* 14 March 1891), worked independently. Franz Feller (i) produced more than 35 organs. After 1827 he was influenced by the organs of Gottfried Silbermann in Dresden. Altogether the family produced about 80 instruments. They adhered to the slider chest system and still installed *Rückpositive*. In contrast to the ideas of G.J. Vogler, their specifications continued the traditional methods of organ design. The diapason chorus was sometimes reduced, but to compensate, the number and variety of foundation stops was considerably increased.

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HANS KLOTZ/JIŘÍ SEHNAL

Feller, Carlos (*b* Buenos Aires, 30 July 1925). Argentine bass. He studied in Buenos Aires, making his début in 1946 at the Colón, where he sang for a decade. He made his London début in Cimarosa's *Il maestro di cappella* at Sadler's Wells (1958). For Glyndebourne he sang Don

Alfonso and Mozart's Figaro in 1959 and the following year sang Dr Bombasto (*Arlecchino*) at Edinburgh. After appearing in Frankfurt and Brussels, he was engaged at Cologne, where he sang until he was over 70. He made his Metropolitan Opera début as Don Alfonso in 1988. His repertory included Leporello, Mozart's and Rossini's Dr Bartolo, Don Magnifico, Geronimo (*Il matrimonio segreto*), Don Pasquale, Dulcamara, Baculus (*Der Wildschütz*), Nicolai's Falstaff, Lord Tristan (*Martha*) and Varlaam. A superb *basso buffo*, he also sang heavier roles such as Polonius (Szokolay's *Hamlet*), the Doctor (*Wozzeck*), Schigolch (*Lulu*) and Claggart.

ELIZABETH FORBES

Fellerer, Karl Gustav (*b* Freising, 7 July 1902; *d* Munich, 7 Jan 1984). German musicologist. He studied with Sandberger in Munich and with Abert, Wolf, Sachs and Hornbostel in Berlin, receiving the doctorate in 1925 at the University of Munich with a dissertation on the music history of Freising. In 1927 he completed the *Habilitation* at Münster with a work on the influence of Palestrina. He remained at Münster as an external lecturer until 1932, succeeded Peter Wagner at Fribourg in Switzerland in 1932, and then returned to Germany in 1939 to succeed Kroyer at the University of Cologne. Fellerer served as rector of the university in 1967–8 and retired in 1970. In 1958 the Catholic University of Leuven granted him the honorary doctorate. He also received medals of honour from the German government in 1974 and from the Austrian government in 1978.

Fellerer was respected for his far-reaching contributions to scholarship, his influence as a teacher and his organizational leadership. Best known for his work on the history of Catholic church music (Gregorian chant, organ music, music theory, performing practice and contemporary problems), his broader interests embraced the Middle Ages and Renaissance, 19th-century music, music education, amateur music-making, the music history of individual regions and cities and the works of Palestrina, Handel, Mozart and Puccini. He was editor of the journals *Kirchenmusikalisches Jarhrbuch* (1931–76) and *Musica sacra* (1932–7) and oversaw the publication series Freiburger Studien zur Musikwissenschaft, Kölner Beiträge zur Musikforschung, Denkmäler Rheinischer Musik, Beiträge zur Rheinischen Musikgeschichte and the *Mitteilungen der Arbeitsgemeinschaft für Musikgeschichte*. He also founded, edited and contributed to Das Musikwerk. He was active as a scholar up to his death, and his bibliography lists over 500 titles.

Fellerer was one of the driving forces behind the rebuilding of German musicology after World War II, growing out of his ongoing concern for politics. Preoccupied with practical issues early on, his concern for the relationship between music and politics led him to speak in favour of the programme of the Nazi regime, even rationalizing its 1933 campaign against jazz music, and during the war he took a special interest in seeking out Germanic musical traits in countries under German occupation and the respective strengths and weaknesses of Germany's enemies and allies. Thereafter, he invested much energy into enhancing the Cologne musicology department as well as building up all of German musicology after its years of wartime isolation. He was president of the Gesellschaft für Musikforschung (1962–8) and co-founder and president of the Joseph-Haas-Gesellschaft, and he chaired and served on commissions of the Allgemeiner Cäcilien-Verband, the Görresgesellschaft, the Zentralinstitut für Mozartforschung in Salzburg, the Arbeitsgemeinschaft für rheinische Musikgeschichte, Westdeutscher Rundfunk, the Deutsches Historisches Institut in Rome, the Joseph-Haydn-Institut and the IMS.

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PAMELA M. POTTER

Fellinger, Imogen (*b* Munich, 9 Sept 1928). German musicologist. She studied musicology from 1948 at Munich University with von Ficker and from 1950 with Gerstenberg at Tübingen University, where she took the doctorate in 1956 with a dissertation on Brahms's use of dynamics. From 1957 to 1962 she was a research assistant for RISM. From 1963 she worked under the auspices of the musicology department of Cologne University on musical bibliography in the 19th century, which she completed at the Staatliches Institut für Musikforschung, Berlin (1970–93). From 1979 she was chairman of the IAML working group on music periodicals and she became a member of the board of trustees of the Johannes-Brahms-Gesellschaft of Austria in 1990. The main aspect of her research apart from Brahms and 19th century music in general is the promulgation and interpretation of archival material relating to 19th-century music.

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HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

Fellowes, Edmund H(orace) (*b* Paddington, London, 11 Nov 1870; *d* Windsor, 21 Dec 1951). English editor, scholar and cathedral musician. He showed marked musical gifts at an early age and when he was only seven Joachim offered to take him as a pupil. However, he received a conventional education at Winchester College and Oriel College, Oxford. At Oxford he read theology though he found time to develop his musical interests and remained for a fourth year working towards a music degree. On leaving Oxford he studied for the church and was ordained in 1894. He served for a short time as

assistant curate in Wandsworth, London (1894–7), during which he took the Oxford BMus (1896). After three years as minor canon and precentor of Bristol Cathedral from 1897, he moved in 1900 to St George's Chapel, Windsor Castle, as a minor canon, in which capacity he remained for the rest of his life. In the years between the death of Walter Parratt and the appointment of Walford Davies (1924–7) he was given charge of the choir. He received no other preferment in the church and was never 'Canon' Fellowes as many printed references to him wrongly assume (see W. Shaw, *MT*, xcix, 1958, 142–3). He was made Companion of Honour in 1944, and held honorary doctorates of music from both Oxford (1939) and Cambridge (1950).

Fellowes carried out a voluntary labour of some importance by cataloguing the extensive printed and manuscript material in the music library of St Michael's College, Tenbury Wells, of which he was honorary librarian (1918–48). However, his notable contribution to music was his extensive series of editions of English music of the period 1545–1640 and the critical and historical writings with which he surrounded them. To the numerous series in the list below must be added a considerable number of miscellaneous octavo leaflets, including the main share (61 numbers) of the Tudor Church Music series (1923–37).

Though not alone in his lifetime in working on music of this period, it was Fellowes who caused it to make its chief impact. This was partly because of the notable range of his work, partly also because of his own advocacy of it through lectures, performance and, in the earliest days of the gramophone, recordings. Most of all it was because he designed his editions to be practical: all, except his share of the library edition of Tudor Church Music, were issued in a format for use in performance. At the same time he aimed to produce editions that were to be complete, not mere selections, and firmly based on original sources. This union of scholarship, completeness and practicality was in a small way revolutionary. He shed new light on the idiom of the music and as a direct result the style of performing it changed for the better. His editorial work is seen at its best in the madrigals and the lute-songs, the first series of which (but regrettably not the second) printed the original tablature. It was mainly as a result of his work that a knowledge of this music soon passed into the mainstream of English musical life and thought. The sustained endeavour behind it was characteristic of the man; yet, as his memoirs reveal, he was no narrow specialist or scholarly recluse.

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The English School of Lutenist Song Writers [ESLS], i–xxxii, in 2 ser. (1920–32, partly rev. 2/1959–66 by T. Dart as The English Lute-Songs [EL], rev. 3/1959–69 with addl vols.)
with P.C. Buck, A. Ramsbotham and S.T. Warner: Tudor Church Music [TCM], i–x (1922–9, appx 1948/*R* by Fellowes alone)
The Collected Works of William Byrd, i–xx (London, 1937–50, rev. 2/1962–71 by T. Dart, P. Brett and K. Elliott)

WRITINGS

'John Wilbye', *PMA*, xli (1914–15), 55–86
'Thomas Weelkes', *PMA*, xlii (1915–16), 117–43
English Madrigal Verse, 1588–1632 (Oxford, 1920, enlarged 3/1967 by F.W. Sternfeld and D. Greer)
The English Madrigal Composers (Oxford, 1921, 2/1948/*R*)
William Byrd: a Short Account of his Life and Work (Oxford, 1923, 2/1928)
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Orlando Gibbons: a Short Account of his Life and Work (Oxford, 1925, 2/1951/*R* as *Orlando Gibbons and his Family*)
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The Catalogue of Manuscripts in the Library of St. Michael's College, Tenbury (Paris, 1934, rev. 2/1981 by W. Shaw)
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Organists and Masters of the Choristers of St. George's Chapel in Windsor Castle (London and Windsor, 1939, 2/1979 with addenda by M.F. Bond) [incl. 4 historical monographs relating to St George's Chapel]
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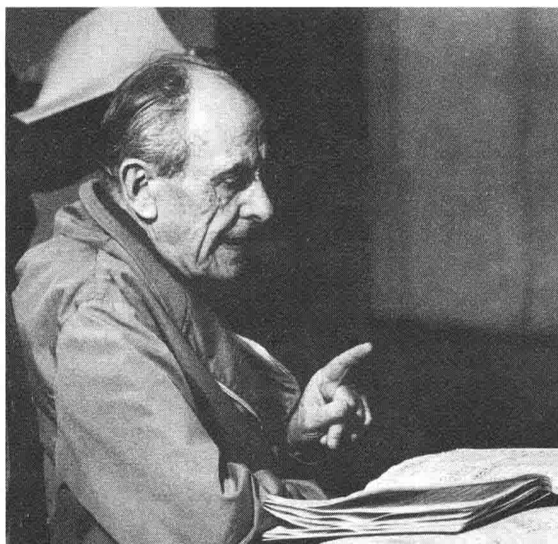
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WATKINS SHAW/R

Felsenstein, Walter (*b* Vienna, 30 May 1901; *d* Berlin, 8 Oct 1975). Austrian director. He studied acting with Ernst Arndt at the Burgtheater, Vienna (1921–3), made his acting début in Lübeck in 1923 and in 1925 became dramatic adviser and director in Beuthen (now Bytom), Silesia. In 1927 he was appointed chief opera and drama director at the Stadttheater, Basle; from 1929 to 1932 he worked as an actor in Freiburg, where he was also dramatic adviser and director. He became chief director of the Cologne Opera in 1932 and in 1934 took a similar post in Frankfurt; excluded from the Reichstheaterkammer in 1936, he was able to continue working only by special permission. From then on his productions (*Der Zigeunerbaron*, Berlin, 1939; *Falstaff*, *Aachen*, 1941; *Figaro*, Salzburg Festival, 1942) broke away increasingly from conventional 'singers' opera' as he tried out his own method of 'realistic' music theatre. During World War II he worked mainly as a drama director (1938–40 in Zürich, 1940–44 at the Schillertheater, Berlin) until he was enlisted (1944–5).

Immediately after the war Felsenstein directed Offenbach's *La vie parisienne* at the Hebbeltheater, Berlin, conceiving it as a programmatic plea for popular music drama based on the traditions of *opéra comique*. In 1947 he was appointed director of the Komische Oper in East Berlin and was able to develop his concepts consistently and to incorporate them in a long series that subsequently became internationally acclaimed as model productions. He continued to work in the Federal Republic of Germany and abroad, and made operatic and musical films as well as fulfilling assignments in drama teaching. His pupils included Götz Friedrich and Joachim Herz.

To Felsenstein 'realistic music theatre' meant using music to create drama so that the phrase became more than a socialist artistic doctrine. He wrote that music must be exclusively subject to the laws of the theatre, serving solely the dramatic action and its 'historic reality'. Accordingly, all his productions for the Komische Oper aimed to 'make the music and singing on the stage a credible, convincing, authentic and indispensable means of human expression': the singer had to convince the



Walter Felsenstein

audience that his part could be communicated only in song.

Felsenstein and his assistants had a strong sense of authenticity; texts were sometimes thoroughly re-edited in an attempt to reconstruct the original. The result was a dramatically consistent conception of the production which mediated between the composer's intentions and the 'associative ability of a contemporary audience'. Not only was the dramatic situation emphasized, but also the historical, artistic, social and political background.

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G. Friedrich: *Walter Felsenstein: Weg und Werk* (Berlin, 1967)
P.P. Fuchs, ed.: *The Music Theatre of Walter Felsenstein* (New York, 1975, 2/1991) [incl. articles etc. by Felsenstein]
D. Kranz: *Gespräche mit Felsenstein* (Berlin, 1976)

DIETRICH STEINBECK/R

Felsztyna, Sebastian z. *See* SEBASTIAN Z FELSZTYNA.

Felton, William (*b* Drayton, Shropshire, 1715; *d* Hereford, 6 Dec 1769). English clergyman, organist, harpsichordist and composer. He was the son of George Felton, a clerk, and was educated at Manchester Grammar School and St John's College, Cambridge (BA, 1738; MA, 1743). He married Anna, daughter of the Rev. Egerton Leigh, by whom he had a daughter. Felton was ordained priest by the Bishop of Hereford on 11 August 1742, became a vicar-choral and sub-chanter of the cathedral on 3 February 1743, and minor canon in 1760. In 1769 he was made chaplain to the Princess Augusta, widow of the Prince of Wales, and in the same year he was appointed *custos* of the College of Vicars Choral at Hereford. From 1744 he held various parochial appointments in Herefordshire. He was buried in the Lady Chapel at Hereford Cathedral: the inscription on his gravestone states that he died at the age of 54 and was 'multiplici doctrina eruditus, rerum musicarum peritissimus'.

Felton was a steward at the Three Choirs Festival in Hereford in 1744 and in Gloucester in 1745; and his name is on the list of subscribers to Thomas Chilcot's *Twelve English Songs* (1744). He seems to have enjoyed wide popularity as a performer on the harpsichord and organ. Burney, who considered Felton a better performer than composer, recollected hearing in his youth 'the celebrated Mr Felton' play at Shrewsbury, and wrote in his *History* of his 'neat finger for common divisions and the rapid multiplication of notes'. In his *Account of the Musical Performances ... in Commemoration of Handel* (London, 1785/*R*) he related an anecdote about Felton's endeavours to persuade Handel to subscribe to his op.2 concertos through the violinist Abraham Brown; Handel started up angrily and said: 'A parson make concerto? Why he no make sarmon?'. Handel's name did, however, appear on the subscription list to Felton's op.1 concertos. Felton is chiefly known as a prolific composer of organ and harpsichord concertos; Burney pronounced that he 'produced two concertos out of three sets that were thought worthy of playing in London'. Despite this, Felton's concertos were widely acquired by music society libraries and private collectors, and his music frequently appeared in 18th-century domestic manuscript anthologies (see Harley).

Felton had a natural ability for devising bold, powerful thematic material, but his keyboard skills tempted him to include an excessive amount of passage-work. The 'Andante with variations' of the third concerto in op.1 achieved wide popularity as 'Felton's Gavot' or 'Farewell Manchester' (the latter title probably dating from December 1745, when it was supposedly played as the troops of the Young Pretender left Manchester). It is also said to have been played at the execution, in 1746, of Jemmy Dawson, the Manchester Jacobite, who was a contemporary of Felton's at St John's College, Cambridge (this legend may originate in the fact that a Felton concerto was played at the Manchester subscription concerts, which were notoriously Jacobite, in 1744). In about 1748 the tune was printed as *Fill the Glass*, a song for three voices. Burney said that it appeared in Ciampi's opera *Bertoldo*, produced at Covent Garden in 1762. The tune remained popular until the middle of the 19th century.

WORKS

all published in London

op.	
1	Six Concerto's, org/hpd, insts (1744)
2	Six Concerto's, org/hpd, insts (1747)
–	Fill the glass (Farewell Manchester, or Felton's Gavot), song, 3vv (*c*1748) [adapted from Andante of op.1 no.3]
3	Eight Suits of Easy Lessons, hpd (1752)
4	Six Concerto's, org/hpd, insts (1752)
5	Six Concerto's, org/hpd, insts (*c*1755)
6	Eight Suits of Easy Lessons, hpd (1757)
7	Eight Concerto's, org/hpd, insts (1762)

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J. Harley: *British Harpsichord Music* (Aldershot, 1992–4)

GERALD GIFFORD

Feltsman, Vladimir (*b* Moscow, 8 Jan 1952). American pianist of Russian birth. The son of Oskar Feltsman, a composer of popular music, he studied at the Moscow Conservatory from 1969 to 1976 with Yakov Fliyer, and in 1971 won first prize at the Marguerite Long-Jacques Thibaud Competition in Paris. His repertory is centred on Bach, Mozart, Beethoven and Brahms, but extends to contemporary music; he has given the first performances of Schnittke's First Sonata (1989) and Karetnikov's Piano Pieces (1990), both of which are dedicated to him. His emigration to the United States in 1987 after eight years of detention in the USSR was highly publicized, and was the subject of a television documentary. His first performance in America was at the White House, and his Carnegie Hall début, in September 1987, was issued as a live recording. Critics have praised the technical authority and colouristic flair of his playing, but have also noted a tendency towards idiosyncratic distortions.

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C. Montparker: 'Vladimir Feltsman: the End of an Eight-Year Odyssey', *Clavier*, xxvii/1 (1988), 10–15

DAVID FANNING

Femelidi, Volodymyr Oleksandrovych (*b* Odessa, 16/29 May 1905; *d* Odessa, 30 Oct 1931). Ukrainian composer. He graduated from the Odessa Institute of Music and Drama in composition (under V.A. Zolotaryov and P. Molchanov) and conducting (under H. Stolyarov). An extremely gifted musician, he was also a good writer and actor. 'He had a very great talent for composing', recollected Shostakovich, 'he composed quickly and very skilfully. For the most part he didn't write sketches but composed directly into score. Soviet music lost an outstanding composer'. His brief, but intense, creative life covered almost all genres and was musically significant. He achieved considerable success with the première of his first symphony, the 'Jubilee', on 6 November 1927 in Odessa – the third movement had to be immediately repeated. In it, certain pertinent characteristics became readily apparent. As many artists of the mid-1920s, Femelidi seemed very much committed to the construction of a new proletarian culture and was enthusiastic about the achievements of the Revolution, which he proceeded to extol in a number of works, such as the opera *Razlom* ('The Break') and the 'Jubilee' Symphony. The music is frequently permeated with impetuous energy and is dominated by song and dance elements. In the case of the symphony, the main thematic material is made up of Russian and Ukrainian song and dance themes, revolutionary hymns – *Vy zhertvoyu pali v boyu* ('You have Sacrificed Yourself in Battle') – and marches – *Smelo, tovarishchi, v nogu* ('Bravely, Comrades'). Although his ethnic roots were Greek and Ukrainian, he essentially was a Russophile and cosmopolitan, relying mostly on Russian models for inspiration. He died before he could complete his second opera, *Tsėzar i Kleopatra*; unfortunately, out of the 19 works he wrote, four are considered lost.

WORKS
(*selective list*)

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Inst: Pf Conc., 1926; Vn Conc., 1926; Danza Exotica, str qt, 1927; Pf Sonata, 1927; Str Qt, 1927; Sym. no.1 'Jubilee', orch, 1927; Trio, vn, vc, pf, 1927; Sym. no.2 'Classical', orch, 1928
Vocal: Ondine (vocal sym. poem, after V. Zhukovs'ky), 1926; 3 Romances (K. Bal'mont, Gorodets'ky, A.S. Pushkin), S, chbr ens, 1927; Lukomore (poem, Pushkin), 1v, orch, 1927–8; Uprikaznïkh vorot (joke scene, A.K. Tolstoy), S, T, Bar, orch, 1927–8

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Y. Semyonov: *Femelidi* (forthcoming)

VIRKO BALEY

Feminine ending [feminine cadence; metacrusis] (Fr. *cadence féminine*; Ger. *weibliche Endung*). The melodic termination of a phrase on a weak beat (ex.1*a*), the weak part of a beat (ex.1*b*), or the weak part of a bar (ex.1*c*). The term derives from prosody, where it describes a rhyme of two syllables of which the second is unstressed (e.g. 'mustard' and 'custard'). The term entered musical theory with Heinrich Christoph Koch's discussion of 'the mechanical rules of melody', that is, of phrase structure, a discussion steeped in the terminology of grammar and rhetoric. For Koch, who used the terms 'overhang' (*Überhang*), 'feminine ending' and 'weak ending' synonymously, the feminine ending was a source of variety in cadential formulae. His examples indicate that it was particularly at home in the melodically elaborate, cadentially saturated *galant* and *empfindsamer* styles, in which feminine endings arise from frequent cadential appoggiaturas and other ornamental cadential figures. Prior to

Ex.1 Examples of feminine endings, from H.C. Koch: 'Von der Beschaffenheit der melodischen Theile', *Versuch einer Anleitung zur Composition*, ii (Leipzig, 1787)



these mid-18th-century instrumental styles, the feminine cadence (not yet so named) would have arisen through the improvised cadential appoggiaturas of vocal recitative.

The feminine cadence was not arbitrarily named. The connotations of (rhythmic) 'weakness', of melodic ornament and elaboration, and of sentiment or expression that attend these later 18th-century uses and definitions, set the new term in the broader context of an emergent discourse on the characteristics of the sexes and related discussions of music's gendered styles, genres and performance techniques (see Head). Recently the term was reappropriated by Susan McClary as a telling instance of assumptions about gender underlying the apparently neutral vocabulary of musical analysis and theory.

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S. McClary: *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, 1991)

M. Head: '"Like Beauty-Spots on the Face of a Man": Gender in North-German Discourse on Genre', *JM*, xiii (1995), 143–67

MATTHEW HEAD

Feminism. In musicology, music theory and ethnomusicology, the commitment to the well-being of women and to the importance of their creative participation in culture and history has given rise to a body of scholarship dedicated to the understanding of women's roles, experiences and contributions as well as the various ways in which gender as social construct has defined those roles in different cultural settings. Feminist scholarship has also been concerned with the retrieval of women's compositions and the study of their activities as composers, performers and users of music (*see* WOMEN IN MUSIC), and with a critical approach in which the understanding of gender and gender ideology is brought to bear upon the entire musical realm. Specifically, feminist musical scholarship sees music as both product and promulgator of a gendered social order.

1. Development. 2. Feminisms. 3. Postmodernism. 4. Intersections. 5. Activism.

1. DEVELOPMENT. The earlier, or 'women's studies', phase began to emerge in music scholarship in the 1970s as a branch of traditional musicology intended to broaden the discipline's field of vision to include women. Its basic task was to locate forgotten women musicians in the European tradition, to make their works available in publication and recording, and to study their role in music history as currently understood. Such projects soon developed a critical edge, however, as researchers became aware of the ways in which these musicians' experience challenged reigning music-historical paradigms of genre, periodization and performance venue and practice. Patterns of access to musical education and professional 'separate spheres' came into focus, through which existing gender roles and social values were inevitably imprinted upon the musical activities of women. Furthermore, insistent questions arose about the relationship between contemporary musical success and distinction and the grand tradition as transmitted to the late 20th century. These questions in turn led, as they had in other disciplines such as literature and the history of art, to the critical examination of canon formation, concepts of talent and genius, and ruling standards of aesthetic value.

This body of knowledge about women musicians has continued to grow and flourish, and its importance for the feminist goal of a fully representative music scholarship is immeasurable, but its relationship to what may be referred to as feminism proper varies with the degree to which each project makes use of interdisciplinary feminist theory and method. This second phase, using explicitly feminist intellectual tools, appeared in the late 1980s as interdisciplinary reading became common practice among scholars, and developed very rapidly with the help of the enormous body of precedent already available in other humanistic fields. It should not be thought that feminist scholarship took less interest in historical women musicians, but rather that accumulated knowledge about their experience and the parameters of their careers helped to launch a broader-based critique of the social formation of musical practice in general.

Thus feminist musical scholars wish to understand the impact of social context on music-making and, reciprocally, music's role in the process of cultural reproduction or the maintenance (and sometimes the disruption) of core values of its time and place of origin. Feminists argue that ideologies of gender and prevailing relationships between males and females constitute just such core values for most or all human societies. If so, the study of such ideologies and of associated musical practices will be mutually enlightening. This exploration has taken many forms, including the anthropology-influenced study of musical behaviour as well as the analytic or critical investigation of individual musical compositions.

2. FEMINISMS. Although academic feminism is a notably diverse (and in many aspects internally contested) body of thought, feminist theory as it has been represented in music scholarship includes a number of common fundamental tenets. First, it holds that a useful analytic distinction can be made between sex (the biology of male and female) and gender (the social categories of masculine and feminine), the latter demonstrably variable among human communities and therefore socially pliable.

Secondly, feminism argues that in such cultural settings as the modern West where male experience is taken to be universal and normative, a scholarly commitment to the authority and authenticity of female experience can produce startling changes in long-familiar pictures. Otherwise, feminist scholarship argues, ethnographic accounts, historical narratives and critical interpretations alike are limited to only half the relevant data.

Thirdly, it contends that traditional academic and political distinctions between 'public' and 'private', because of women's historical – indeed, mythic – association with the protection and exclusivity of the private sphere, work against the full understanding of women's experience in the social world. The activist slogan 'the personal is political' means to underscore the conviction that the representation of personal achievement or lack thereof in terms of individual personalities and private lives obscures the systemic nature of the gendered framework within which all men and women must operate and from which power and authority derive.

It may be noted that these premises, which underlie feminist scholarship in all disciplines, have the tendency to blur or dissolve subdisciplinary distinctions among ethnomusicology, historical musicology and music theory. Feminist musical work has profited greatly from the resulting cross-fertilization.

All disciplines in which feminism has played a major role manifest a wide variety of schools of feminist thought, and indeed a variety of taxonomies for characterizing them. So-called liberal feminists, for example, formulate equality-based arguments generally in line with the dominant political liberalism of the USA and western Europe. Cultural feminists (sometimes called 'radical') typically make more separatist claims, stressing the importance of uniquely female needs, associations and cultural practices. Lesbian feminists argue that gender cannot be understood to any meaningful degree except in intersection with an analysis of sexuality and its cultural construction. Poststructuralist, psychoanalytic and Marxist feminists use arguments and analytic tools derived respectively from those bodies of thought. Nor are these categories mutually exclusive.

Most persistently debated are the opposed feminist positions that have been taken with regard to 'the difference dilemma', a primarily strategic disagreement about whether the similarities between the sexes, or their differences, should underlie feminist argument. Put differently: since the category 'women' has been so burdened with historical and cultural resonance, as well as unjust laws and unfavourable material conditions, there is intense and continuing discussion of the extent to which it can be recuperated either for the celebration of achievement or for the exploration of women's particular experience. An equally energetic argument asserts that the unitary category 'women' inappropriately obscures differences in race, class and other aspects of social identity which, like gender, distribute power and authority differently within different social contexts.

Within the world of musical scholarship such distinctions have not become very visible, although they may do so as musical feminist theory continues to elaborate. What have been more manifest are disagreements on certain specific issues; for instance, the relative importance of the recovery work of women's studies versus the feminist critique of the canon, or the viability of reading gender ideology – or resistance to it – in individual musical compositions. The interaction of feminist musicology with gay and lesbian (or queer) studies is in the early stages of development and cannot yet be usefully characterized, except to observe that it seems to be generating a theorizing of the body and of eroticism that is receiving support from other scholarship interested in performativity, especially opera studies, and from an upsurge of interest in the materiality of performance.

3. POSTMODERNISM. There is no doubt that academic feminism in its present form could not have taken shape without the advent of POSTMODERNISM, or that body of thought in many quarters elliptically referred to as 'theory'. Along with poststructuralism and deconstruction, this cluster of new scholarly approaches now includes aspects of cultural and postcolonial studies and queer theory, although neither these nor feminism can be entirely identified with postmodernism as such.

All these modes of analysis have many interests and convictions in common. All are centrally concerned with social processes that generate meaning, with the role of differential power relationships in culture, and with modes of representation. They share the conviction that knowledge and interpretation are situated: that is, that social identity structures what is known, how that knowledge is used, and how representations are made and interpreted. Following from these concerns, criticism – understood as a situated act of interpretation – has become a primary mode of understanding within the humanistic disciplines, a trend that has had a particularly interesting effect upon musical scholarship because of that discipline's relative unfamiliarity with the notion of multiple critical readings. At the same time, the conviction that experience differs with cultural situation has similarly profound implications for historiography.

Feminism also shares with postmodern scholarship an intense interest in culture (a term which, however, may be very variously construed) and the ways in which its ideologies may be reproduced or contested through representations such as texts or works of art. This exploration has been a highly visible activity in feminist musicology, for instance in the much debated question whether Classical sonata form encodes an interaction between dominant and subordinate themes that can be taken as a representation of gender interaction, or in studies of the musical representation of women, paradigmatically in opera. Such scholarship furthermore entails a challenge to the traditional understanding of 'absolute music' as being without representational force, an apparent claim of autonomy from the cultural surround which seems unlikely to feminists; it has also been noted, in any event, that the emergence of a music intended to be perceived as abstract and 'absolute' is in itself a phenomenon wholly saturated with cultural meaning.

Postmodern thought brings with it a tendency to cross boundaries which is akin to the feminist refusal of the divide between private and public. In this spirit, perhaps its most powerful contribution has been its radical interdisciplinarity, which has resulted in a synthetic and pandisciplinary body of critical theory. Certainly the foundational assumptions of feminist theory are not intrinsically more relevant to any one academic discipline than to any other, and feminist scholars in music as elsewhere have found them to have explanatory power over many phenomena already observed within the disciplinary purview. By now, indeed, feminist musicologists regard themselves as contributors to a common interpretative undertaking as much as beneficiaries of its earlier achievements.

Despite these commonalities, the degree to which postmodern methods and assumptions are valuable for feminist work is a source of disagreement among different schools of feminist thought, though most agree that its tools should be used with caution. Postmodernism is by definition politically equivocal because of its principled refusal to resolve contradictions; feminism insists upon an unequivocal ethical commitment, notwithstanding a quite variegated politics. Furthermore, postmodernism's positing of an unstable and fragmented subjectivity seems to many to put into question the category 'women' in a way that would disable feminist work, and to make inaccessible the notions of authority and intention that are central to the historical interpretation of women's productivity.

To put the matter another way, many feminist scholars argue that postmodern thought lacks the materialist values needed for social change in the real world, and that feminism's commitment to women, their achievements and their material conditions could only be vitiated through the postmodern deconstruction of subjectivity and agency. Feminist literary critics have observed, for

instance, that the much vaunted 'death of the author' was proclaimed just at the moment that so many female authors were being rediscovered; it seems similarly provocative that the postmodern challenge to formalist musical analysis is arising just when feminists are beginning to explore the musical encoding of gender ideology and putative stylistic differences in women's music.

4. INTERSECTIONS. Although the public media are eager to proclaim 'postfeminism', the death of feminist scholarship does not actually appear imminent; it is surely changing, and will continue to do so as new currents of thought arise. At the moment, feminism is negotiating interactions with other closely related intellectual movements that will without doubt influence its future character.

One such is 'gender studies', an extension of feminist thought that proposes to apply its insights even-handedly to both male and female experience. Some feminists, recognizing the powerful role gender has already played as an analytic concept, welcome this development as a dissemination of the arguments of academic feminism into a wider arena. Others fear that it will prove reactionary in its tendency to blunt feminism's critical edge and to return actual historical women to relative invisibility.

The interactions of sex, gender and sexuality pose especially absorbing theoretical and aesthetic questions now, at least in part because of dominant culture's prevailing representational practice in which only two categories, 'masculine' and 'feminine', are recognized. Feminists and scholars of queer theory (and many are both) often work together in this arena where so many urgent concerns are held in common.

Feminist scholarship is also revising and rethinking its relationship to the study of race, ethnicity and social class. Having spent years constructing a theory of cultural production that illuminates the role of relations of power, feminism, in musicology as elsewhere, has come to recognize the existence of other systems working in concert with the gender system, and engaging in the critical interrogation of its own practices. Especially as both the scholarly and activist components of feminism gradually enlarge their global reach, music scholarship will increasingly deal with familiar issues of cultural relativism and of the relation of gender and sexuality to other forms of social hierarchy.

See also GAY AND LESBIAN MUSIC; GENDER; MUSICOLOGY, §II, 11; and SEX, SEXUALITY.

5. ACTIVISM. In keeping with feminism's commitment to the well-being of women and to its motto that 'the personal is political', musical feminism also includes explicit activism in the various music professions. Many learned societies have established committees or caucuses with the mandate to monitor women's economic status and advancement within the profession. Performers and composers have established organizations for the purpose of promoting women's music, and issue journals and newsletters to foster communication about opportunities and successes. Special performing organizations have come into existence in order to create more opportunities for women composers. Feminist recording companies, reference books and catalogues of available published and recorded music by women, and annual music festivals in various locations celebrate women's music-making and help to disseminate information about it.

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RUTH A. SOLIE

Fenaroli, Fedele (*b* Lanciano, Abruzzi, 25 April 1730; *d* Naples, 1 Jan 1818). Italian music educator and composer. His father, Francesco Antonio, the *maestro di cappella* at S Maria del Ponte in Lanciano, taught him the rudiments of music, but then had him study law. After his father's death Fenaroli attended the Conservatorio di S Maria di Loreto in Naples as a student of Francesco Durante and P.A. Gallo. In 1762 he taught at the Conservatorio, deputizing for Antonio Sacchini. In 1763 he became second *maestro di cappella* at the same conservatory, and in 1777 first *maestro*. In 1768, for the birthday of Ferdinand IV, a cantata by him was performed in the Teatro S Carlo. He later played a decisive part in the reorganization of the Neapolitan conservatories; after S Maria di Loreto was joined with the Turchini Conservatory in 1806, Fenaroli, Giovanni Paisiello and Giacomo Tritto were given the task of devising the new curriculum. Fenaroli taught counterpoint at the new conservatory, and with Paisiello and Tritto directed the school until Niccolò Zingarelli took over in 1813. Although suffering from cancer he continued to teach until 5 December 1817, even bringing his students together during vacations at his country home at the foot of Mt Vesuvius. According to Florimo, the composers Cimarosa, Zingarelli, Giuseppe Nicolini and Michele Carafa were among his pupils; he may also have given private instruction to Nicola Manfroce, Saverio Mercadante and Vincenzo Lavigna (see de Napoli, 1930). He was a member of the Reale Società Borbonica and music director in the Associazione dei Cavalieri.

Fenaroli principally composed church music, preferring the strict contrapuntal style, in which he exhibited great ability. Only a few cantatas, stage works and oratorios by him survive. He apparently wrote no orchestral music and only one chamber work, the *Intavolature e sonate per cembalo* (1793). His teaching method was highly regarded throughout Italy; Fétis praised it for its simplicity and clarity and Choron used some of the exercises in his *Principes de composition*. By transmitting the compositional style of his teacher Durante he helped preserve the so-called Neapolitan tradition. His treatises, which were reprinted many times during the 19th century, began to fall out of favour about 1860 with the arrival of more modern teaching methods; yet even as late as 1871 Verdi could write approvingly of the still widespread use of Fenaroli's exercises.

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MSS at I-MC and Nc unless otherwise stated

Liturgical music, all with insts: 6 masses, 2–5vv; Messa de' defunti, 4vv, 1770; Ky, 5vv, *D-Bsb*; Gl, 5vv; Cr, 2vv; Quoniam, S, 4vv; 3 Dixit, 4–5vv; 2 TeD; Responsorio di S Antonio, 4vv; Laudate pueri; Dixit, *A-Wn*; 2 Miserere, 4vv, org; Qui tollis, 1v; Popule meus, 4vv, org; Ecce lignum, 4vv, org; Ave Maria, 4vv; Stabat mater, 2vv, *I-Nc*, *Nf*; Care puer, S; Lamentations and Lessons for Passiontide, 1v; Lezioni dei morti, S, A, vns; Lezioni de' morti, 1v; Pueri hebraeorum, 4vv; Suscipe me Domine, S; Veni Creator Spiritus, S, A; Veni sponsa Christi, S/4vv; Inno S Michele, 4vv; Pange lingua, *D-Bsb*, *I-Nc*; Tantum ergo, S, A; Genitori, S, A; Christus factus est, *F-Pc*; Cant., 8vv; 2 cants. for S Gennaro, 1763, 1777, both lost; cant. for S Carlo, 1768, lost; 2 cants. for Corpus Domini, lost; In sacra coeli flamma, 1v, *GB-Lbl*; Sò benute le Pacche sicche Don Nicò duet, *Lbl*

Motets, all with insts: Clari fontes, 5vv, 1752; Coeli gaudent, 4vv, 1763; Corda puro, 4vv, 1767; Laetae gentes, 4vv, 1774; Cara tibia grata sono, aria, S, 1780; Cara diva, 1v, vn, ob, 1793; O beata aeterna fiamma, 1v; O divino astro beato, 2vv; O spes divina, S; Eja psalite mortales, 4vv; O gentes festinate, 4vv; Laeto corde, 5vv; In clava coeli, S; Fronte laeta, 4vv; Inter choros, 8vv; Coeli flamma, 4vv; Gaudete jubilate, 4vv; Exultate fideles, aria, S; Vade misera et freme, S; Quid intenta; Mundi pompae fallaces; Nonna, S; Quid ploro, A, hpd; Barbara barbara accede, A, hpd

3 orats, lost: L'arca del Giordano, Lanciano; Abigaille, Lanciano, 1760; La sconfitta degli Assiri, Rome, 1789

2 ops, lost: I due sediarii, Naples, 1759; La disfatta degli Amaleciti, Chieti, 1780

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SIEGFRIED GMEINWIESER

Fenby, Eric (William) (*b* Scarborough, 22 April 1906; *d* Scarborough,18 Feb 1997). English writer on music and composer. Largely self-taught, he became organist of Holy Trinity, Scarborough, at the age of 12, and at 16 was articled to Claude Keeton, organist of St Martin's, Scarborough, gaining much practical experience with local choral societies and amateur orchestras. One or two of his youthful works were played by the local spa orchestra, but the crucial years in his life were 1928 to 1934, when he offered his services as amanuensis to the blind and paralysed Delius at Grez-sur-Loing in France. His completion from dictation of such scores as *A Song of Summer* and *Songs of Farewell* is an achievement without parallel in music. He recalled his often harrowing time with Delius, whom he nursed in the weeks up to his death, in the classic book *Delius as I Knew him* (London, 1936/*R*, 2/1966, 3/1981), which was memorably recreated in Ken Russell's 1968 BBC TV film *Song of Summer*. Another personal account of that period was given by Fenby himself in a 1982 television documentary *Song of Farewell*.

After Delius's death he assisted Beecham with the 1935 Covent Garden production of Delius's opera *Koanga*; he was music adviser to Boosey & Hawkes from 1935 to 1939; and after the war he founded and directed the music department of the North Riding Training College,

Scarborough (1948–62). On Beecham's death he was appointed artistic director of the 1962 Bradford Delius Centenary Festival, and that year was created an OBE. From 1964 to 1977 he was professor of composition at the RAM. He provided the film score for Alfred Hitchcock's *Jamaica Inn* (1939) but destroyed almost all his own compositions, including a symphony, a cello concerto and a setting of *The Hound of Heaven*, in the belief that 'only genius matters'. Fenby's only surviving orchestral work is the pastiche overture *Rossini on Ilkla Moor*. In 1968 he served as chairman of the Composers' Guild. For many years, as a uniquely privileged authority on the music of Delius, Fenby travelled widely, lecturing, writing and broadcasting as well as editing, accompanying, conducting and recording the music of Delius, and advising the Delius Trust. He received honorary doctorates from the universities of Jacksonville (Florida), Warwick and Bradford, and honorary fellowships or memberships of the RCM, RAM, Trinity College, London, and the Royal Philharmonic Society, on whose committee he also served.

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CHRISTOPHER PALMER/STEPHEN LLOYD

Fender. American firm of electric guitar, amplifier and audio equipment manufacturers. The company takes its name from (Clarence) Leo Fender (*b* Anaheim, CA, 10 Aug 1909; *d* Fullerton, CA, 22 Nov 1994). He built his first acoustic guitar in the 1920s, before studying accounting. In 1939 he set up a radio repair company in Fullerton, California, and in about 1944 he was joined by Clayton Orr ('Doc') Kauffman, a musician who had designed equipment for Rickenbacker. As the K & F Company they began the production of amplifiers and steel guitars, designed for playing across the lap. In 1946 the partnership broke up and Fender soon formed the Fender Electric Instrument Company, based in Fullerton, California. George Fullerton joined the company in 1948. Two years later Fender introduced the world's first commercially produced solid-bodied electric guitar, the Fender Broadcaster (renamed Telecaster in 1951; see illustration). In 1951 the company marketed the Fender Precision Bass, the first ELECTRIC BASS GUITAR.

In 1954 Fender launched the stylish Stratocaster electric guitar, the first solid-body to use three pickups and the first Fender instrument to have the distinctive tremolo arm. Further models were introduced in later years, including the Jazzmaster (1958), the Jazz Bass (1960), a six-string bass (1961), the Jaguar (1962) and the Mustang (1964). By 1964, when Fender's health failed and Randall began negotiations to sell the Fender companies to CBS, the workforce numbered about 600. The sale was completed in January 1965 for $13 million.

Leo Fender regained his health and joined CBS/Fender as a design consultant, working on the Fender-Rhodes electric piano and the Mustang electric bass guitar before he resigned in 1970. He set up CLF Research with Fullerton, which built guitars for Music Man until the late 1970s. In 1979 Fender and Fullerton formed G & L Music Sales to produce their own electric guitars and basses. CBS continued to use the Fender brand, introducing a new management team in 1981. During 1982 Fender Japan was established to make Fender instruments in Japan; the company also began to produce Vintage reissue instruments which sought to replicate classic guitars of the 1950s and 60s. The Squier brand for lower priced Fender instruments was launched in 1983. In 1985 the Fender companies were sold by CBS to a group of investors led by Fender's president, Bill Schultz. Improved American Standard versions of the Stratocaster (1986) and Telecaster (1988) were issued. At the close of the 20th century Fender was one of the most successful brands in the international electric guitar business.



Fender Telecaster, solid-bodied electric guitar, 1952

See also ELECTRIC GUITAR, §3.

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TONY BACON

Fendt. English family of violin makers of Austrian origin, who worked in London during the first half of the 19th

century. Bernhardt Simon Fendt (*b* Füssen, 11 May 1769; *d* London, 1832) went to Paris at an early age, where he worked for his uncle François Fent. In January 1798 he was employed in London by Thomas Dodd, with whom he remained until about 1809 and for whom – with the elder J.F. LOTT – he made many fine instruments. From 1809 until 1823 he worked for John Betts. He was especially noted for his cellos and double basses, and among his pupils were his children, members of the Lott family, and J.N. Lentz. Fendt had four sons who became violin makers. The eldest, Bernard Simon Fendt (*b* London, 1800; *d* London, 6 March 1852), worked at first with his father at the Betts shop; after 1823 he set up on his own. He was an outstanding workman and is respected for his many fine imitations of the old Italian makers. In September 1832 he entered into partnership with George Purdy under the business name of Purdy and Fendt. Purdy's expertise was in promoting the firm; among various endeavours was the sponsorship of a violin performance competition, held in London in July 1839, the first such event documented in that city.

The other three sons of the elder B.S. Fendt are but little known as makers; two of them died young. Martin Fendt (*b* London, July 1812; *d* London, July 1845) worked for Arthur Betts but made very few instruments. The third son, Jacob (*b* London, *c*1815; *d* London, Oct 1849) studied under his older brother Bernard Simon before entering the employ of William Davis. His instruments are almost never labelled, but he is believed to have made many imitations of Guarneri violins, often recognized by a rather garish red varnish. A fourth brother, Francis, worked for Purdy and Fendt, and by 1856 was working in Liverpool. His work is virtually unknown.

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CHARLES BEARE, PHILIP J. KASS

Fénelon, Philippe (*b* Suèvres, Loir-et-Cher, 23 Nov 1952). French composer. Fénelon studied Bulgarian, comparative literature and linguistics at the Ecole des langues orientales, then entered Messiaen's class at the Paris Conservatoire, where he won the composition prize in 1977. He was resident at the Casa Velázquez in Spain (1981–3), before going to Berlin in 1988 on a grant from the Deutscher akademischer Austauschdienst. He has won a number of national and international prizes, including the Prix Stockhausen (1980), the Prix Hervé Dugardin of the SACEM (1984) and the Prix Villa Médicis Hors-les-murs (1991).

Born of a rich and individual cultural outlook, which embraces music, literature and painting, Fénelon's work remains on the fringes of all schools, and he does not hesitate to rethink genres inherited from musical history, such as opera, quartet, concerto and madrigal. The vocal dimension of his instrumental and orchestral scores underlines their fundamentally dramaturgical – if not theatrical – intentions. Since *Salammbô*, Fénelon has developed a style marked by silence and purification, the drifting of an 'almost nothing' in which sung words become gradually more intelligible.

WORKS

(*selective list*)

Op: Le chevalier imaginaire (3, Fénelon, after M. de Cervantes and F. Kafka), 1984–6; Les rois (3, Fénelon, after J. Cortázar), 1988–9; Salammbô (3, J.-Y. Masson after G. Flaubert), 1992–4

Orch: 'Du, meine Welt!', vc, ens, 1979; Latitudes, cl, wind, brass, 1981; Diagonal, ens, 1983; Saturne, vn, orch, 1987–8; Midtown, 2 tpt, wind, brass, 3 perc, 2 pf, 1994; Pf Conc., 1996

Chbr: Maipú 994, fl, cl, hn, pf, perc, vn, va, vc, 1983; Les combats nocturnes, pf, perc, 1986–7; 11 inventions, str qt, 1988; Orion (Mythology II), cl, trbn, va, hp, 1988–9; La colère d'Achille (Mythologie I), fl, eng hn, hn, vn, 1989–90; Ulysse (Mythologie IV), fl, cl, hn, vn, vc, 1990; Str Qt no.3, 1991

Vocal: Les 3 hymnes primitifs (V. Segalen), Mez, fl, cl, b cl, hn, 2 perc, pf, 1974; Les chants du héros (R. Tagore), S, Bar, fl, va, 2 perc, 1975; Du blanc le jour son espace (J. Guglielmi), Bar, ens, 1984; Notti (Fénelon), v, db obbl, 1990; Le jardin d'hiver (J. Guglielmi, J.W. von Goethe, T. Campion), T, SATB, ob, eng hn, 2 cl, hn, 2 trbn, 2 perc, elec org, vn, vc, 1991; 18 madrigaux (R.M. Rilke), 2 S, Ct, 2 T, B, theorbo, str trio, 1995–6

Solo inst: Epilogue, pf, 1980; Hélios (Mythologie III), clvd, 1989, Omaggio (a Tiepolo), vn, 1990; Zabak, perc, 1994

Principal publishers: Amphion, Durand, Ricordi

LAURENT FENEYROU

Feng Zicun (*b* Yangyuan, Hebei province, 17 June 1904; *d* 25 Dec 1987). Chinese *dizi* bamboo flute player. Adept on both the *sihu* four-string fiddle and *dizi* bamboo flute, Feng Zicun supplemented his income as a labourer by working in the evenings as a performing musician accompanying local song and dance entertainment, folk-songs and stilt dances. In the early 1920s he spent four years as a musician in Baotou, Inner Mongolia, where he learnt local *errentai* opera music, a style he was subsequently to introduce to Hebei province.

Following the Communist victory in 1949, Feng – now a locally renowned *dizi* player – was appointed to a full-time post as a performing musician, joining the Central Song and Dance Troupe as *dizi* soloist in Beijing in 1953. In 1964 he took a teaching post at the China Conservatory of Music, also in Beijing.

Feng popularized several *dizi* solos, including *Xi xiangfeng* ('Happy Reunion'), *Wu bangzi* ('Five Clappers') and *Gua hongdeng* ('Hanging Red Lanterns'), contributing much-needed solo instrumental repertory to the new Chinese conservatory curricula in traditional instrumental performance. Feng's style has been characterized as representative of the folk traditions of northern China. His music, much of which consists of solo adaptations of traditional folk ensemble pieces, is typically virtuosic and ebullient in style.

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JONATHAN P.J. STOCK

Fenice, La. Theatre opened in Venice in 1792. *See* VENICE, §3.

Fenigstein, Victor (*b* Zürich, 19 Dec 1924). Swiss composer and pianist, active in Luxembourg. He studied the violin and the piano (with Emil Frey, Bernhard Rywosch and Edwin Fischer), then at the University of Zürich. He taught at the Luxembourg Conservatoire, 1948–85, but was obliged to give up his career as pianist after 1952 (with the onset of multiple sclerosis). It was after this that he became most active as a composer.

His works include instrumental and vocal chamber music, orchestral music, stage music and educational pieces. Fenigstein is open to many stylistic and technical currents. He considers music as a vehicle for his humanitarian ideas. Despite severe illness he completed the opera *Die heilige Johanna der Schlachthöfe* (1985), *154 Shakespeare-Sonnets* (1986), the chamber opera *Die Mutter des Mörders* (1987) and *Zwölf Lieder zu "Mutter Courage und ihre Töchter"* (1997). In 1986 the first performance of *Die heilige Johanna der Schlachthöfe* was given by the Städtische Buhnen in Augsburg.

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Orch: Conc., ob/sax, str, 1961; Légende, vc, chbr orch, 1962; Petite Suite des temps jadis, 1966; Etudes concertantes I 'MURATORI', vc, Mez, orch, 1967; Three Events, pf, orch, 1970; 6 Berlockentänze, cl qt, 1980; 3 esquisses, soloists, str, 1974; Passages, tpt, str, 1974; 2 pieces, fl/sax/vn, str, 1978; MARA(IM)PULSE, str, 1978; Danses des Breloques, 1981

Chbr: 6 réactions sur un thème de rythme, str qt, 1954; Str Trio, 1954; Légende, vc, pf, 1962; 9 réactions sur un thème de rythme, 6 perc, 1963; 7 miniatures, fl/ob, vc, pf, 1964; Icares pour flûte et quelques amis, 11 insts, 1973; 6 Folksongs, fl, vc, drum, 1974; 4 Rufspiele, fl/sax, pf, 1974; Complaintes de notre temps, vc, pf, 1977; Passages, tpt, pf, 1977; Memento et epitaphe, (sax, pf)/pf 4 hands, 1981; 6 Berlockentänze, cl qt, 1980; 3 esquisses, 1994 [3 arrangements]

Solo inst: 3 hommages, pf, 1961–73; The Teens' Sonata, pf, 1963; Was ist ... , pf 4 hands, 1971; Quattro bis, vc, 1974; Some Proposals, fl, 1974; 2 Pieces, fl/sax/vn, pf, 1978–92

Educational works: Fang vierhändig an, pf 4 hands, 1980

Principal publishers: Eulenburg, Kunzelmann

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L. Weber: 'Der Komponist Victor Fenigstein: ein Interpretationsversuch', *Nos cahiers*, xii/3 (1991), 85–98

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LOLL WEBER

Fenis, Rudolf von. *See* RUDOLF VON FENIS-NEUENBURG.

Fenlon, Iain (Alexander) (*b* Prestbury, Cheshire, 26 Oct 1949). British musicologist. He studied music at the universities of Reading (BA 1970), Birmingham (MA 1971) and Cambridge (PhD 1977). In 1973–4 he was an advisory editor for *Grove6*, then, in succession, Hayward Research Fellow at the University of Birmingham (1974–5), a fellow of Villa i Tatti, Florence (1975–6), and research fellow at King's College, Cambridge (1976–83). From 1979 he was also a lecturer at the University of Cambridge and in 1996 was appointed reader in historical musicology. He has taught at Wellesley College, Massachusetts (1978–9), Harvard University (1984–5), the British School in Rome (1985), the Centre de Musique Ancienne, Geneva (1988–9), and the École Normale Supérieure, Paris (1998–9). He was awarded the Dent Medal in 1984 and elected Fellow of the Society of Antiquaries in 1989. He has also held visiting fellowships at All Souls College, Oxford (1991–2), and New College, Oxford (1992), and is Honorary Keeper of the Music at the Fitzwilliam Museum, Cambridge. He is editor of *Cambridge Studies in Medieval and Renaissance Music* (1992–) and on the editorial boards of *Early Music History* (founding editor, 1981), Opera Omnia di Andrea Gabrieli (1987) and Opera Omnia di Luca Marenzio (1997).

Fenlon's principal area of study is the history of music from about 1450 to 1650, particularly in Italy. His monograph on music in 16th-century Mantua studies the effects of the patronage of the Gonzaga family on the development and reform of liturgical music and on the new secular arts of spectacle; his discussion is supported by an edition of significant works. With James Haar he has published a key study of the emergence of the Italian madrigal, which establishes the importance of its Florentine origins. Most of his writings explore how the history of music is organically and dynamically related to the history of society. He has also produced catalogues of collections of early music in Birmingham and (with Valerie Rumbold) Cambridge.

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Catalogue of the Printed Music and Music Manuscripts before 1801 in the Music Library of the University of Birmingham, Barber Institute of Fine Arts (London, 1976)

'Il foglio volante editoriale dei Tini c il 1596', *RIM*, xii (1977), 231–51

with J. Haar: 'A Source for the Early Madrigal', *JAMS*, xxxiii (1980), 164–80

Music and Patronage in Sixteenth-Century Mantua (Cambridge, 1980–82); It. trans. of vol.i, rev., as *Musicisti e mecenati a Mantova nel '500* (Bologna, 1992)

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with E. Wilson: *The Winchester Anthology (British Library Add. MS. 60577)* (Cambridge, 1981) [introduction of facs. edn]

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with J. Haar: *The Italian Madrigal in the Early Sixteenth-Century* (Cambridge, 1988)

'Preparations for a Princess: Florence 1588–89', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 259–81

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Gioseffo Zarlino: Istitutione harmoniche (Venice, 1558) (Bologna, forthcoming) [introduction to facs. edn]

ROSEMARY WILLIAMSON

Fennell, Frederick (*b* Cleveland, 2 July 1914). American conductor and teacher. He attended the Eastman School (BM 1937, and MM 1939). Appointed to the faculty of Eastman, he conducted the school's several ensembles (1939–62), and in 1952 formed the Eastman Wind Ensemble. This had 45 members, and its programmes differed from those of the full symphonic bands in that they included chamber compositions to be performed by only part of the ensemble as well as works played by the entire group. Fennell's pioneering series of 22 commercial recordings for Mercury brought about a reconsideration of the wind medium and established performance and literature models for the more than 20,000 wind ensembles that were subsequently established in American schools. In 1965 Fennell became conductor-in-residence at the University of Miami, where he remained until 1980. He appeared as a guest conductor with the Cleveland Orchestra, the Minneapolis SO, the LSO and the Boston Pops Orchestra, and was appointed principal guest conductor of the Interlochen Arts Academy. In 1977 he made the first American digital recording of a large ensemble (for Telarc) with the Cleveland Symphonic Winds. He was conductor of the Kosei Wind Orchestra of Tokyo from 1984 to 1995, when he became its conductor laureate.

Fennell has edited many works for band, and his writings include *Time and the Winds* (1954), *The Drummer's Heritage* (1956), *The Wind Ensemble* (1988) and a series of essays published in *The Instrumentalist* under the heading 'Basic Band Repertory'. He is the recipient of many awards, and was honoured in Japan with the naming of the Frederick Fennell Hall in Kofu.

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A.S. Phfeffer: 'In the Living Presence of Frederick Fennell', *The Absolute Sound*, no.77 (1992), 34–58
R.E. Rickson: *Ffortissimo: a Bio-Discography of Frederick Fennell: the First Forty Years, 1953 to 1993* (Cleveland, 1993)

RAOUL F. CAMUS

Fennelly, Brian (*b* Kingston, NY, 14 Aug 1937). American composer. He studied at Yale University (1963–8; MusM, PhD) with Mel Powell, Donald Martino, Allen Forte, George Perle, Gunther Schuller and others. From 1968 to 1997 he taught at New York University. His honours include grants from the Martha Baird Rockefeller Fund (1975, 1979, 1980), a Guggenheim Fellowship (1980–81) and a lifetime achievement award from the American Academy and Institute of Arts and Letters (1997). He has written both 12-note works (Wind Quintet, 1967; *Tesserae II*, 1972) and freely atonal compositions (*Locking Horns*, 1993; *Skyscapes*, 1995) and has shown an increasing interest in instrumental virtuosity (the series of *Tesserae* for solo instruments, 1971–81). His music often unites rhythmically complex surfaces with dramatic, expressive gestures. Many of his later works (after 1982) involve harmonic fields derived from serial manipulation, as in the various Thoreau-related compositions for orchestra.

WORKS
(*selective list*)

Orch: In Wildness is the Preservation of the World, 1975; Quintuplo, brass qnt, orch, 1977–8; Tropes and Echoes, cl, orch, 1981; Conc., sax, str, 1983–4; Fantasy Variations, 1984–5; Thoreau Fantasy no.1, 1984–5; Lunar Halos, 1990; A Thoreau Sym., 1992–7: On Civil Disobedience; A Sprig of Andromeda; Chrysalis
Vocal: Songs with Improvisation (e.e. cummings), Mez, cl, pf, 1964, rev. 1969; Keats on Love, chorus, 1989
Chbr and solo inst: Wind Qnt, 1967; Str Qt, 1971–4; Tesserae I–IX, various solo insts, 1971–81; Sonata seria, pf, 1976; Scintilla prisca, vc, pf, 1979; Canzona and Dance, vn, cl, vc, pf, 1982–3; Trio no.2, vn, vc, pf/hpd, 1986–7; Brass Qnt, 1987; Locking Horns, brass qnt, 1993; Skyscapes, a sax, str qt, 1995
El-ac: Evanescences, a fl, cl, vn, vc, tape, 1969; SUNYATA, 1970
Principal publishers: Margun, MMB, Ricordi, Pro Nova, American Composers Edition

EDWARD MURRAY

Fenton, George [Howe, George (Richard)] (*b* Bromley, 19 Oct 1949). English composer. His early career as a freelance guitarist was superseded by full-time composition in the mid-1970s, when he began producing theatre and television scores; the latter have included music for plays by Alan Bennett, for wildlife documentaries by David Attenborough and signature tunes for BBC news bulletins. His film work increased after the success of his score for Richard Attenborough's *Gandhi* in 1981, since when he has divided his time between the UK and Hollywood, working with directors as diverse as Attenborough, Stephen Frears, Nicholas Hytner, Neil Jordan, Ken Loach and Harold Ramis. He has taught at the National Film School, London, and at the RCM, where he is visiting professor. He has received four British Academy of Film and Television awards and five nominations for Academy Awards.

Fenton's unusual versatility has allowed him to switch between mainstream Hollywood styles and more adventurous idioms with ease. The evocative electronic soundscapes of *The Company of Wolves* (1984) and BBC documentaries co-exist with full orchestral scores ranging from an elaborate Impressionism to poignant simplicity, and sometimes coloured by unorthodox instrumentation, as in the original use of viols and sackbuts in *The Crucible* (1996). His studies of traditional music facilitated a synthesis of Western techniques with Indian textures in both *Gandhi* (scored in collaboration with Ravi Shankar) and *The Jewel in the Crown*, while African music was celebrated in *Cry Freedom* (co-composed by Jonas Gwangwa). Elsewhere, Fenton has made effective use of folksong, jazz, rock, classical and Baroque elements in appropriate contexts.

WORKS
(*selective list*)

Film scores: Gandhi (dir. R. Attenborough), 1981; The Company of Wolves (dir. N. Jordan), 1984; Clockwise (dir. C. Morahan), 1985; 84 Charing Cross Road (dir. D. Jones), 1986; Cry Freedom (dir. Attenborough), 1987; The Dressmaker (dir. J. O'Brien), 1987; White Mischief (dir. M. Radford), 1987; Dangerous Liaisons (dir. S. Frears), 1988; A Handful of Dust (dir. C. Sturridge), 1988; High Spirits (dir. Jordan), 1988; We're No

Angels (dir. Jordan), 1989; Memphis Belle (dir. M. Caton-Jones), 1990; Final Analysis (dir. P. Joanou), 1991; The Fisher King (dir. T. Gilliam), 1991; Groundhog Day (dir. H. Ramis), 1992; Hero (Accidental Hero) (dir. Frears), 1992; Born Yesterday (dir. L. Mandoki), 1993; Shadowlands (dir. Attenborough), 1993; Ladybird, Ladybird (dir. K. Loach), 1994; Land and Freedom (dir. Loach), 1994; The Madness of King George (dir. N. Hytner), 1994; Heaven's Prisoners (dir. Joanou), 1995; Mary Reilly (dir. Frears), 1995; Carla's Song (dir. Loach), 1996; The Crucible (dir. Hytner), 1996; In Love and War (dir. Attenborough), 1996; Multiplicity (dir. H. Ramis), 1996; The Woodlanders (dir. P. Agland), 1996; Courtesan (dir. M. Herzgovitz), 1997; Dangerous Beauty (dir. Herskovitz), 1997; The Object of My Affection (dir. Hytner), 1997; Ever After (dir. A. Tennant), 1998; Living Out Loud (dir. R. LaGravenese), 1998; My Name is Joe (dir. Loach), 1998; You've Got Mail (dir. N. Ephron), 1998; Grey Owl (dir. Attenborough), 1999

TV scores: 6 plays by Alan Bennett: Me, I'm Afraid of Virginia Woolf, Afternoon Off, Doris and Doreen, One Fine Day, All Day on the Sands, The Old Crowd, 1978; Shoestring, 1979; Bloody Kids, 1980; The History Man, 1980; Going Gently, 1981; Bergerac, 1981–5; Walter, 1982; An Englishman Abroad, 1983; Saigon: Year of the Cat, 1983; The Jewel in the Crown, 1984; Telly Addicts, 1985; The Monocled Mutineer, 1986; Talking Heads, 1987; 102 Boulevard Haussmann, 1990; The Trials of Life, 1990; Life in the Freezer, 1993; Beyond the Clouds, 1994; Fall of Saigon, 1995; Monarchy, 1995; The Flickering Flame, 1997; Here and Now, 1997; Polar Bear, 1997; Second Chance, 1997; Talking Heads 2, 1998; Shanghai Vice, 1999; BBC news and current affairs programmes

Other: Birthday (children's op, T. Kraemer), 1982; Music to Picture, pf, 1990; 5 Parts of the Dance, tpt, pf, mar, 1993; Veni sancte spiritus – Sacris solemniis, SATB, org, 1993 [from Shadowlands]; Octet, 8 vc, 1998

Incid music, incl. scores for the Royal Shakespeare Company and National Theatre

Principal publisher: Shogun

MERVYN COOKE

Feo, Francesco (*b* Naples, 1691; *d* Naples, 28 Jan 1761). Italian composer and teacher. According to Burney, he was 'one of the greatest Neapolitan masters of his time'.

1. LIFE. Feo received his musical training at the Conservatorio di S Maria della Pietà dei Turchini at Naples, which he entered on 3 September 1704; among his fellow students were Leonardo Leo and Giuseppe de Majo, who later married Feo's niece, Teresa Manna. He first studied with the *secondo maestro*, Andrea Basso, and after 1705 also with Nicola Fago, the then newly appointed *primo maestro*. According to some 19th-century sources, Feo is said to have left the conservatory about 1708 to study counterpoint with G.O. Pitoni in Rome. This claim has not been substantiated, and it is now believed that he remained at the Turchini until 1712.

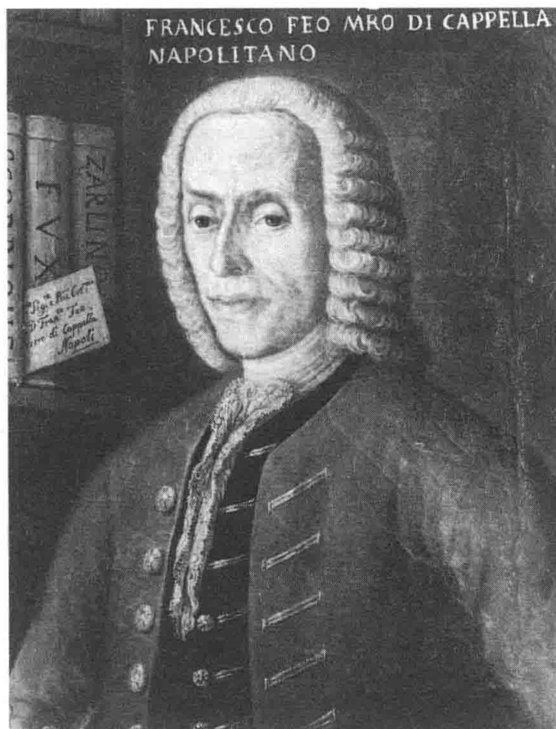
On 18 January 1713 he presented to the Neapolitan public his first opera, *L'amor tirannico, ossia Zenobia*, and during the carnival season in 1714 *Il martirio di S Caterina*, a *dramma sacro*. In the following years he began to gain recognition with noteworthy works for local churches (*Missa defunctorum*, 1718) and contributed recitatives, arias and comic scenes to Neapolitan performances of operas by other composers. In 1719 he composed *La forza della virtù*, a *commedia per musica*, followed by the *opera seria Teuzzone* in 1720. Feo's first true success, however, appears to have been the *opera seria Siface, re di Numidia*, performed at the Teatro S Bartolomeo in May 1723 by, among others, Marianna Bugarelli and the castrato Nicolini. The libretto for *Siface*, based on an older one by Domenico David, was the first attempt at a *dramma per musica* by the then 25-year-old Metastasio who had just settled in Naples.

Feo's growing reputation as a church composer and the success of his opera *Siface* led in July 1723 to his appointment as a *maestro* of the Conservatorio di S Onofrio a Capuana, where he joined Ignazio Prota and succeeded Nicola Grillo. During his 16 years of service there he became known as one of the most distinguished Neapolitan teachers of his generation. Among his students at S Onofrio were Nicola Sabatino, Nicolò Jommelli and his own nephew Gennaro Manna. In 1739 he left S Onofrio (where Leonardo Leo assumed his position) to become *primo maestro* of the Conservatorio dei Poveri di Gesù Cristo, succeeding Francesco Durante who had resigned. Feo served the institution until 1743, assisted first by Alfonso Caggi and then by Girolamo Abos. One of his pupils there was Giacomo Insanguine, 'detto Monopoli'.

Between 1723 and 1743 Feo composed the bulk of his oratorios, many sacred cantatas and much church music. His most successful oratorio was *S Francesco di Sales Apostolo del Chablais* (1734), which over a period of 20 years continued to be performed in various Italian cities. For the stage, particularly for theatres in Rome and Turin, he wrote six additional *opere serie* and several intermezzos. For Madrid he composed the serenatas *Oreste* and *Polinice* (both 1738), and for the Congregation of the Fathers of the Cross in Prague, the oratorio *La distruzione dell'esercito dei Cananei con la morte di Sisara* (1739). His last opera, *Arsace*, was given at Turin for the reopening of the Teatro Regio on 26 December 1740 (for illustration *see* TURIN). His last oratorio, *La Ruth*, was performed at Rome in 1743. Thereafter he yielded the dramatic field to the younger generation of composers represented by Latilla, Jommelli, Terradellas, Girolamo Abos and Manna.

When the Poveri di Gesù Cristo was abolished in 1743 and converted into a seminary, Feo retired from public teaching, but remained active as a composer of sacred music. He continued to serve various Neapolitan churches, among them the Annunziata, where he had been appointed *maestro di cappella* in 1726. During his last years he relinquished most of his obligations to Manna. His last dated composition in autograph is a *Quoniam tu solus* of 1760 for tenor and strings. Through the singer A.M. Bernacchi of Bologna, Feo established contact in 1749 with Padre Martini, to whose collection he contributed a portrait of himself: it shows a wistful, aging Feo, with the theoretical treatises of Zarlino, Fux and Scorpione at his side (see illustration).

2. WORKS. When Feo embarked on his career as a composer, the operatic scene at Naples was still dominated by Alessandro Scarlatti, though Mancini, Domenico Sarro and Nicola Porpora were successful new contenders for public favour. Feo's first opera, *L'amor tirannico* (1713), reflects the situation: he adopted some of Scarlatti's formal and orchestral mannerisms, such as the use of a solo violin in the sinfonia and a divided orchestra with specific instrumentation for aria accompaniments, but his compositional approach shows greater affinity with that of Sarro. Ten years later, with *Siface*, Feo's style was more assured, and he helped usher in a new phase of Neapolitan opera, in which he pursued a middle ground between the genial, popular Leonardo Vinci and the conservative but inventive Leo. In his mature operas, the arias have characteristic opening statements and mellifluous but never overtly virtuoso vocal lines with homophonic



Francesco Feo: portrait by an unknown artist, c1750 (Museo Civico Bibliografico Musicale, Bologna)

accompaniments in which the violins duplicate much of the vocal part. The main parts of the da capo arias are guided by the modulatory principle of sonata forms. By 1740 they frequently articulate the beginning of the secondary tonal area with a brief contrasting statement in a minor key (see 'Non hai difesa', *Arsace*, Act 1). The middle sections are usually brief and motivically linked with the main part, providing contrast primarily through key change and reduced accompaniment. The arias are mostly accompanied by strings only, or with oboes and violins in unison; those scored for horns, oboes and strings provide the chief contrast. Occasionally wind instruments are treated independently to set momentary dynamic or tutti accents (for example in 'Cederai superbo ingrato', *Andromaca*, Act 3). His comic scenes and intermezzos capture the essentials of a straightforward but effective *buffo* style, especially in the bass roles and duets. However, *La forza della virtù*, performed in January 1719, is his only known contribution to the Neapolitan *commedia per musica*, a field which Vinci entered in the same year and quickly dominated with a series of successful works.

Feo's church music, which in volume outweighs his secular output, includes all the then current genres: masses, vespers, psalms and hymn settings, sacred cantatas and dialogues, lessons, lamentations for Holy Week, Passions, litanies, oratorios and sacred dramas. He continued, expanded and brought up to date trends in the music of his teacher Fago. His Kyrie-Gloria masses (often labelled only 'Gloria') are broadly conceived, multi-movement structures in which the choral numbers frame and balance the solos. He favoured double chorus, solo quartet with ripieno chorus, or five-part textures, and a majestic, slow opening to the Kyrie. The Credo, Sanctus and Agnus Dei are independent of the Kyrie-Gloria mass, and usually in *stile breve*. Feo proved himself well-versed in the craft of counterpoint and his masses include 'Kyrie', 'Christe' and 'Amen' fugues, often in *stile antico*. However, unlike Durante, he did not write *a cappella* works in imitation of Palestrina; rather he preferred homophonic and quasi-polyphonic settings with orchestral accompaniment. His extended choral numbers with concertante solo and tutti passages are delineated by clearcut modulatory schemes of concerto-ritornello or concerto-sonata design, which may contain melodically contrasting sections. In allegro movements, the final tonic is often confirmed by emphatic repetitions of dominant–tonic cadences (as in his Mass in D, 1747).

Feo's style is characterized by a reliance on formulae and by forward-looking features: there are the short, immediately repeated second phrases, the standard harmonic progressions during opening bars, Lombardic (or Scotch snap) rhythms, chains of 3rds and *galant* triplets, slower harmonic rhythm, balanced and symmetrical phrase groups, and structures based on sonata principles. Not all his works maintain the same level of quality and inspiration, yet even when stereotyped his music cannot be denied its individual character. His *Passio secundum Joannem* of 1744, surviving in two autograph versions, exhibits a masterly blend of the then traditional and new expressive dramatic means, and may be considered the finest contribution to the Passion genre in Italy after Alessandro Scarlatti. In 1791 Reichardt, on the basis of a few examples, heralded Feo as 'one of the greatest of all composers of church music in Italy' and worthy to stand alongside Bach and Handel. Though in his zealous admiration for the older masters Reichardt somewhat exaggerated his evaluation, Feo must be recognized as the most significant Neapolitan composer of church music next to Leo and Durante, and the best of his works deserve Burney's praise for their 'fire, invention, and force in the melody and expression in the words'. His *galant*stylistic tendencies found sympathetic response and continuation particularly in the works of Nicola Sabatino, Manna and the young Gianfrancesco de Majo.

WORKS

DRAMATIC

music lost unless otherwise stated

L'amor tirannico, ossia Zenobia (dramma per musica, 2, D. Lalli), with the buffo scenes Pincone e Rubina, Naples, S Bartolomeo, 18 Jan 1713, *I-Nc*; as Radamisto (P. de Fleuris, after Lalli), Innsbruck, 1716

La forza della virtù (commedia per musica, F.A. Tullio), Naples, Fiorentini, 22 Jan 1719, lib *Bu*

Teuzzone (dramma, 3, A. Zeno), with the int Dalinda e Balbo, Naples, S Bartolomeo, 20 Jan 1720, duet *Rc*

Siface, re di Numidia (dramma, 3, P. Metastasio, after D. David: *La forza della virtù*), with the int Morano e Rosina (not by Metastasio), Naples, S Bartolomeo, 13 May 1723, *Nc*, arias *D-MÜs*

Don Chisciotte della Mancha e Coriandolo speciale (int), Rome, Seminario Romano, carn. 1726, lib *I-Fc*, *Vgc*

Ipermestra (os, 3, A. Salvi), Rome, Alibert, Jan 1728, arias in *D-Bsb*, *I-Rc*, *Mc*; sinfonia *D-MÜs*

Arianna [Arianna e Teseo] (os, 3, P. Pariati), Turin, Regio, carn. 1728, arias in *A-Wn*, *F-Pc*, *GB-Lbl*

Il Tamese [Arsilda regina di Ponto] (os, 3, Lalli), with the int Il vedovo (Senpronio e Arrighetta), Naples, S Bartolomeo, wint. 1729, aria *Lbl*; separate perf. of Il vedovo, Treviso, aut. 1733, lib *Lbl*

Andromaca (os, 3, Zeno), Rome, Valle, 5 Feb 1730, *Lbl* (IOB, xxxi, 1977), *US-Wc*, arias *GB-Lbl*

L'Issipile (os, 3, Metastasio), Turin, Regio, 1733 [allegedly not perf.]; Lucca, Pantera, aut. 1735, *I-Nf* (Act 1 only)

Oreste (serenata), 5vv, Madrid, Palacio Buèn Retiro, 20 Jan 1738, *Nf*[for the birthday of Carlos III]
Polinice (serenata), 5vv, insts, Madrid, Casa del Principe della Rocca, 19 June 1738, *Nf* (inc.) [for the wedding celebrations of Carlos III and Maria Amalia of Saxony]
Arsace (os, 3, Salvi), Turin, Regio, 26 Dec 1740, *Mc*, *Nf** (Act 2), *US-Wc* [according to Fétis this opera, or a version of it, was perf. Rome, Valle, 1731]
Arias, buffo scenes (Corrado e Lauretta) and ints for M.A. Ziani: Il duello d'amore e di vendetta (pasticcio), Naples, S Bartolomeo, 19 Nov 1715; arias and buffo scenes (Vespetta e Nesso) for G.M. Orlandini: Lucio Papirio, Naples, 1717 [according to Strohm the op was probably F. Gasparini: Lucio Papirio, Rome, 1714]; int for L. Leo: Il castello d'Atlante, Naples, 1734
Arias and duets from ops and ints: *A-Wn*, *B-Bc*, *D-Bsb*, *W*, *GB-Lbl*, *I-Bc*, *Mc*, *Nc*, *Rsc*, *Vc*
Sinfonia, G, 3 movts, 2 fl, 2 ob, 2 hn, bn, str, bc, *D-Dl*

ORATORIOS, SACRED DRAMAS

Santa Elena nell'invenzione della SS Croce, Benevento, ?1710, lib *I-Bu*
Il martirio di S Caterina, Naples, Conservatorio di S Maria della Pietà dei Turchini, carn. 1714
S Giovanni, 4vv, insts, Naples, 1715, *Nf*
L'Albero della vita o L'Invenzione della SS Croce, Naples, Conservatorio dei Turchini, 3 May 1716, lib in private collection, Turin, see *SartoriL*
Oratorio pro defunctis, 4vv, insts, Naples, 1723, *F-Pc**
Oratorio pro defunctis, 4vv, insts, Naples, 1725, *Pc**
Oratorio pro fidelium defunctorum, 4vv, insts, Naples, 1728, *Pc** (score), *I-Nf* (parts)
Oratorio pro fidelium defunctorum, 4vv, insts, Naples, 1731, *F-Pc**
Il genere humano in catena liberato da Nostra Signora, Naples, 1731
S Francesco di Sales, Apostolo del Chablais, Bologna, Oratorio de' Padri della Madonna di Galiera, 1734, lib *I-Bc*, score *GB-Lbl*; as Il trionfo della Fede o S Francesco di Sales Apostolo del Chablais, Florence, 1741; as L'Eresia abbattuta, Mantua, 22 Dec 1750 and 29 Jan 1754
Gesù adorato dei tre magi, Genoa, 1737, collab. D. Sarro, lib Rome, Rolandi collection
La distruzione dell'esercito dei Cananei con la morte di Sisara, Prague, Congregation of the Fathers of the Cross, 1739
Tobias, 4vv, insts, 1741, *F-Pc**, *I-Nf* (parts)
La Ruth (G. Lupis), Rome, Oratorio di S Girolamo della Carità, 7 April 1743, lib *Bc*; as Le Avventurose nozze di Booz e Ruth, Palermo, carn. 1750, lib *PLcom*

SACRED DIALOGUES

Adeste, adeste, S, B, 5vv, insts, *I-Nf*
Deh segui i passi miei, S, S, B, bc, *GB-Lbl*
Eia ad Olympi sede, S, B, insts, *I-Nf*
Figlio d'eterno Padre, S, A, bc, *GB-Lbl*
Importuna e spaventosa [La morte del Giuste e del Peccatore], S, A, bc, *Lbl*
Oh Dio, chi mi consola [Dialogo per la Resurrezione], S, A, insts, *I-Nf*
Speri si, speri si, materna ancor, S, A, bc, *GB-Lbl*
Su la florida sponda [Il fine dell'uomo], S, A, bc, *Lbl*
Surgit pugna crudelis, S, B, insts, *I-Nf*

CANTATAS
GB-Lbl unless otherwise stated

Adorato mio sol, A, bc; *Al mio Signore io servo [Servire Deo], A, bc; Avvezze a inorridirvi [Il giudizio universale], S, A, bc; *Caverne spaventose [L'inferno], S, bc; *Chi mi esilia dal cielo? [Il peccato dell'angeli e 'l peccato dell'uomo], S, A, bc; Crocifisso amor mio, S, bc; Crocifisso, A, bc; Deh rivestite omai [L'inferno], A, bc; Di quanti come dite [Meditatione della Morte], S, 2 vn, bc; In questo oscuro loco, A, bc, 1725; In un mar, A, 2 vn, bc; Iterni Sibili [Peccato], S, bc; Iterni Sibili, A, bc, 1726, also *F-Pc*; *La dove lusinghiero, S, bc; La dove lusinghiero, A, bc; *Lasciata in abbandono, A, bc, also *D-Bsb*; Mira ingrato morto, A, bc; Nice, al fin vuol la sorte, A, bc, also *B-Lc*; Padre pur non so [Il padre del vangelo e 'l figliuolo prodigo], A, T, bc; *Pensier, dove t'ingolfi? [L'eternità], A, bc, also *D-Bsb*; Pensier, S, bc; Piangete, alme, A, bc; Qual suono orribile [Giudizio], S, bc; *Signor, su questo legno, A, bc; Son desto ò pur tra sogno [La Morte], A, bc; *Sorge a quantunque in sogno, A, bc; *Su la sterile e mesta, A, bc; *Ti lascio omai, A, bc; *Tutto il mondo, S, bc; Verme crudel [La Sinderesi], S, bc; *Verme crudel, A, bc; solfeggi, S, *I-Mc*

MOTETS, SACRED ARIAS
I-Nf and with insts unless otherwise stated

Ad arma (aria), *D-MÜs*; Ad hoc festum sancti amoris, 4vv; Ad quid cessatis (aria), S; *Ad sacros amores [per il SS], S, A, 1729; *Alma lucis, O mater aurora, 5vv, 1738; *Arma parate chori superni, 5vv; Cessate, amore, tessere stille (aria), A; Civis orbus in cantu sonoro, S, A; Clare tuba, 4vv; *Decorata triumphis apparet, S; Depoli eterna pace [Amor divinus], S, *F-Pc*; De summo coeli, B; Gressus festina, S, A, B; Inter mundi labores, S; *Murmur eia compesce (aria), S; Novo fastu coeli rident, 10vv, 1730; *O cordis mei amor (aria), S; O Jesu puer care, S; O stupor, O portentum (aria), A; O tuba, O lyrae, 8vv; *O tuba, O lyrae, 5vv, *Pc*; Parant arma, 5vv, 1735, also *D-Mbs*; Per gli de fonti, 5vv, *CZ-Pak*; Per la Madonna SS, 5vv, *Pak*; Per ogni festivi, 5vv, *Pak*; Per te, benigne numen (aria), S, bc; Plaudant armonicae, 5vv; *Plaude, syren fortunata, 5vv, *F-Pc*; *Plausus et jubila, 5vv, *Pc*; Quamvis meus sit tibi (aria), B, *D-KA*; *Resplendete chiarae stellae, S, A, also *F-Pc*; Sacra regna fulgore gemmata, S, A; *Stante sola, cessate procelle [per S Virgine], A, *Pc*; *Tremite, averni Fune (aria), T; *Triumphalis immortalis tuba clamat, 5vv, 1731; Uti clara resplendet, 8vv; Vade laeta cinge flores, 9vv, also *Pc*; Vos armonici contentus, S, A; Vulnerata cerva telo, A, 1735

PASSIONS
all I-Nf

*Passio secundum Joannem [Good Friday], f, S, A, T, T, B, 4vv, str, bc, 1744; *2nd version, c, S, S, T, T, B, 4vv, str, bc, 1744
*Passio secundum Mattheum [Palm Sunday], G, 4vv, str, bc, turbae only extant
Passio secundum Mattheum, F, 4vv, str, bc, turbae only extant

MASSES, MASS MOVEMENTS
all with insts

Masses (Ky–Gl): C, 4vv, *GB-Lbl*, *D-Bsb*; C, 5vv, *I-Nf**; G, 5vv, *D-Bsb*; G, 10vv, *Bsb*; G, 10vv, *Bsb*, *Dl*, *F-Pc*; G, 10vv, *Pc**; G, 9vv, *I-Nf*; Messa pastorale [S Giorgio], G, 4vv, *Nf*; Messa pastorale [S Nicolo], G, 4vv, *Nf*; e, 10vv, *F-Pc**; D, 4vv, *D-Dl*; D [Ad honorem gloriamque BMV], 4vv, Dec 1708–9 (possibly by N. Fago), *F-Pc*; D, 5vv, 1747, *I-Nf**; A, 5vv, Prague, Pentacost 1756, *CZ-Pak*; F, 10vv, *D-MÜs*, **F-Pc*; d, 4vv, *D-Bsb* [attrib. F. Durante by Winterfeld], *I-Nf*; B♭, ?10vv, *Nf**; B♭, 4vv, **F-Pc*; B♭, 5vv, *B-Br*
Ky, c, S, vns, bc; *Qui sedes, E♭, S, str; Quoniam tu solus, B♭, S; *Quoniam tu solus, B♭, T, str, 1760; Cr, G, 5vv; Cr breve, e, 4vv; *Cr, San, Ag, A, 10vv, 1724; *Cr breve, F, 4vv, 1750; *Cr, B♭, 4vv: all *I-Nf*
Cr, San, Ag, a, 10vv, *D-Bsb*, **F-Pc*, *I-Nf*; Cr, F, 4vv, *D-MÜs*; Cr, B♭, 5vv, *Mbs*, *MÜs*[attrib. L. Fago], *I-Nc* [10vv version attrib. L. Leo]; Et incarnatus est, Crucifixus, 5vv, bc, *D-Bsb*
Missa defunctorum, d, 5vv, vns, bc, 1718, *I-Nf* [score without Dies irae], *Nc* and *GB-Lbl* [both with Dies irae], *I-Nf* [Dies irae alone], *D-MÜs*, [pasticcio of same requiem, without Dies irae, ascribed to A. Stradella]; Dies irae, c, 5vv, *Mbs*, *I-Nc*, *Nf*; Dies irae, g, 4vv, *D-Mbs*, *MÜs*; *Juste judex ultionis, g, S, *I-Nf*; Oro supplex et acclinis, f, S, *Nf**; Tuba mirum, E♭, B, *Nf*; Tuba mirum, E♭, S, *Nf*

PSALMS, CANTICLES
I-Nf and with insts unless otherwise stated

7 Beatus vir: A, 5vv; *A, 1v; A, 1v, *D-Dl*; F, 4vv; F, 1v; *B♭, 1v; b, 4vv
8 Confitebor: *C, 5vv; G, 4vv, *Bsb*; G, 10vv; *G, 8vv; G, 1v, also *GB-Lbl*; F, 5, 10vv, 1735, also *D-Dl*; *B♭, 10vv; *B♭, 10vv, 1732
*Credidi propter quod, 5vv, 1726; *Cum invocarem exaudivit me Deus, 5vv; De profundis clamavi, c, 10vv; De profundis clamavi, f, S, A; *De torrente, 1v
11 Dixit Dominus: *G, 3, 5vv, *F-Pc*; *G, 10vv; *D, 5vv, 1736, *Pc*; *A, 8vv; A, 4vv, *A-Wn*; *F, 5vv, 1734; F, 4vv; B♭, 10vv; *B♭, 5vv, *F-Pc*; B♭, S, 4vv; *a, 4vv, 1743
Dominus a dextris, A; Judicabit in nationibus, T [= Quoniam tu solus, 1760]; *Laude, anima mea, 1v
8 Laudate pueri: C, 4vv; C, 1v; G, 5vv; *D, 5vv, 1742; *D, 1v, *F-Pc*; *B♭, 5vv, also *D-Dl*; B♭, 5vv; c, 10vv, *F-Pc*
3 Laetatus sum: D, 10vv, 1711, *Pc*; *e, 5vv, 1717; e, 5vv
Miserere mei, Deus, e, 4vv; Miserere mei, Deus, c, 2vv, also *GB-Lcm*; 7 Nisi Dominus, 5vv, 1730; Tu es sacerdos, *D-MÜs*
7 Mag: G, 4vv; D, 5vv; F, 8vv; f, 4, 8vv, also *Dl*, *MÜs*; B♭, 5vv; g, 8vv; *c, 5vv, also *F-Pc*
6 Gloria Patri: G, 1v, 1757; G, 1v; G, 1v; A, 1v; g, 1v; c, 2vv
Sicut erat, C, *D-MÜs*

LESSONS

I-Nf and with insts unless otherwise stated

Christmas Eve: *invitatory, 4vv, nocturn 1/I–III, S, S, A, and nocturn 2/I–III, B, S, A, 1729; nocturn 1/I–III, S, S, A; nocturn 1/I, S, 1748; nocturn 1/I, A, 1753; nocturn 1/III, S, 1745; nocturn 1/III, S; nocturn 1/III, A; nocturn 2/II, S; nocturn 2/III, S, 1739; nocturn 2/III, S, 1742

Maundy Thursday: *nocturn 1/I–III, S, 1756; nocturn 1/I, A, bc; nocturn 1/III, S

Good Friday: nocturn 1/I, A, bc; nocturn 1/I, S; nocturn 1/II, A; nocturn 1/II, A, bc; *nocturn 1/III, S, 1729

Holy Saturday: nocturn 1/I, B, bc; nocturn 1/II, S, bc; nocturn 1/II, A, 4 bc, 1716

Defunctorum: nocturn 1/I, S; nocturn 1/III, A, salterio, hpd, *GB-Lbl*; nocturn 3/I, S/A, 1719 [2 versions]; nocturn 3/II, S; *nocturn 3/III, B, 1718

OTHER SACRED VOCAL

I-Nf and with insts unless otherwise stated

Ants: Salve regina, S, *D-Bsb*, *Mbs*, *MÜs*; *Veni sponsa Christi, G, 8vv, 1749; *Veni sponsa Christi, B♭, S

Hymns: Ave maris stella, S, A; Brutio natus [per il glorioso S Francesco di Paola], 4vv; Iste confessor, S, A; Jam sol recedit [in festo SS Trinitatis], S, A; O beate Nicolae, S, A, *F-Pc*; Pange carmeli speciosa vertex [per il vespero di S Maria Maddalena de Pazzis], 4vv; Pange lingua gloriosi corporis, 8vv; Tantum ergo, S; TeD, 5vv; Te Joseph celebrent [per il Patriarca S Giuseppe], A; *Veni creator Spiritus, D, A, bc; *Veni creator Spiritus, F, A, bc; Veni creator Spiritus, F, S, A, bc

Improperia for Good Friday: Popule meus quid fecit tibi, 4vv

Lits, Resps, Sequences: Letanie, a, 4vv, *D-MÜs*, *GB-Lbl*; Letanie, g, 4vv; *O spem miram, D, A; *O spem miram, B♭, 4vv, 1745; Si queri miracula (responsorio di S Antonio), 4vv; *Stabat mater, S, A; Veni Sancte Spiritus, 4vv, 1754

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HANNS-BERTOLD DIETZ

Feo, Ser (*fl* Florence, second half of the 14th century). Italian composer. Two ballatas by him survive: the two-voice *Già molte volte, Amore* (*I-Fn* Pan.26) and the three-voice *Omè, al cor dolente* (*F-Pn* it.568; both ed. in CMM, viii/5, 1964, and in PMFC, x, 1977). A third ballata possibly by him is the three-voice *Dè, belle donne di virtù* (also in *Pn* 568; ed. in PMFC, xi, 1978): Corsi, contrary to Schrade's opinion (see commentary, PMFC, iv, 1958/*R*, p.27), was inclined to identify Feo (interpreted as 'F.co') with Landini, but this is highly unlikely in view of the modest quality of the music alone. In Florence in 1360 a Francesco di Feo is referred to as a member of the fraternity of S Zanobi – a penitential fraternity which sang *laude*. Ser Feo may have been his son.

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KURT VON FISCHER

Fer, Philibert Jambe de. *See* JAMBE DE FER, PHILIBERT.

Feradini, Antonio. *See* FERRADINI, ANTONIO.

Feragut, Beltrame [Beltrandus de Vignone; Beltramus de Francia, Bertrandus Feraguti, Ferracuti, etc.] (*fl* 1415–49). French composer, active principally in Italy. The earliest references, to a 'Beltramus de Francia cantor', are from payment documents of 1415 and 1416, from the chapel accounts of Pandolfo III Malatesta da Fano while he was captain of Brescia (Atlas, pp.62–8). From 1 July 1425 to May 1430 'D. dompnus Beltrandus de Vignone [Avignon], musichus' was on the payroll of Milan Cathedral. He was called 'dominus' until 1428, and from 1429 to 1430 'presbiter'. Sartori interpreted the title 'musichus' as *maestro di cappella*. The departure (apparently voluntary) of 'Frater Beltramus de Ferragutis' left the cathedral without a *tenorista* (yielding another musical designation).

Planchart reports a 'Bertrandus Feraguti', called 'clericus', in a papal document in the Register of Supplications for 1427–8; this man was at that time a monk of the monastery of S Michele at Medicina near Bologna, but had formerly been a member of the Augustinian 'eremitani' living in Ferrara, presumably preceding his 1425 appearance in Milan (Lockwood). On 14 January 1431 King Charles VII of France permitted Niccolò d'Este of Ferrara to quarter his arms with the French, an honour apparently referred to in the text of the motet *Francorum nobilitati* in which 'B. Feragut' supplicates to join a prince's service. A 'Beltrandus' was paid with other singers of the marquis in Ferrara on 1 July 1431 and 'Bertrandus' on 19 August, though these candidates lack the corroboration of a surname (Peverada, p.5; Lockwood, p.35).

The motet *Excelsa civitas Vincencia* was written for or after the inauguration of Francesco Malipiero as Bishop of Vicenza in 1433, and is preserved with his name in *GB-Ob* Can.misc.213. In *I-Bc* Q15 the name appears over a deletion of the name of the previous bishop, Pietro Emiliani, which gave rise to the hypothesis (Pirro, Gallo and Mantese, Lockwood) that the motet was first written for Emiliani in 1409 and recycled for his successor; but in fact the earlier bishop's name was itself written over the erased name of Malipiero (Bent). The music better suits the later date, with its treble-dominated style, fermata chords and octave-leap contratenor cadences. There therefore seems to be no basis for constructing an earlier phase of the composer's career in Vicenza around 1409.

A payment of 9 December 1438 to 'Frater Beltramus', of the Order of St Augustine, shows that he was recruited

with other singers from Ferrara for the recently rededicated Florence Cathedral, but he is absent from the next surviving list of 1445 (D'Accone). The appelation 'Frater' helps to corroborate his identity with the Augustinian of 1427–8, as does the ascription in *I-PAas* of his sole rondeau to 'Fr B. Ferracuti'. 'Bertran Feragut' appears in 1449 as a chaplain at the court of René d'Anjou, ex-King of Sicily, at Aix, but he is no longer listed in July 1450.

Feragut's compositions are predominantly preserved in Veneto manuscripts: the Gloria and two Credos are already in the oldest layer of *I-Bc* Q15 (early 1420s); others were copied in the early 1430s. The Gloria-Credo pair unique to *I-Bc* Q15 alternates duets in major prolation and imperfect tempus with trios in minor prolation (marked 'unus' and 'chorus'). The single Credo likewise alternates mensuration but not scoring; *I-Bu* 2216 transmits it in two parts only. All his other compositions are in *tempus perfectum*. The hymn *Lucis creator* is common in Italian usage but not in French. Along with an addition by Lymburgia, it supplements Du Fay's hymn cycle, setting odd-numbered verses to the same music above a 'Tenor au faulz bourdon'. The *Magnificat* sets even-numbered strophes, each different, with 'Tenor au faulx bordon', representing the newest trend of the manuscript. The original version in *I-Bc* Q15 corresponds to that of *I-TRmp* 90 (ff.377*v*–8; not included in Reaney's edition), but light ornamentation and variant cadences have been added in *I-Bc* Q15, perhaps even by the composer, requiring adjustments to the strict fauxbourdon. Both of the motets are single-texted in song-like treble-dominated style with tenor and contratenor, though several of his non-fauxbourdon works show some influence of the post-Ciconia Italian motet style, using triplets and hocketing rhythmic canons.

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MASS MOVEMENTS AND MAGNIFICAT SETTINGS

Gloria, Credo, 3vv, *I-Bc* Q15
Credo, 2 versions, 3, 2vv, *Bc* Q15, *Bu* 2216
Sanctus, 3vv, *Bu* 2216
Magnificat, 3vv, *Bc* Q15, *TRmp* 90

OTHER SACRED

Ave Maria, 3vv, *GB-Ob* Can.Misc.213
Excelsa civitas Vincencia (written in about 1433), 3vv, *Ob* 213, *I-Bc* Q15
Francorum nobilitati (written in 1431), 3vv, *GB-Ob* 213, *I-Bu* 2216
Lucis creator optime, 3vv, *Bc* Q15

RONDEAU

De yre et de dueyl, 3vv (with alternative contratenor), *PAas*

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MARGARET BENT

Ferand, Ernest T(homas) (*b* Budapest, 5 March 1887; *d* Basle, 29 May 1972). American musicologist and music educationist of Hungarian birth. After early study of the piano and violin, he took a diploma in composition at the National Hungarian Royal Academy of Music (1911). He remained in Budapest as a teacher at the Fodor Conservatory of Music (1912–19), studied with Jaques-Dalcroze at his school in Hellerau, near Dresden (1913–14), and attended the University of Budapest, studying music history, philosophy and psychology. Besides serving as a music critic for several German and Hungarian newspapers, he contributed articles to music periodicals, played in a symphony orchestra, and was a guest producer at the Royal Hungarian Opera. From 1920 he directed the Dalcroze school at Hellerau, teaching theory, ear training, rhythm and music history. In 1925 he moved with the school to Schloss Laxenburg, near Vienna. Being interested in modern dance, he served as conductor for the Hellerau-Laxenburg Dance Group and collaborated in the production of classical Greek dramas in several ancient theatres and temples in Italy. From 1933 he studied musicology and psychology at the University of Vienna, where he took the doctorate in 1937 with a dissertation on the history of improvisation. He emigrated to the USA in 1938, and began to teach at the New School for Social Research in New York in 1939; he retired to Basle in 1965.

Ferand's earliest publications reflect his interest in music education, rhythmic training and dance. His major work, *Die Improvisation in der Musik* (1938), was followed 20 years later by a valuable anthology of examples of improvisation, containing 39 pieces in multiple versions to illustrate the roles of composer and performer in ornamentation and elaboration. Ferand also published many related articles, notable for their philological, philosophical and psychological insights.

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'Zum Begriff der "Compositio" im 15. und 16. Jahrhundert', *IMSCR VII: Cologne 1958*, 104–6
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'Marcello: A. oder B.?', *Mf*, xii (1959), 86 only
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'Didactic Embellishment Literature in the Late Renaissance: a Survey of Sources', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 154–72

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RAMONA H. MATTHEWS

Ferandiere [Fernandiere, Ferrandiere], **Fernando** (*b* *c*1740; *d* *c*1816). Spanish composer, violinist and guitarist. From 1752 to 1759 he studied at the Colegio Seminario de Músicos in Zamora and was appointed violinist at the cathedrals of Mondoñedo (1761) and Oviedo (1763). In 1769 he obtained the post of second violinist at Málaga Cathedral where, according to his treatise *Prontuario músico para el instrumentista de violín y cantor* (Málaga, 1771), he also taught music and composed for the theatre. He later became first violinist at the Teatro Español and Teatro Francés in Cádiz. In 1779 he moved to Madrid, where he continued teaching music and composing for the theatre and published his second treatise, *Arte de tocar la guitarra española por música* (Madrid, 1799/*R* with Eng. trans. and transcrs., London, 1977; 2/1816). This treatise contains a catalogue of his guitar works. 233 compositions are listed, including 40 trios for guitar, violin and bass, six concertos for guitar with large orchestra, six sacred adagios for quartet, a Theme and Variations and the composition *Obra instrumental titulada 'El ensayo de la Naturaleza', explicada en tres quartetos de guitarra, violín, flauta y fagót*. Almost all these works have been lost.

Ferandiere was a significant figure in Spanish music. His *Prontuario* provides interesting details of the art of violin playing and singing in late 18th-century Spain, while his *Arte* is an important manifesto on the future role of the guitar at a crucial moment of transition in the instrument. The small number of his surviving works includes sacred, dramatic and instrumental music, especially for the guitar. His sacred and dramatic works in particular display a balanced mix of formal Italian influence with more popular Hispanic elements.

WORKS

SACRED

Villancicos (all 1769): Al agua al mar, SSAT, SATB, insts; Amayna, amayna, SSAT, insts; Oh! Virgen venerada, T, insts: all *E-MA*
Lamentación segunda del Jueves Santo, B, vn, va, hn, org, b, 1781, *ZAc*; Mass, SATB, SATB, vn, va, fl, hn, org, b, 1787, *SA* (inc.)

STAGE

Tonadillas: La consulta, 1v, 1778; El cortesano y la paya, 2vv, 1778; Los españoles viajantes (2nd part), 3vv, 1778; La viuda engañada, 3vv, 1781, Los avaros; La nueva jardinera, 1v; Los majos operantes, 2vv: all *E-Mm*, *Mn*
Music in comedies: El rico avariento, 1798; Triunfar una mujer: both *Mm*

INSTRUMENTAL

8 lessons: Lección primera, Alemanda, Minue, Rondó, Contradanza de los currutacos, El laberinto armónico, Polaca y boleras: all pubd in *Arte* (Madrid, 1799)
Sonata tercera, gui, b, op.1a, *E-Mc*; Sonata cuarta, gui, b, op.1a, *Mc*; [6] Divertimentos, 2 gui, *Mc*; 6 dúos, 2 gui, *Mm*; Tema con 10 variaciones, gui, *Mm*
Inc. works: 3 dúos nuevos, vn, gui (Madrid, 1801) [vn pt only]; Los cuatro tiempos del año, vn, va, vc, gui [va, vc pts only], *Mm*; Dúo, C, 2 gui [2nd gui only], *Mc*

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J. Subirá: *La tonadilla escénica sus obras y sus autores* (Barcelona, 1933), 159ff
F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974), 717ff
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ALFREDO VICENT

Ferandini, Giovanni Battista. *See* FERRANDINI, GIOVANNI BATTISTA.

Ferber, Albert (*b* Lucerne, 29 March 1911; *d* London, 11 Jan 1987). Swiss pianist. He studied with Hirt in Berne, Leimer and Gieseking in Hanover, Ching in London and Marguerite Long in Paris. He toured extensively and played with most major orchestras. His recital programmes were often enterprising, including many comparatively unfamiliar works from both past and present – Balakirev's Sonata, for instance. It became apparent early that his cool yet sensitive approach was particularly suited to French music, particularly Fauré and Debussy, in which he specialized and was at his best. Among his recordings are the complete piano works of Debussy and a representative selection from Fauré. Ferber settled in England shortly before World War II, and was highly regarded as a teacher.

FRANK DAWES

Ferchault, Guy (*b* Mer, Loir-et-Cher, 16 Aug 1904; *d* Paris, 14 Nov 1980). French musicologist. He studied at the Sorbonne from 1935 with Charles Lalo, Pirro and Masson and took the Diplôme d'Etudes Supérieures in philosophy in 1942. He was co-editor with Robert Bernard of the journal *L'information musicale* (1940–44). He was professor of the history of music at the Versailles Conservatoire (1943–67), and also gave lectures in the provinces and at the Sorbonne. In his musicological research he dealt with many subjects, concentrating on music drama (particularly Wagner's) and taking a largely aesthetic approach. Among his shorter works are contributions to *La musique des origines à nos jours* (Paris, 1946) and *La musique: les hommes, les instrments, le oeuvres* (Paris, 1965), both edited by Norbert Dufourcq, and J. Porte's *Encyclopédie des musiques sacrées* (ii–iii, Paris, 1969-70) as well as articles in numerous journals.

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Les créateurs du drame musical (Paris, 1944)
ed.: *Henri Duparc: une amitié mystique* (Paris, 1944) [correspondence with Francis Jammes]
Introduction à l'esthétique de la mélodie (Gap, 1946)
'Chopin', 'Schumann', *Les grands musiciens*, ed. O. Lesourd (Paris, 1946–7), i, 276–93; ii, 5–32
Claude Debussy, musicien français (Paris, 1948)
Faust: une légende et ses musiciens (Paris, 1948)

'Jean Sébastien Bach et l'esthétique de son temps', *Bach-Gedenkschrift*, ed. K. Matthaei (Zürich, 1950), 35–41
'Présence du classicisme français', *Almanach de la musique 1951*, 157–61
'La musique religieuse française de la mort de César Franck à nos jours', *ReM*, no.222 (1953–4), 121–37
'Considérations sur l'esthétique mozartienne et l'origine de ses affinités françaises', *ReM*, no.231 (1956), 219–24

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Ferdinand III (*b* Graz, 13 July 1608; *d* Vienna, 2 April 1657). Austrian emperor, patron of music and composer. He was the son of Ferdinand II and became Roman king in 1636 and Holy Roman Emperor in 1637; he was succeeded by his son Leopold I. He was not only, like his father, an enthusiastic patron of music but an admired and respected composer too. His teacher was GIOVANNI VALENTINI (i), with whom he continued to have close personal ties until Valentini's death. Under Ferdinand II (who became emperor in 1619) the long-established Netherlandish influence on the music of the Viennese Hofkapelle had come to an abrupt end. From then on the Italians set the tone, and besides Valentini such prominent Italian composers as Bertali and Sances held important posts there for many years. Several Italian composers wrote operas for Vienna during the reign of Ferdinand III, and Monteverdi's eighth book of madrigals (1638) is perhaps the most notable of the numerous publications dedicated to him. Ferdinand played an active part in the preparation of the great court festivities, especially stage works of various kinds, which were produced with the utmost magnificence in Vienna and elsewhere in his Habsburg domains; one such notable occasion was the wedding of his daughter Maria Anna to Philip IV of Spain at Brussels in 1650, when Gioseffo Zamponi's *Ulisse all'isola di Circe* was given. Distinguished German composers such as Froberger and Ebner – the latter a particular favourite – also worked in his court. During the last years of his life Ferdinand founded a literary academy on the Italian model in Vienna.

Ferdinand's own allegorical *Drama musicum* (in *A-Wn*; extracts ed. in Adler, ii) was highly praised by Athanasius Kircher, who declared (*Musurgia universalis*, 1650) that Ferdinand had 'no equal among sovereigns'. Some secular pieces, including settings of Italian texts, and a number of sacred works by him survive. The latter include two masses, four motets, ten hymns, litanies, a *Stabat mater* and a *Miserere* (all in manuscripts in *A-Wn*, except for an eight-part mass, which is in *A-KR*; an Italian madrigal ed. in Adler, ii, and *Miserere*, *Litaniae Lauretanae* and a hymn ed. in Adler, i. A further 11 sacred works are in the Ratsbücherei, Lüneburg (*D-Lr* KN 28). Ferdinand's music shows the influence of Valentini, but at its best, for example in the *Miserere*, it shows too that he was a composer of some individuality and imagination, with a sure technique.

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JOSEF-HORST LEDERER

Ferdinand of Aragon, King of Spain. *See under* CATHOLIC MONARCHS.

Fere, Vladimir Georgiyevich (*b* Kamïshin, Volgograd province, 20 May 1902; *d* Moscow, 2 September 1971). Russian composer and teacher. He graduated from the Moscow Conservatory in 1930, having studied composition with Myaskovsky and the piano with Gol′denveyzer. From 1934 Fere taught at the Moscow Conservatory (he was made professor in 1962). His pupils included M. Abdrayev, Abdïlas Maldïbayev and Ziyadullo Shakhidi. From 1945 he lived in Moscow.

In 1925 he was a founder member of Prokoll (Productive Collective of student composers of the Moscow Conservatory), and from 1930 to 1934 he was an editor for the Radio Committee and Muzgiz. In 1934 he served in the Red Army in the Far East and later became the artistic director of the Kirghiz Philharmonia (1936–44). He is considered to be one of the founders of Kirghiz professional music. Along with Maldïbayev and V.A. Vlasov he composed the first works written for the musical stage in Kirghizstan, including the operas *Aychurek (Lunnaya krasavitsa)* [Aychurek (The Moon Beauty)] (1939); *Manas* (based on themes from national epic poetry, 1947; *Toktogul* (dedicated to the famous *akïn* Toktogul Satïlganov, a performer on the *komuz*, and one of the initiators of Kirghiz literature, 1958); and the ballets: *Kacheli* [The Swing] (1943) and *Vesna v Ala-Too* [Spring in Ala-Too] (1955, both of them jointly with Vlasov). In collaboration with Maldïbayev and Vlasov, he also wrote the music for the state national anthem of the Kirghiz SSR (1946).

WORKS

STAGE

Ops: Zolotaya devushka [The Golden Girl] (mus. drama), 1937, collab. V.A. Vlasov
Ne smert′, a zhizn′ [Not Death, But Life] (mus. drama), 1938, collab. Vlasov and A. Maldïbayev
Aychurek (Lunnaya krasavitsa) [Aychurek (The Moon Beauty)], 1939, collab. Vlasov, A. Maldïbayev and Frunze
Patriotï [The Patriots], collab. 1941, Vlasov, Maldïbayev, Frunze, 1941
Za schast′ye naroda [For the Happiness of the People], 1941, collab. Vlasov, Maldïbayev and Frunze, Act 2 perf. as Sïn naroda [Son of the People], Frunze, 1947
Manas, collab. Vlasov, Maldïbayev, Frunze, 1947
Na beregakh Issïk-Kulya [On the Banks of the Issïk-Kul′], 1951, collab. Vlasov, Maldïbayev and Frunze
Toktogul, collab. Vlasov, Maldïbayev, Frunze, 1958
Ved′ma [The Witch] (after A. Chekhov), 1961, collab. Vlasov
Za chas do rassveta [An Hour Before Dawn], 1967, collab. Vlasov
Belïye krïl′ya [White Wings] 1979, completed by Vlasov
Ballets: Anar, collab. Vlasov, 1940
Kacheli [The Swing], 1943, collab. Vlasov
Vesna v Ala-Too [Spring in Ala-Too], 1955, collab. Vlasov

OTHER

Choral: Polkovodets Frunze [Field Marshall Frunze], 1940, collab. Vlasov, V. Vinnikov; Pesnya o generale Panfilove [Song about General Panfilov], 1941, collab. Vlasov, Vinnikov; Torzhestvennaya yubileynaya kantata k 20-letiyu KirgSSR [A Festive Jubilee Cant. for the 20th Anniversary of the Kirghiz SSR], 1946, collab. Vlasov and Maldïbayev; Skazaniye o schast'ye [A Tale about Happiness] (orat), solo vv, chorus, orch, 1949, collab. Vlasov and Maldïbayev; Svad'ba v kirgizskom kolkhoze [A Wedding on a Kirghiz Collective Farm] (orat) solo vv, chorus, orch, 1949, collab. Vlasov; V rodnom kolkhoze [In our Native Collective Farm] (cant., N. Gribachov), 1950, collab. Vlasov; Poy, narod, o Lenine [Sing, People, about Lenin] (cant., Vinnikov, Fere), 1964, collab. Vlasov, Maldïbayev; Svad'ba v kolkhoze [A Wedding on a Collective Farm] (orat) solo vv, chorus, orch, 1970, collab. Vlasov, Maldïbayev

Orch: Kray lyubimïy [My Dear Land], suite, 1928; Sinfonietta, 1929; Kirghizstan, sym., 1947; Vietnam, sym., 1969

Chbr and solo inst: Sonata, vn, pf, 1925; Perezhitoye [Experiences of Life], suite, pf, 1926; Pf Sonata, 1928; Sonatina alla barbara, pf, 1928; Str Qt, 1946

Vocal: romansï (S. Yesenin), 1v, pf, 1927; Vstrecha s yunost'yu [A Meeting with Youth], 1v, orch, 1960

Incid music

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with I. Nest'yev: 'Prekrasnïy rastsvet azerbaidzhanskoy muzïki' [The beautiful dawn of Azerbaidjan music], *SovM* (1949), no.12, pp.73–80

'Muzïka v Tadzhikistane' [Music in Tadjikistan], *SovM* (1957), no.5, pp.82–6

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ALLA VLADIMIROVNA GRIGOR'YEVA

Ferencsik, János (*b* Budapest, 18 Jan 1907; *d* Budapest, 12 June 1984). Hungarian conductor. He studied composition with Lajtha and conducting with Fleischer at the Budapest National Conservatory, and joined the State Opera there as répétiteur in 1927, becoming conductor in 1930. His career was based entirely at Budapest, apart from brief spells as musical assistant at the Bayreuth Festival (1930–31) and guest conductor with the Vienna Staatsoper (1948–50 and 1964). In 1953 he was appointed general musical director at the Budapest Opera and chief conductor of the Hungarian National PO. His British début was with the LPO in April 1957, and at the 1963 Edinburgh Festival he conducted a triple bill of Bartók's stage works by the Hungarian State Opera and Ballet at the King's Theatre. He first appeared in the USA in 1962, and was a frequent guest at the Salzburg and Vienna festivals. Besides his wide reputation as a dynamic conductor of Hungarian music, he was a reliable and unpretentious exponent of a wide standard repertory, much of which he recorded with Hungarian, and some with Danish and British, orchestras. A professor at the Franz Liszt Academy, Budapest, he twice received Hungary's highest musical award, the Kossuth Prize, in 1951 and 1961.

□

Ferenczy, Oto (*b* Brezovica nad Torysou, 30 March 1921). Slovak composer. He studied philosophy and musicology at Bratislava University, taking the doctorate there in 1945 with a dissertation on the experience and perception of music. As a composer he was self-taught. After working in the Bratislava University Library (1945–51), he taught theory and aesthetics at the Academy of Music and Dramatic Art (VŠMU), where he became dean (1953–5) of the music faculty and eventually overall rector (1962–6) of the Academy; he was appointed professor in 1965. He was twice chairman of the Slovak Composers' Union, and in 1983 he was awarded the title National Artist.

With his critical acumen and knowledge of new European music, Ferenczy was an influential figure in Slovak music after World War II. As early as 1946 he published a critique of Alexander Moyzes' generation of composers on their orientation towards the aesthetics of the Czech composers Novák and Suk. As a teacher and publicist, he focussed on the music of Bartók, Stravinsky, Hindemith, the Second Viennese School and Messiaen. Ferenczy's own compositions are influenced largely by Stravinsky and Bartók, though he also developed an individual language characterized by formal precision, elegance, humour and an intellectual approach. *Hudba pre štyri sláčikové nástroje* ('Music for Four String Instruments') – a prizewinning work at the 1948 Bartók international competition – was the first of his pieces to employ not only a technique of Bartók's (working with tonal material consisting of 2nds and 3rds) but also his intense form of expression. His playful oscillation between restrained lyricism and humour, as in the Serenade, or even the grotesque (e.g. *Capriccio*, 1957) is less pronounced in later works and ends with the intropsective vocal work *Tri poézie Stepana Ščipačeva* ('Three Poems by Stepan Shchipachev', 1973).

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(*selective list*)

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Orch: Concertino per 10 stromenti, 1974, arr. of Noneto, 1948; Hurbanovská [Hurbanovo Ov.], 1952; Obraz z môjho kraja [A Picture from my Country], 1954; Selanka [Idyll], dance scene, 1955; Serenade, fl, cl, bn, hp, str, 1955; Capriccio, pf, orch, 1957, rev. as Pf Conc., 1987; Elegy, after W. Shakespeare: *Romeo and Juliet*, 1958; Finale, 1958; Partita, chbr orch, 1965; Sym. Prologue, 1974; Ov., 1976

Vocal: Detské obrázky [Children Pictures] (R. Fabry), children's chorus, 1951; 3 zbojnícke piesne [3 Brigand Songs] (folk poetry), Bar, orch, 1952; 3 Songs (J. Kostra, P. Országh Hviezdoslav), chorus, 1956; 3 Male Choruses (Š. Žáry), 1959; Hviezda severu [Star of the North] (cant., J. Smrek), Bar, chorus, orch, 1960; Kytica lesná [Bunch of Forest Flowers] (Fabry), song cycle, Bar/Mez, pf, 1961; 3 Sonnets (Shakespeare), Bar, pf, 1963; 2 Nocturnes (I. Krasko), chorus, 1972; 3 poézie Stepana Ščipačeva [3 Poems by Stepan Shchipachev], Mez, pf, 1973

Chbr and solo inst: Fantasia, org, 1943, rev. 1957; Noneto, 1948; Intermezzo, pf, 1943, rev. 1957; Hudba pre 4 sláčikové nástroje [Music for 4 Str Insts], str qt, 1947–8, rev. 1973; Str Qt no.1, 1962; Sonata, vn, pf, 1963

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VLADIMÍR ZVARA

Fergusio, Giovanni Battista (*b* Savigliano, Piedmont; *fl* 1612; *d* Sardinia). Italian composer. He also held the degree of Doctor of Law. The title-page of his only publication describes him as a musician to the house of Savoy. In the following year, 1613, Serafino Patta of Pavia dedicated a motet to him. His *Motetti e dialoghi per*

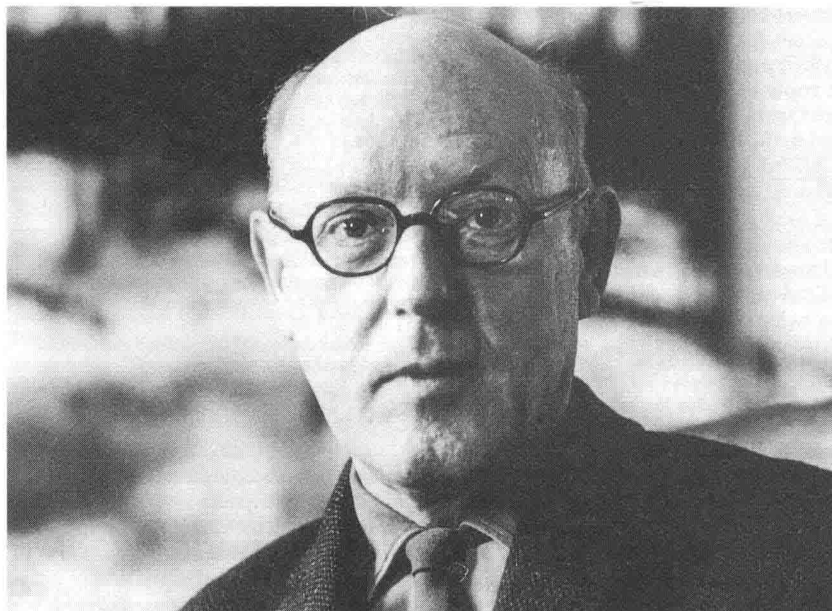
concertar (Venice, 1612) is a comprehensive compendium of liturgical music for one to nine voices and continuo, in a mixture of new and not so new styles. The small-scale pieces are more forward-looking: they display the characteristic florid lines and varied rhythms and harmonies of the concertato style. The bass line is fairly lively, which is not true of the recitative style of other church composers such as Alessandro Grandi (i), but there is no feeling for melodic development, and ornaments are not used to shape the melodic line. However, *Plorans et lacrimans*, for three voices, opens with some striking slow suspensions. The larger pieces in the collection are more transitional in style: in the six-part *Omnis terra* short passages for two voices, again lacking in melodic polish, alternate with imitative polyphonic tuttis – rather than solid chordal ones – in a 16th-century manner. One of the dialogues of the title is an interesting seven-part Christmas piece, *Gloria in altissimis*, in which the shepherds and angels are represented by separate blocks of voices. In his preface Fergusio illuminates the contemporary treatment of separated choirs when he remarks that each choir may be united or separated according to the players available and the possibilities of the church. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Ferguson, Howard (*b* Belfast, 21 Oct 1908; *d* Cambridge, 1 Nov 1999). Irish composer, musicologist and pianist. When he was 13, his playing and general musicianship so impressed the pianist Harold Samuel that he offered to take over the boy's musical education. Ferguson's family agreed and sent him to London for a general education at Westminster School followed, in 1925, by a period at the RCM where he studied composition with R.O. Morris and Vaughan Williams, and conducting with Sargent; private piano study with Samuel continued. Ferguson first drew serious attention as a composer with his Violin Sonata no.1, performed in October 1932 at the Wigmore Hall by Menges and Samuel. The favourable impression was soon confirmed by the Octet, first performed at the Grotrian Hall in November 1933, and the Two Ballads for baritone and orchestra, heard at the Three Choirs Festival (Gloucester) in 1935. His composing career continued steadily thereafter, and though his output was modest, each new work made a decisive impression. After completing two extended choral works for the Gloucester meetings of the Three Choirs Festival, *Amore langueo* (1956) and *The Dream of the Rood* (1959), he decided that he had said all he wished to say as a composer and courageously determined to write no more.

Ferguson then turned his attention to musicological work, in particular the editing of keyboard music. His insights as a composer, his practical experience as a recitalist and his impeccable craftsmanship equipped him well for such work. His anthologies of early keyboard music thus combine scholarship with common sense and loving enthusiasm, and they have been welcomed by both amateurs and professionals, as has his book *Keyboard Interpretation* (London, 1975). Ferguson enjoyed an equally successful career as a recitalist, for broadcasts as well as in the concert hall. His main work in this field was in duet partnerships with Denis Matthews (piano) and Yfrah Neaman (violin) which involved extended tours in many parts of the world. He was assistant to Myra Hess in the organization of the notable and influential series of daily wartime concerts at the National Gallery in London. Ferguson taught composition at the RAM (1948–63) and numbered among his pupils a surprisingly wide variety of distinguished composers. He received an honorary MusD from the Queen's University, Belfast, in 1959.

In his original works Ferguson wrote in a variety of forms, miniature and extended, with equal success. Modest though his output was, it involved very few miscalculations and no outright failures. His style was basically diatonic, combining great lyrical warmth with firmness and clarity of construction. Traditional forms and procedures served his needs and he handled them with a genuine sense of vitality. His harmony is largely Romantic and conservative, although certain works (the song cycle *Discovery*, for example) explore more astringent ground. His melodies are direct and uncompromisingly Romantic, and though his love of Romantic harmony



Howard Ferguson

inevitably produces rather thick textures, his music seldom sounds cluttered. The total impression is, rather, of economy and clarity of expression.

Almost any of Ferguson's extended works may be taken as typical of his style, for having found a very confident manner in his 20s he remained faithful to it, and later works show only marginal changes. The Octet is a case in point. Cast in four fairly short movements, its formal structures are based on Classical models: a sonata form for the first movement, a scherzo in a rondo pattern for the second, a lyrical ternary form for the slow movement, and for the finale a species of sonata form that is free enough to admit extended reference to the main theme of the first movement. Indeed, cyclic unity is the clue to the entire work, for all its thematic material is closely related. The underlying Classical forms are thus blurred by a sense of continual rhapsodic evolution from a single thematic source. Careful disposition of the instruments ensures that a relatively complex texture sounds light and airy, and since it is derived almost wholly from the main thematic material (presented often in fragmented form) each instrument plays its part in the process of freely evolving thematic argument. The parallel with Walton is striking, and Ferguson shows something of the same nervous rhythmic energy which serves to offset the bittersweet mood that lies at the root of the style they share.

WORKS

op.	
–	5 Irish Folktunes, vc/va, pf, 1927
1	2 Ballads, Bar, orch, 1928–32
2	Sonata no.1, vn, pf, 1931
3	3 Medieval Carols, 1v, pf, 1932–3
4	Octet, cl, bn, hn, str qt, db, 1933
–	5 Pipe Pieces, 3 bamboo pipes, 1934–5
5a	Partita, orch, 1935–6; also for 2 pf as op.5b
6	4 Short Pieces, cl/va, pf, 1932–6
7	4 Diversions on Ulster Airs, orch, 1939–42
8	Sonata, fl, pf, 1938–40
9	5 Bagatelles, pf, 1944
10	Sonata no.2, vn, pf, 1946
11	Chauntecleer, ballet, orch, 1948, withdrawn
12	Concerto, pf, str, 1950–51
13	Discovery (D. Welch), 1v, pf, 1951
15	2 Fanfares, 4 tpt, 3 trbn, 1952
16	Overture for an Occasion, orch, 1952–3
17	5 Irish Folksongs, 1v, pf, 1954
18	Amore langueo, T, chorus, orch, 1955–6
19	The Dream of the Rood, S/T, chorus, orch, 1958–9

MSS in *GB-Ob*

Principal publisher: Boosey & Hawkes

EDITIONS

William Tisdall: Complete Keyboard Works (London, 1958, 2/1971)
Style and Interpretation: an Anthology of 16th–19th Century Keyboard Music: *Early Keyboard Music: England & France*; *Early Keyboard Music: Germany & Italy*; *Classical Piano Music*; *Romantic Piano Music*; *Keyboard Duets* (London, 1963–71)
Henry Purcell: Eight Suites (London, 1964, 2/1968)
Henry Purcell: Miscellaneous Keyboard Pieces (London, 1964)
John Blow: Six Suites (London, 1965)
Sequels to Style and Interpretation: *Early French Keyboard Music*(London, 1966); *Early Italian Keyboard Music* (London, 1968); *Early German Keyboard Music* (London, 1970); *Early English Keyboard Music*(London, 1971)
Anne Cromwell's Virginal Book, 1638 (London, 1974)
with C. Hogwood: *William Croft: Complete Harpsichord Works*, i, ii (London, 1974)
Schubert: Complete Pianoforte Sonatas (London, 1978–9)
R. Schumann: Piano Works (London, 1981–9)
J. Brahms: Shorter Piano Works (London, 1985–8)

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(*selective list*)

'Gerald Finzi (1901–1956)', *ML*, xxxviii (1957), 130–35
'Early Keyboard Music', *Keyboard Music*, ed. D. Matthews (London, 1972), 11–67
Keyboard Interpretation from the 14th to the 19th Century (London, 1975)
'Keyboard Music, §I', *Grove6*

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E. Rubbra: 'Howard Ferguson', *MMR*, lxviii (1938), 100–03
J. Russell: 'Howard Ferguson's Concerto for Piano and Orchestra', *Tempo*, no.24 (1952), 24–6
J. Russell: 'Howard Ferguson's "Amore langueo"', *Tempo*, no.41 (1956), 7–10
A. Burn: 'The Music of Howard Ferguson', *MT*, cxxiv (1983), 480–82
H. Cobbe: 'Howard Ferguson at 80', *MT*, cxxix (1988), 507–10
A. Ridout, ed.: *The Music of Howard Ferguson* (London, 1989)

MICHAEL HURD

Fergus-Thompson, Gordon (*b* Leeds, 9 March 1952). English pianist. He studied at the RNCM (1968–73) with Gordon Green, and privately with Peter Katin, John Ogdon, Alexis Weissenberg and György Cziffra. He made his Wigmore Hall début in 1976 and was awarded a Calouste Gulbenkian Fellowship in 1978. Fergus-Thompson has made a reputation in contemporary works, giving the first performances of William Mathias's Second Sonata in 1979 and Christopher Headington's Piano Concerto in 1993, and is a noted specialist in the French and Russian repertories. His recordings include the complete piano works of Debussy and Ravel, Rachmaninoff's sonatas and *Etudes-tableaux* and an eight-disc set of Skryabin's complete piano music.

BRYCE MORRISON

Feria (from Lat. *feriae*: 'festivals', 'holidays'). In Roman antiquity the word denoted a holy day, and by the 3rd century at the latest had become a liturgical term for a weekday on which no feast falls. The practice of numbering the days of the week after Sunday as Feria II (Monday) to Feria VII (Saturday, which also retained its Hebrew name Sabbato) may have arisen as a Christian attempt to eliminate a nomenclature based on the names of heathen gods. Isolated polyphonic masses without Gloria and Credo are entitled 'De feria', among them examples by Antoine de Févin and Palestrina.

RICHARD SHERR

Ferianto, Djaduk [Jaduk] (*b* Yogyakarta, Java, 1964). Indonesian composer, brother of the composer Otok Sidarta. A son of the choreographer Bagong Kusudiardjo, he was active as a dancer by the age of six. As well as studying fine art in the Indonesian Arts Institute in Yogyakarta, Ferianto made an intensive study of gamelan music. He gained much compositional experience creating music for dance for his father. In 1994 he co-founded the experimental music and poetry group Kyai Kanjeng with Emha Ainun Najib, a popular poet, intellectual and Islamic figure. In the group Ferianto brought together diatonically-tuned gamelan instruments with Western instruments including the violin, keyboards and percussion. The influence of Najib as leader and speaker gave Ferianto's compositions within Kyai Kanjeng a distinctly Islamic flavour. After leaving the group in 1995 he formed Kua-Etnika, a group with the same instrumental concept, for which he has written increasingly mature works. He

regularly appears with Kua-Etnika and the arranger Aminoto Kosim on a popular TV programme accompanying Indonesian pop singers. He is also well known for his compositions for music theatre. In Indonesian music he acts as a mediator between the worlds of experimental, gamelan and pop music.

FRANKI RADEN

Ferini, Giovanni Battista. *See* FERRINI, GIOVANNI BATTISTA.

Ferlendis, Giuseppe (*b* Bergamo, 1755; *d* Lisbon, 1810). Italian oboist and composer. By the age of 20 he was already a celebrated player and he toured Italy in 1776–7 together with one of his brothers (probably Pietro). On 1 April 1777 he joined Archbishop Colloredo's orchestra in Salzburg, where he became close to Michael Haydn and the Mozarts. During summer 1777 Wolfgang composed for him the Oboe Concerto K271*k*. Leopold wrote to his son that he was 'a favourite in the orchestra' and that he had learnt much from the Italian oboist Carlo Besozzi, who visited Salzburg in May 1778. On 30 July 1778 Ferlendis left the archbishop's service, and from July 1779 played the english horn at the Teatro Carignano in Turin. By 1780 he had settled in Venice, where he was often employed as first oboist of the S Samuele, S Benedetto and La Fenice theatres, and occasionally performed elsewhere in northern Italy. In 1795 he was in London, where he performed his own concertos for oboe and english horn during Haydn's last season and became the lover of the famous soprano Brigida Banti, whom he accompanied on a few occasions. One commentator on his English performances noted that he possessed 'astonishing fine command of the instrument, but degenerated into mere foolish trick'. Haydn himself found Ferlendis a 'mediocre' player. After his stay in England he went back to Venice, again performing throughout the whole region. In 1801 he moved with his wife Anna, daughter Giuseppa and son Alessandro to Lisbon, where he was employed first at the royal chapel and from 1804 at the Real Cámara. His employment there is recorded until the beginning of 1810, and later the same year his wife is described as a widow. (Some unsubstantiated sources stated that he died in 1802 or 1833.)

Ferlendis specialized in performance on the english horn, and many sources consider him to be responsible for improvements to the instrument. Several composers, including Michael Haydn, Alessio Prati and Angelo Tarchi, wrote solo or obbligato english horn parts for him. His own compositions (surviving mainly in *I-Gl*) reveal an idiomatic feeling for wind instruments, but in spite of their elegance of manner they are of limited musical interest.

The Ferlendis family included many other musicians. As most of them were oboists, they are often confused with one another. Giuseppe's father Franco was a violin and cello teacher, and three of his children by his first wife, Leonilda Sitelli, were musicians: Josepha Antonia Hyacitha (*b* Salzburg, 16 April 1777; *d* after 1810), a soprano; Angelo (*b* Brescia, 1780; *d* after 1823), an oboist who worked in St Petersburg from 1801; and Alessandro (*b* Venice, 1783; *d* after 1826), also an oboist. The latter married the contralto Camilla Barberi in Lisbon and toured with her throughout Europe from 1803 to 1817. Referring to Alessandro's concert at La Scala, Milan, on 13 September 1816, Spohr wrote in his autobiography that 'it is impossible to imagine a worse tone than this *professor di oboa*. In Germany he would most certainly have been hissed off; here, of necessity, he was applauded'. Giuseppe's brother Pietro (*b* Bergamo, 2 Sept 1748; *d* Padua, 4 April 1836) replaced Matteo Bissoli as principal oboist of the S Antonio *cappella* in Padua in 23 May 1780, a position he held until his retirement in 1829. Pietro's sons Gerardo (*b* 1770; *d* Trieste, 21 Jan 1802), Faustino (*b* Brescia, 10 July 1771; *d* Padua, 29 Dec 1855) and Antonio (*fl* Padua, Trieste, Venice, 1796–1826) were also professional oboists.

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A. Bernardini: 'The Oboe in the Venetian Republic, 1692–1797', *EMc*, xvi (1988), 372–87

ALFREDO BERNARDINI

Fermata (It.: 'pause'). The sign of the corona or point surmounted by a semicircle showing the end of a phrase or indicating the prolongation of a note or a rest beyond its usual value. 'Fermata' came into American usage during the 19th century; H.W. Pilkington, in *A Musical Dictionary* (Boston, 1812), still gave only 'pause', but both fermata and PAUSE are now used for this sign. *See also* ORGAN POINT.

DAVID FULLER

Fermo (It.). *See* ORNAMENTS, §5.

Fermoselle, Juan de. *See* ENCINA, JUAN DEL.

Fernandes, António (*b* Souzel, nr Évora, ?*c*1595; *d* after 1680). Portuguese theorist. After studying with Duarte Lobo, to whom he dedicated the treatise by which he is remembered, he became a priest and vicar-choral at S Catarina de Monte Sinai, Lisbon. He may have been the António Fernandes who in 1642 belonged to King João IV's Vila Viçosa chapel choir and who, when he became eager to increase his income, alternated between singing and conducting (see *P-La* 51–VIII–5, f.70). His *Arte de musica de canto dorgam, e canto cham & proporções* (Lisbon, 1626), consisting of 131 quarto leaves, is the first music treatise in Portuguese, the first of a long line that later stretches from Frouvo to Luís Álvares Pinto's *Arte de solfejar* (1761). To honour his mentor an engraving of the Lobo family arms adorns Fernandes's frontispiece, and Lobo's picture surmounts a genealogical music tree variously inserted in the extant examples of his treatise. Following a tradition as old as Boethius he began by dividing music into 'animatica' and 'organica', the first being subdivided into 'mundana' and 'humana', the second into natural and artificial instruments. Well read in Zarlino – or at least as much of him as Cerone took over – he made no pretence at originality but instead intelligently and lucidly summarized his predecessors, always with an eye to the needs of a practising choir director: thus he first discussed polyphony, then plainsong, and only at the end such more academic topics as proportions and the genera. According to the 1649 catalogue of João IV's library (p.118), he also wrote, in 1634, an unpublished speculative treatise dealing with musical secrets, *Especulação de segredos de Musica*. Barbosa Machado, whose version of this title is *Explicação dos segredos da Musica*, also claimed that the library bequeathed by Francisco de Valhadolid in 1700 contained three other unpublished works by Fernandes: *Arte da musica de canto de orgaõ composta por hum modo muito*

differente do costumado por hum velho de 85. annos dezejoso de evitar o ocio ('Treatise on polyphony, written along very different lines from the usual, by an old man of 85 eager to avoid idleness'); *Theorica do manicordio, e sua explicaçaõ*; and a *Mappa universal* illustrating the whole science of music, with 'demonstraçoens mathematicas'.

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J. de Vasconcellos, ed.: *El-Rey D. João o 4to Biographia* (Oporto, 1900), 51–2

J.A. Alegria: *Biblioteca pública de Évora, catálogo dos fundos musicais* (Lisbon, 1977), 4, 23

ROBERT STEVENSON

Fernandes, Armando José (*b* Lisbon, 26 July 1906; *d* Lisbon, 3 May 1983). Portuguese composer and pianist. He studied at the Lisbon Conservatory with Colaço and Varela Cid (piano) and with Freitas Branco (theory) and Costa Ferreira (composition); his studies were continued in Paris with Boulanger, Dukas, Roger-Ducasse and Cortot. Soon his activities as a composer and teacher prevailed over his career as a pianist. He accepted a teaching post at the Academia de Amadores de Música in Lisbon (1940) and joined the music studies department of the national broacasting station, under whose auspices most of his works were written. In 1944 he received the Moreira de Sá Prize for composition and in 1946 the Círculo de Cultura Musical prize. He was a lecturer in counterpoint at the Lisbon Conservatory, 1953–76. His music reveals his introspective temperament, which made him prefer the chamber medium and classical forms. His musical language is rather conservative but he used some chromaticism and, occasionally, popular themes.

WORKS
(*selective list*)

Ballet: O homem do cravo na boca, 1941

Orch: Fantasia sobre temas populares portugueses, pf, orch, 1938, rev. 1945; Vn Conc., 1947–8; Suite, str, 1949–50; Conc., pf, str, 1951, arr. pf, orch, 1966; O terramoto de Lisboa, sym. poem, 1961; Suite concertante, hpd, orch, 1967

Chbr: Sonata, vc, pf, 1943; Sonatina, va, pf, 1945; Sonata, vn, pf, 1946; Pf Qnt, 1952; Pf Qt, 1953; Sonata a 3, vn, vc, pf, 1980

Pf: 5 prelúdios, 1928; Sonata, 1928; Scherzino, 1930; 5 peças breves, 1932; 3 peças (Estudo, Homenagem a Fauré, Fandango), 1937; Sonatina, 1941; Prelúdio e fuga, 1943; Introdução e marcha, 1980

Vocal: Canção do mundo perdido, v, pf, 1937; Ode a Horácio, 4 solo vv, 1937; 3 canções populares, 1 v, pf/orch, 1942

Edns of Portuguese early music

MSS in *P-Ln*

Principal publisher: Sassetti

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N. Barreiros: *Semana Armando José Fernandes* (Lisbon, 1988)

JOSÉ CARLOS PICOTO/ADRIANA LATINO

Fernandes, Gaspar (*b c*1570; *d* Puebla, Mexico, before 18 Sept 1629). Central American composer and organist of Portuguese birth. In 1590 he was earning two salaries at Évora Cathedral: 3000 réis as a singer and a further 2000 presumably for playing the organ. On 16 July 1599 a priest of this name was engaged as organist of Guatemala Cathedral (at what is now Antigua) at an annual salary of 200 gold pesos; soon afterwards he was also named *maestro de capilla*, and his salary was doubled. In 1602 he copied six masses that remained in use at the cathedral until the 1760s. He left Guatemala on 12 July 1606. On 15 September 1606 he was named *maestro de capilla* of Puebla Cathedral at a yearly salary of 500 pesos, with a further 100 pesos for boarding and teaching the choirboys and 300 pesos for playing the organ. He relinquished his responsibility for the choirboys on 18 September 1608, but on 8 July 1616 he was again charged with teaching them polyphony. Because he and his choir provided unauthorized music for a funeral, he was dismissed from the cathedral on 14 July 1618, but he was reinstated a month later. His heavy duties finally told on his health, and on 8 June 1621 the chapter noted that musical discipline had deteriorated. On 11 October 1622 they engaged Juan Gutiérrez de Padilla to assist him and the two men worked together for the next seven years. An autograph manuscript (now at Oaxaca Cathedral), consisting mainly of the chanzonetas and villancicos that Fernandes composed for Puebla Cathedral between 1609 and 1620, is the largest surviving collection of 17th-century secular music in the New World. His *Elegit eum Dominus* is the earliest known Latin secular work by a New World composer; it celebrated the entry of the 13th Mexican viceroy into Puebla in 1612.

WORKS

2 masses, 3, 5vv (inc.); Magnificat, 4vv; 8 Benedicamus Domino, 4vv; hymn: Guatemala City Cathedral; Oaxaca Cathedral, Mexico (autograph)

Over 250 festal chanzonetas and villancicos (Sp., Port., Tlaxcalan, Negro-dialect texts), org tientos, Lat. secular work, 5vv, 1612, Oaxaca Cathedral, Mexico (autograph); 1 guineo ed. in Stevenson (1968); 1 Lat., 11 vernacular works ed. R. Stevenson, *Latin American Colonial Music Anthology* (Washington DC, 1975)

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A.F. Barata: *Évora antiga* (Évora, 1909), 47

R. Stevenson: 'The Afro-American Musical Legacy to 1800', *MQ*, liv (1968), 475–502, esp. 489

S.S. Tiemstra: *The Choral Music of Latin America: a Guide to Compositions and Research* (New York, 1992) [incl. discography]

ROBERT STEVENSON

Fernández, Agustín (*b* Cochabamba, 10 March 1958). Bolivian composer. He received his first musical training in his native city, and was a child performer on the charango at the age of 11. After graduating (1978) from the Catholic University, La Paz, where he studied composition with Alberto Villalpando, he had private tuition with Takeshi Iida in Utsunomiya, Japan (1980–81); in Tokyo he studied composition with Ifukube (1981–3) and violin with Tekeshi Kobayashi (1980–83). He received an MMus from the University of Liverpool (1985) and a PhD in composition from City University (1990); his tutors were Douglas Young and Simon Emmerson. From 1977 to 1980 Fernádez taught the violin, the viola, harmony and composition at the National Conservatory in La Paz and was a violinist and then principal viola in the National SO. From 1990 to 1994 he was composer-in-residence at Queen's University, Belfast, and chairman of the Sonorities Festival. Subsequently he was a lecturer in composition at Dartington College of Arts; and in 1995 he became lecturer in composition at the University of Newcastle.

Fernández's compositions were first performed when he was 16; the following year his *Rhapsody* for orchestra won him a Bolivian national prize. Among his commissions are *Teoponte*, an electro-acoustic music-theatre piece written for the 1988 London International Opera

Festival, and the chamber opera *The Wheel*, for the Royal Opera House's Garden Venture, 1993. In 1990 he returned to the charango to compose *Wounded Angel* for charango and tape. His earliest works (now mostly withdrawn) are characterized by experimentation with material drawn from folk sources, while during the period prior to Belfast, the folk elements became more diluted as a result of the use of various methods of pitch and rhythmic organization. Since 1990 Fernández has abandoned conscious references to Bolivian sources altogether, concentrating on issues of large-scale continuity such as the exploration of discrete types of energies, for example in the image of flight in the chamber orchestral *Peregrine* (1996). His finely wrought music displays great clarity of design and texture, and an ingratiating variety of moods.

WORKS

Stage: Crossroads Talk (music theatre, Agustín), 1984; Teoponte (music theatre, Augustín), 1988; Botanic Journey (music theatre, R. Archer), 1991; A Queen has her Portrait Painted (music theatre, E. Kemp), 1991; The Wheel (chbr op, F. Hayes-McCoy), 1992–3; Books and Night (music theatre, F. Hayes-McCoy, Fernández), 1995

Orch: Rhapsody, 1975, withdrawn; Danza de Loma, 1986; Fuego, 1987; Peregrine, chbr orch, 1996

Vocal: 3 canciones sobre poemas Rachel, SATB, 1976; Corpus Christi Mass, Bar, children's chorus, mixed chorus, orch, 1977; Cantata de Navidad y Epifanía (Fernández), Bar, nar, children's chorus, SSAA, 3 pf, 1978; El Afilador (Fernández), children's chorus, SATB, 1981; The Song of the Morrow (Fernández, after R. Stevenson), S, T, pf, 1992; Red Songs (C. Lenihan, R. Pollard), S, pf, 1996; Approaching Melmoth (Fernández, after C. Maturin), Bar, SATB, chorus, orch

Chbr and solo inst: Meditación no.1, fl, ob, cl, sax, 3 perc, pf, hpd, 1985; Pájaro negro, fl, 2 cl + 2 b cl, pf, str trio, 1986; Botanic Spider, pf, str qt, 1991; The Insomniac's Lullaby, gui, 1992; The Falcon's Kiss, s sax, pf, 1994; Munirando, cl, pf, 1994; Munirando II, vn, pf, 1997–

El-ac: Wounded Angel, charango, tape, 1989; Silent Towers, tape, 1990

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R. Becerra: *Música y músicos bolivianos* (Trinidad, 1988)
T.R. Stahlie: 'Agustín Fernández, el compositor y su obra', *Música y músicos bolivianos* (La Paz, 1995), 159–66

JOEL SACHS

Fernández, Diego (*d* 1551). Spanish composer. He is probably to be identified with Diego Fernández de Córdoba, *maestro de capilla* of Málaga Cathedral from 11 August 1507 until his death in 1551, although the name is a common one and no clear proof of identity has been found. It is suggestive, nonetheless, that he would have been at Málaga at the same time that Juan de Encina held a canonry there (1508–19), which might account for the inclusion of two songs by him in the Cancionero Musical de Palacio (*E-Mp* 1335).

His villancico *Tres moricas m'enamoran* (ed. in MME, v, 1947, no.25) is a reworking of the previous song, *Tres morillas m'enamoran* (no.24), which Ribera believed to be of Arabic origin. It is marked 'alio modo' in the source and is an example of the courtly adaptation of a song of popular origin. The four-voice *De ser mal casada* (no.197) is in the relatively unusual quintuple metre which, together with the song's narrow melodic range, would suggest that it, too, had roots in the popular tradition.

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J. Romeu Figueras: *La música en la corte de los Reyes Católicos*, iv/1, MME, xiv/1 (1965), 18
T.W. Knighton: *Music and Musicians at the Court of Fernando of Aragon, 1474–1516* (diss., U. of Cambridge, 1984), i, 268

ISABEL POPE/TESS KNIGHTON

Fernández, Eduardo (*b* Montevideo, 28 July 1952). Uruguayan guitarist. He began learning the guitar at the age of seven with Raúl Sanchez and later studied with Guido Santórsola and Abel Carlevaro. His first recitals were in duo with his brother in 1963 but in 1971 he began to pursue a solo career. He has won many international prizes including the Andrés Segovia Competition in Palma de Mallorca (1975). In 1977 he made his New York début, and subsequently toured extensively. He gave the first performance of Herbert Chappell's *Caribbean Concerto* at the Queen Elizabeth Hall, London, in 1991. Fernández has recorded a wide range of guitar music, from transcriptions of keyboard works by Scarlatti and Rameau to the avant garde. He has established an international reputation as an expressive, scrupulous musician, with a technique of effortless virtuosity, yet refined and searching in his fidelity to the musical text.

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T.Wassily Saba and C.Cooper: 'Eduardo Fernández', *Classical Guitar*, xi/9 (1992–3), 11–16 [interview]

GRAHAM WADE

Fernández, Francisco (*b* Asturias, 1766; *d* Asturias, 14 Feb 1852). Spanish piano maker. He settled in Madrid before 1789; by 1799 he had established a piano workshop at Corredera de San Pablo 20, where he competed with the court piano maker, Francisco Flórez. In 1804 Fernández moved to the Calle del Barquillo. On 14 March 1806 he was named honorary maker to the Royal Chamber of Carlos IV; the post came into effect on 8 December 1816. Between 1814 and 1828 his workshop was situated at Calle San Fernando 5 (now Calle Libertad). In 1835 his post was brought to an end by Queen María Cristina, and he returned to his native village in Asturias, where he set up a new workshop and lived on a limited income until his death.

Fernández made and repaired pianos for the royal household and for some members of the nobility, such as the Duchess of Benavente, but he mostly made affordable instruments for domestic use. A keen advocate of the social and scientific ideology of the Enlightenment, he took an interest in the Spanish piano-making industry and, to alleviate the expense of importing instruments, proposed two projects: one being to create an indigenous school of piano making, the other to collect and study the best quality woods from various parts of Spain in order to use them for making instruments. In spite of receiving official support, the projects were never fully realized, although he did have several pupils at the school, the best-known being Julián Lacabra.

Fernández was awarded gold medals at the Spanish Industry Exhibitions of 1827 and 1828. He also invented a special tuning device, the 'chromameter', which he publicly announced in 1831. Several pianos with his signature have been preserved. The oldest, dating from about 1800 (now in a private collection, Madrid), is a square piano based on Zumpe's models with a compass of five octaves (F'–f'''). Another two instruments of the same pattern, one dated 1807, are preserved in separate

private collections, also in Madrid. At the Palacio Real (Madrid) there is an upright piano from 1805 in the shape of a bookcase, and a grand piano attributed to Fernández or to his workshop. Another square piano is preserved in the Palacio Real, El Escorial. It dates from 1827 and has a special mechanism in which the hammers strike the strings from above; a full soundboard covers the entire mechanism. The 1828 square piano at the Museu de la Música, Barcelona, with a compass of six octaves (*F′–f″″*), has a built-in device for tuning, consisting of a single string plucked by a plectrum, with a sliding bridge over a scale.

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C. Bordas: 'Otros pianos de F. Flórez y F. Fernández', *RdMc*, xiii (1990), 227–30

CRISTINA BORDAS

Fernández, Frank (*b* Mayarí, 16 March 1944). Cuban pianist, teacher and composer. He began studying music with his mother while still a child. In 1962 he entered the Amadeo Roldán Conservatory, specializing in piano and choral conducting. He twice won the National Competition for Choral Works (1963, 1964) and in 1966 won the Competition for Performers of the Union of Cuban Writers and Artists, which enabled him to undertake further piano studies in Moscow with Victor Merzhanov. On his return he began his career as soloist, playing in the various concert halls of the country.

For Berlin Radio he has made recordings of works by Beethoven and Schumann, and for the Madrid recording company Fonomusic recordings of works by Bach and Chopin. He has given concerts throughout Europe, Russia, East Asia, and Central and South America. As a professor at the Havana Instituto Superior de Arte his students have included Jorge Luis Prats, Victor Rodríguez and Leonel Morales. His compositions are characterized by a distinctly romantic tendency, with broad, expressive melodies and transparent orchestration.

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(*selective list*)

Dance: Pas de seul (ballet), pf, 1979; Génesis (dance score), pf, synth, str, 1980

Film scores: La gran rebelión, 1980; Cuando pienso en el Che, 1980; Niños deudores, 1981; La casa colonial, 1985; Gelabert, 1985; Asalto al amanecer, 1987; Erase una vez un comandante, 1988; Venir al mundo, 1989; Carlos Enríquez, 1990; Después de la batalla, 1990; Chaplin, 1991; José Martí, 1991; Tierra brava, 1995

Choral: Lunita redonda, children's chorus, 1965; Canción de cuna no.1, children's chorus, 1968; Vértigo de lluvia, mixed vv, 1968; Paloma de mayo, children's chorus, 1969; Suite infantil, children's chorus, 1969; Cant. a Haydee Santamaría, mixed vv, orch, 1981; Cant. XXX aniversario del Moncadam, mixed vv, orch, 1983

Inst: Canción y vals joropo, pf, 1975; Zapateo por derecho, 2 pf, 1978; Hacia nuevas victorias, pf, orch, 1980; Mausoleo Segundo Frente, pf, str, 1986; Son Guantánamo, pf, ens, 1987; Canción de la mañana, pf, chbr orch, 1989; Canto del silencio, ob, pf, str, 1989; Expocuba/89, ob, perc, pf, synth, str, tres, 1989; Fantasía, pf, 1990

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ALBERTO ALÈN PÉREZ

Fernández (Hidalgo), Gutierre (*b* ?Talavera de la Reina, *c*1547; *d* La Plata [now Sucre], Bolivia, 11 June 1623). South American composer of Spanish birth. Around 1567 he was under the tutelage of Juan Navarro and involved in the musical activities of churches in Salamanca and Alcala de Henares. After Navarro's dismissal from his post at Salamanca Cathedral in 1574, Fernández Hidalgo also left, becoming *maestro de capilla* of the collegiate church of S María in Talavera de la Reina, where he remained until his departure to America in late 1583. In May 1584 he became *maestro de capilla* at the cathedral in Santafe (now Bogotá). He also assumed the post of rector of the Tridentine seminary of S Luis, replacing (not without contention) the local *maestro de capilla*, Gonzalo García Zorro who, according to Fernández Hidalgo, was a passable bass ignorant of all but elementary counterpoint and the rudiments of polyphony. On his arrival Fernández Hidalgo was already an accomplished musician; he soon obtained from the Bishop of Santafe an order requiring the young seminarians to sing in the cathedral every day under his demanding direction. On 20 January 1586 the entire student body fled, causing a serious scandal which had repercussions in Spain. He was succeeded as *maestro de capilla* by his pupil Alonso Garzón de Tahuste.

Fernández Hidalgo accepted an appointment at Quito, which resembled the one at Santafe in that he was again expected to act both as *maestro de capilla* of the cathedral and as priest of the Amerindian parish of S Blas. Again he was succeeded as *maestro de capilla* by a pupil, Hernando de la Parra Cisernos. In 1591 Fernández Hidalgo was employed as *maestro de capilla* of Lima Cathedral and as music master of the Encarnación convent. The following year he became *maestro de capilla* of Cuzco Cathedral, with an annual salary of 500 pesos; he was to conduct the choir, give daily public lessons in plainsong, polyphony and counterpoint to all designated members of the cathedral staff and compose 'the customary villancicos, motets and other festival music'. In 1593 the chapter suggested that senior cathedral musicians should supplement their salaries with parish work; this so irritated Fernández Hidalgo that on 12 July he offered to resign. The alarmed chapter thereupon voted to raise their contribution to his salary from 300 to 400 pesos.

He remained in Cuzco until 1597, when his name is first recorded in the accounts of La Plata Cathedral where, as *maestro de capilla*, he was paid 600 pesos a year; he was also the priest in charge of the church of S Lazaro in La Plata. He returned to Cuzco some time around October 1608, returning to La Plata in December 1612; he remained there until his death.

On 22 January 1607 Fernández Hidalgo signed an agreement with Diego de Torres, the Jesuit provincial of Paraguay returning to Europe, by the terms of which Torres agreed to oversee the printing of his collected compositions in Spain or France. Five volumes were proposed: masses, *Magnificat* settings, hymns *en fabordón*, music of the Office for Holy Week and motets. The churches in which Fernández Hidalgo served were to receive copies (two of each volume for the cathedrals of La Plata and Cuzco, and one of each for those of Santafe, Quito and the Encarnación convent at Lima), and a certain number were to go to the Jesuit Province of Paraguay. It is not known if the project, for which the composer would have paid 1500 pesos for 50 copies of each volume, was ever carried out, but his works survive only in manuscript form. In 1608 the Audiencia of Charcas recommended him to Philip III for a prebend,

without success; he renewed his application in 1613 with the help of a merchant friend, Juan López de Arguincano.

Fernández Hidalgo's music reflects the main trends of Spanish musical style of the second half of the 16th century. Certainly a follower of Morales and Navarro, his surviving works, for vespers, are closest in style to those of Torrentes. His music shares the serenity of Guerrero's *Liber vesperarum* (1584) and, although not an obtrusively learned composer, Fernández Hidalgo occasionally employed canonic writing, as in his four-voice *Magnificat quarti toni*.

WORKS

All in CO-B

Edition: *Gutierre Fernández Hidalgo opera omnia*, ed. E. Bermudez (Bogotá, forthcoming)

8 Mag settings (1 inc.), 4–6vv; 2 ed. R. Stevenson, *Latin American Music Colonial Anthology* (Washington DC, 1975), repr. in *Inter-American Music Review*, vii (1985–6), 1 ed. E. Bermudez, *Antología de musica religiosa siglos XVI–XVIII* (Bogotá, 1987)

5 vespers pss 'De Na. Senora', 4vv: Dixit Dominus, Laudate pueri, Laetatus sum, Nisi Dominus, Lauda Jerusalem; Laudate pueri ed. S. Claro, *Antología de la musica colonial en America del sur* (Santiago, 1974/*R*), Laetatus sum ed. R. Stevenson, *Latin American Music Colonial Anthology* (Washington DC, 1975), repr. in *Inter-American Music Review*, vii/1 (1985–6)

4 vespers pss in fabordon 'De Apostoles', 4vv: Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri

Salve regina, 4vv

Salve reinga, 5vv

In manus tuas Domine, re, 4vv

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ROBERT STEVENSON/EGBERTO BERMUDEZ

Fernandez, Oscar Lorenzo (*b* Rio de Janeiro, 4 Nov 1897; *d* Rio de Janeiro, 27 Aug 1948). Brazilian composer of Spanish descent. After theory and piano lessons with João Otaviano, he studied harmony with Nascimento, the piano with Oswald and counterpoint and fugue with Braga at the Instituto Nacional de Música. On Nascimento's death in 1924 he was appointed professor of harmony at the institute, and during the early 1920s he took part in the foundation and activities of the Sociedade de Cultura Musical. He founded the short-lived review *Illustração musical* in 1930, and in 1936 the Conservatório Brasiliero de Música, which he directed until his death. He was also active as an orchestral conductor.

Fernandez's first works, dating from 1918–22, are in the main Romantic and Impressionist piano pieces and solo songs, but with the *Trio brasileiro* (1924) and the *Canção sertaneja* (1924) he turned towards musical nationalism, combined with new techniques. In the cyclically formed Trio the themes have a clear mestizo folk character. The period 1922–38 was his most creative, seeing the composition of such characteristic works as the *Suite sinfônica*, the Amerindian tone poem *Imbapara*, *Reisado do pastoreio* and the opera *Malazarte*, all based on traditional Brazilian music. The *Suite sinfônica* takes material from two Bahia folksongs and from a nationally known lullaby; *Imbapara* uses melodies collected by Roquete Pinto from the Parecis Indians of Mato Grosso, as well as authentic percussion instruments. For *Reisado do pastoreio* Fernandez looked to the *caboclo* and Afro-Brazilian traditions, though without direct quotation; the finale, 'Batuque', became a standard item of the Brazilian orchestral repertory. *Malazarte* is specially important in the history of Brazilian opera in that it is clearly a nationalist work, both in subject matter and in musical content; it is considered the first successful Brazilian opera of this sort. The story is based on Iberian-Brazilian folklore and the music relies on popular themes. The characters, who depict specific Brazilian ethnic and cultural traits, are associated with particular folk or popular genres (the choral numbers are all based on folksongs), though without falling into musical exoticism. The last section of the orchestral suite from the opera, also called 'Batuque', won great popularity. Fernandez's songs, the majority of them rooted in native music, are widely held to be his most important achievement.

WORKS

(*selective list*)

Op: Malazarte (after J.P. Graça Aranha), 1931–3, orch suite, 1941

Orch: Pf Conc. no.1, 1924; Suite sinfônica sôbre 3 temas populares brasileiros, 1925; Imbapara, poema amerindio, 1928; Amayo, bailado incaico, 1930; Reisado do pastoreio, 1930; Vn Conc. no.1, 1941; 2 syms., 1945, 1947; Variações sinfônicas, pf, orch, 1948

Chbr: Pf Trio, 1921; Trio brasileiro, pf trio, 1924; Suite, wind qnt, 1926; 3 invenções seresteiras, cl, bn, 1944; Str Qt no.2, 1946

Pf: Historietas maravilhosas, 1922; Prelúdios do crepúsculo, 1922; Rêverie, 1923; Poemetos brasileiros, 2 series, 1926, 1928; Acalanto da saudade, 1928; 3 estudos em forma de sonatina, 1929; Bonecas, 1932; 3 suites brasileiras, 1936, 1938, 1938; Boneca yayá, 1944; Sonata breve, 1947

Songs: Canção sertaneja (E. Goes), 1924; Meu coração (Mello e Souza), 1926; Toada prá você (Andrade), 1928; Berceuse da onda (C. Meireles), 1928, also with orch; Noturno (E. Tourinho), 1934; Essa negra fulô (J. de Lima), 1934; Madrigal (O. Kelly), 1943

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GERARD BÉHAGUE

Fernández (de Castilleja), Pedro (*b* Castilleja de la Cuesta, nr Seville, *c*1480; *d* Seville, 5 March 1574). Spanish composer. He was appointed *maestro de capilla* at Seville Cathedral on 13 August 1514, succeeding Pedro de Escobar. Fernández held the position for the remainder of his life, but during the last 25 years of his tenure most of his duties were carried out by Francisco Guerrero. In the prologue to his *Viage de Herusalem*, Guerrero labelled the older man 'el maestro de los maestros de España', because he had taught many fine composers, possibly including Cristóbal de Morales and Rodrigo de Ceballos.

Although he was not prolific, Fernández's works are competent; stylistically they are similar to those by other composers active in Spain between 1500 and 1530 such as Juan de Anchieta. Fernandez's *Salve regina* is one of the most important in Spain before those by Morales. Knighton (1983) proposed that the Sanctus and *Alleluia: Nativitas tua* attributed to him were in fact composed by Pedro Hernández de Tordesillas, but they may simply be earlier works by Fernández de Castilleja. The two freely-composed motets *Dispersit dedit pauperibus* and *Heu mihi, domine* are very different from the *Salve regina*

because they employ imitative writing throughout: they may have been composed later in Fernandez's life, if they are indeed by him.

WORKS

all edited in Wagstaff (1990)

Sanctus, 4vv,
Alleluia: Nativitas tua, 3vv; Circumdederunt me, 4vv; Deo dicamus 4vv; O gloriosa domina, 4vv; Regem cui omnia, 4vv; Salve regina, 4vv; Dispersit dedit pauperibus, 4vv [doubtful]; Heu mihi, domine, 5vv [doubtful]
Villancico, 4vv

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G. GRAYSON WAGSTAFF

Fernández Arbós, Enrique. *See* ARBÓS, ENRIQUE FERNÁNDEZ.

Fernández Caballero, Manuel. *See* CABALLERO, MANUEL FERNÁNDEZ.

Fernández de Heute, Diego. *See* HUETE, DIEGO FERNÁNDEZ DE.

Fernández de la Cuesta (y González de Prado), Ismael (*b* Neila, Province of Burgos, 11 Dec 1939). Spanish musicologist and choral conductor. While an intern at the Benedictine monastery of Santo Domingo de Silos he was head boy chorister. From 1958 to 1962 he studied at the Solesmes abbey, where his teachers included Dom Joseph Gajard. On returning to Silos he was appointed director of the monastic choir, which had a triumphal début in Madrid in 1972. In 1973–4 he studied the Mozarabic codices in the British Library and translated Salinas's epochal treatise into Spanish. He resumed secular status in 1975, and in the summer of 1978, after numerous teaching appointments, joined the faculty of the Real Conservatorio Superior de Música at Madrid and in 1983 rose to tenured professor of Gregorian chant. He became a member of the three-person editorial board of the *Diccionario de la música española e hispanoamericana* in 1988.

Elected president of the Spanish Musicological Society in 1984, Fernández de la Cuesta edited, with the help of his pupil Alfonso de Vicente, the entire proceedings of the 15th meeting of the IMS hosted in Spain in 1992. He continued in 1996 to lead a touring Gregorian choir in the United States and Australia, and between 1992 and 1997 received a succession of the highest national and international recognitions for his books, articles, editions and recordings.

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ROBERT STEVENSON

Fernández Palero, Francisco (*b* Guadalajara; *d* Granada, 26 Sept 1597). Spanish composer and organist, erroneously referred to in some sources as Francisco Pérez Palero. He served for 40 years as organist of the royal chapel at Granada. His advice was frequently sought as an organ expert and as a judge of candidates for musical posts at Granada and elsewhere; but his intrigues against the choirmaster Ambrosio Cotes, resulting in a bitter legal wrangle in 1591, show his character in an unfavourable light. He was almost certainly the composer of the 14 pieces ascribed to 'Palero' in the first Spanish keyboard tablature, *Libro de cifra nueva* (Alcalá, 1557; edn, MME, ii, 1944), compiled by Luis Venegas de Henestrosa; one of the pieces bears his full name. All except one tiento are elaborations (glosas) on borrowed material, including Gregorian hymns, Spanish *romance* melodies, mass movements by Josquin, motets by 'Jachet', Verdelot and Mouton and a chanson by Crecquillon. The monophonic material is treated in cantus firmus technique, the polyphonic material either in tiento style (with free imitation on initial motifs) or as embellished transcriptions. Fernández Palero's textures are filled with lively quaver movement, at times skilfully handled but often harsh and seemingly aimless.

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ALMONTE HOWELL

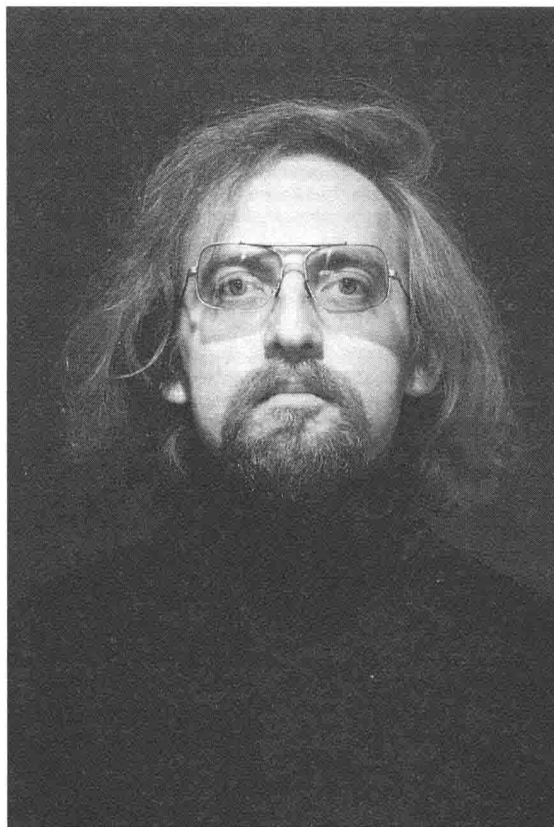
Fernandi, Eugenio (*b* nr Turin, 1922; *d* New Jersey, 15 Aug 1991). Italian tenor. He studied in Turin with Pertile, then at the opera school of La Scala, where he began his career in small parts. He then progressed to major roles in the Italian regions before achieving success at the Metropolitan in his début there as Pinkerton in 1958; thereafter, until 1962, he was admired as Edgardo (to Callas's Lucia), Don Carlos, Faust, Rodolfo (*La bohème*), Radames, Enzo Grimaldi (*La Gioconda*) and the Italian Singer (*Der Rosenkavalier*). He sang to acclaim at the Vienna Staatsoper from 1958 and took the title role in *Don Carlos* at the Salzburg Festival (1958, 1960) under Karajan. Walter Legge asked him to sing Calaf in Callas's 1957 recording of *Turandot* and he also recorded, in 1959, the Verdi Requiem under Serafin. His singing on disc reveals a ringing yet plangent tenor and a fine sense of phrasing.

ALAN BLYTH

Fernandiere, Fernando. *See* FERANDIERE, FERNANDO.

Ferneyhough, Brian (*b* Coventry, 16 Jan 1943). English composer.

1. Life. 2. Works. 3. Composition techniques.



1. Brian Ferneyhough, 1982

1. LIFE. His first formal studies were at the Birmingham School of Music (1961–3); a Prokofiev-like Sonatina for three clarinets, now withdrawn, dates from this period. From 1966 to 1967 he studied at the RAM, where his teachers included Lennox Berkeley; he became musical director of the Academy's New Music Club, and founded and conducted the Arradon Ensemble, which specialized in contemporary music. During this time he produced his first characteristic works, one of which, the *Sonatas* for string quartet, was awarded third prize at the 1968 Gaudeamus Music Week (in the next two years, prizes also went to *Epicycle* and the *Missa brevis*). In the same year a Mendelssohn Scholarship enabled him to study with Ton de Leeuw at the Amsterdam Conservatory; the next year he gained a City of Basle stipend to study with Klaus Huber at the Musikakademie, where he stayed until 1971. In 1973 he was awarded a scholarship to work at the Heinrich Strobel Stiftung of South West German Radio; in that year he also took up a teaching post at the Staatliche Hochschule für Musik in Freiburg (where Huber was the senior composition professor), which he retained until 1986.

The mid-1970s brought a marked rise in Ferneyhough's continental reputation. In 1974, two earlier works – *Cassandra's Dream Song* and the *Missa brevis* – were first performed at the Royan Festival. The following year saw premières of two major pieces: *Time and Motion Study III* (at Donaueschingen) and *Transit* (at Royan); a gramophone record of the latter piece was subsequently awarded a Koussevitzky Prize. From that point he became widely regarded as one of the most significant European composers of his generation. From 1976 to 1996 he was a regular lecturer at the Darmstadt summer courses, where he was co-ordinator of the composition class from 1984 to 1994. In 1986–7 he was principal composition teacher at the Royal Conservatory in the Hague; in 1987 he moved to the USA after being appointed professor of composition at the University of California, San Diego. Still much in demand internationally as a teacher, he began directing the annual composition course at the Fondation Royaumont in 1990, also teaching in the Cursus Informatique at IRCAM, Paris. He was made Chevalier de l'Ordre des Arts et des Lettres in 1984, was awarded the Royal Philharmonic Society Prize in 1995, and was elected to the Akademie der Künste, Berlin in 1996.

2. WORKS. Despite various periods of institutional study, Ferneyhough is essentially self-taught. The compositional methods of the early compositions such as *Coloratura* and the Sonata for two pianos, were extrapolated from personal study of works by Webern, Boulez and Stockhausen. In the case of the two last, Ferneyhough's response was to the surface and ethos of works such as Boulez's Second Sonata and Stockhausen's *Klavierstücke I–IV*; he had no more than a general awareness of the technical methods they involved. Their underlying high modernist, transcendentalist aesthetic nonetheless remaned a cornerstone of his work. From the *Sonatas* for string quartet, many of Ferneyhough's pieces are extremely ambitious, both in their aims and their dimensions. The *Sonatas* set out to demonstrate the

possibility of extending the intensity of Webern's 'miniaturist' style to a sequence of 20 movements lasting 45 minutes, employing a deliberately non-climactic, discursive structure, which Ferneyhough compares to a walk through a wood. The subsequent *Epicycle* for 20 strings, the first of several works to embrace 'cosmological' models, seeks to collapse this kind of structure through superimposition.

The various references to medieval and Renaissance thinking in Ferneyhough's early works (for example, in *Epicycle, Firecycle Beta* and *Transit*), and certain aspects of their formal layout, are reminiscent of Huber's work in the 1960s. However it would be wrong to infer from this that Ferneyhough shared his teacher's mystical inclinations; rather, he refers to such ideas as 'complete, in principle dismountable thought systems, well adapted to comparisons or contrast with parallel unfolding musical processes' (Boros and Toop, eds., 89). The compositions relating to them are conceived not as illustrations, but as often partly sceptical investigations of propositions; an external sign of this is the use of 'logical positivist' numbering (I.1.i., I.1.ii, I.2.i. etc.) to delineate the sections in *Transit*, and subsequently in *Unity Capsule*, the *Time and Motion Study* trilogy and *Funérailles II*.

Some of the works composed around 1970 include indeterminate elements, either in relation to form (*Cassandra's Dream Song*) or the musical material (*Sieben Sterne*). However, this was a relatively ephemeral occurrence in Ferneyhough's output, with the last significant examples occurring in certain passages of *Transit*; and by the mid-1970s, 'justified imprecision' had gained a different focus. Ferneyhough's earlier music had sometimes been criticized for what was perceived to be its extreme difficulty. In *Unity Capsule* and the *Time and Motion Study*pieces, the investigation of performer capacity became a primary compositional and aesthetic focus. These pieces call for total corporeal involvement in the realization of tasks which lie on the boundaries of possibility, both physically and mentally: in *Time and Motion Study II* for cello and live electronics, the soloist not only executes a very demanding solo part calling for unusual independence of left and right hand, but also operates two foot-pedals and, at times, vocalizes. Here, as later, the composer's attitude to technology is extremely equivocal; the electronic equipment offers both the enlargement and enslavement of human capacities.

Though these compositions represent an extreme of difficulty, subsequent ones have consistently made enormous demands of their performers – there are no easy Ferneyhough pieces, nor even moderately difficult ones. However, the typically dense and intricate textures of his music – which have led some commentators to categorize it as 'maximalist' or 'complexist' – do not arise from a fascination with virtuosity *per se*, but reflects the transcendentalist concerns which have always been a central factor in his work. These are particularly apparent in those pieces which set out from visual imagery. The first of these was the orchestral *La terre est un homme*, inspired in part by a painting by Roberto Matta, but perhaps even more by a dream of a desert landscape in which each grain of sand seemed to have a tangible weight: it led to a utopian concept of the orchestra as an intricate network of, in this case, 101 complex individual parts. This quasi-alchemical 'conjunction of opposites' recurs as a central motivation in the solo piano piece *Lemma–Icon–Epigram*, whose extra-musical sources also include Andrea Alciato and Walter Benjamin. However, such sources never have illustrative or programmatic outcomes: they inspire new approaches to musical form, and the handling of compositional materials.

A visual trigger also underlies Ferneyhough's major work of the 1980s – the *Carceri d'invenzione* cycle, inspired by the dungeon etchings of Piranesi, and specifically by their impossible architectures and the way in which 'lines of force' seem to extend beyond the boundaries of the picture. The unusual layout of the cycle is characteristic of Ferneyhough's 'problematizing' of musical form. There are seven pieces: three for various large chamber ensembles *(Carceri d'invenzione I-III)*, three for solo instruments, and a song cycle for soprano and four instruments (*Etudes transcendantales*). The flute is a linking presence throughout, descending in register from the opening *Superscriptio* for solo piccolo, through the flute concerto *Carceri d'invenzione II* to the concluding *Mnemosyne* for bass flute and tape, on which there are a further eight bass flute tracks.

Since the early 1980s, a recurrent theme in Ferneyhough's work has been a dialectical wrestling with tradition, and particularly with the legacy of Austro-German music from Beethoven to the Second Viennese School. In later chamber works, such as the Third and Fourth String Quartets and the String Trio, this has involved various investigations of multi-movement forms. The use of a soprano in the Fourth Quartet signals a direct engagement with ideas stemming from Schoenberg's Second String Quartet, not in terms of a stylistic homage, but as a frankly sceptical reinvestigation of music's 'speech-like' qualities, and the possibility of establishing meaningful relationships between words and music (already raised as an issue in the *Etudes transcendantales*, and subsequently pursued in *On Stellar Magnitudes*). Another major group of works initiated in the late 1980s is a series for various solo instruments and chamber ensemble: *La chute d'Icare*, *Terrain*, *Allgebrah*and *Incipits*. Each of these explores a different kind of relationship between soloist and ensemble: at the start of *La chute*, for instance, the ensemble echoes the solo clarinet's material, while in *Terrain* the solo violin's material is utterly distinct from that of the ensemble.

3. Composition techniques. Though the compositional procedures of Ferneyhough's work have their origins in European serialism of the 1950s and early 1960s, his aims and practice have become very different. He attaches no importance to systems in themselves, preferring to describe the numerous algorithmic devices used in his work as 'grids' – not just as constraints, but as a sort of transcendental obstacle course through which musical invention has to squeeze its way in a similar manner to the late works of J.S. Bach. The notoriously complex rhythms of the later pieces, with their nested layers of irrational values (fig.2) often arise from a complex system of regular pulsations which are transformed and filtered, for instance by systematic removal or tying-over of individual pulses. The pitch structures rarely use 12-note materials (*Superscriptio* is an exception) but do involve quasi-serial procedures such as the interlocking of different set forms (e.g. *Lemma–Icon–Epigram*; see Toop, 1990). Microtones, which make a momentary first appearance in *Epicycle*, become a constant presence in later works, both as inflections and



2. Nested irrationals in the violin part of Ferneyhough's 'Terrain', bar 167 (London: Peters Edition, 1992)

as discrete steps in quarter-tone or, much more rarely, eighth-tone scales; semitonal sets or harmonic fields may also be compressed into microtonal ones. These procedures do not constitute a consistent method; they are reconsidered and redefined from one work to the next, and in recent years Ferneyhough has made use of a computer program (Patchwork) to expand and refine them.

Another important feature is the use of 'texture types': characteristic combinations of gesture and timbre whose capacity for significant transformation gives them much the same function as themes and motifs might have in articulating formal structures. The cello part at the beginning of Song 2 from *Etudes transcendantales* presents five 'texture types': tremolandos alternating low glissandos and harmonics; glissandos with left hand pizzicato; microtonal snap pizzicatos; *espressivo* single notes; 'motifs' combining triple stops, microtones and harmonics. The many 'extended techniques' found in Ferneyhough's virtuoso instrumental writing are usually allied with such texture types; in contrast to that of composers like Globokar or Lachenmann, Ferneyhough's use of such techniques nearly always retain some audible pitch element, however fleeting. His formal procedures are harder to categorize. However, a recurrent feature is the use of two or more contrasted or innately contradictory elements – a plot and sub-plot, so to speak – which engage in a process of mutual transformation or erosion. A clear example of this is the String Trio, in which a series of initially rather marginal 'interventions' comes to dominate the latter part of the work, largely undermining its notional four-movement structure.

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Orch: Epicycle, 20 solo str, 1968; Firecycle Beta, 1969–71; La terre est un homme, large orch, 1976–9; Carceri d'invenzione I, 16 insts, 1982; Carceri d'invenzione IIa, fl, 20 insts, 1985; Carceri d'invenzione III, 18 insts, 1986; Maisons noires, 22 insts, 1998

Vocal: Missa brevis, 12 solo vv, 1969; Transit, S, Mez, A, T, Bar, B, chbr orch, elecs, 1972–5; Time and Motion Study III, 16 solo vv, perc, live elecs, 1974; Etudes transcendantales, S, fl + pic + a fl, ob + eng hn, vc, hpd, 1982–5; On Stellar Magnitudes, S, fl + pic, cl + b cl, pf, vn, vc, 1994: see Chbr [Str Qt no.4, 1990]

Chbr: Sonatina, 3 cl, bn/b cl, 1963; 4 Miniatures, fl, pf, 1965; Coloratura, ob, pf, 1966; Sonata, 2 pf, 1966; Prometheus, fl + pic, ob, eng hn, cl + E♭ cl, hn, bn, 1967; Sonatas for Str Qt, 1967; Funérailles I and II, hp, 2 vn, 2 va, 2 vc, db, 1969–80; Time and Motion Study I, b cl, 1971–7; Str Qt no.2, 1980; Adagissimo, str qt, 1983; Str Qt no.3, 1987; Fanfare for Klaus Huber, 2 perc, 1988; La chute d'Icare, cl, fl, ob, vib + mar, pf, vn, vc, 1988; Allgebrah, ob, 4 vn, 2 va, 2 vc, db, 1990–96; Mort subite, pic, cl, vib, pf, 1990; Str Qt no.4, S, str qt, 1990; Terrain, vn, fl + pic, ob + eng hn, cl + b cl, bn, hn, tpt, trbn, db, 1992; Str Trio, 1995; Flurries, pic, cl, hn, pf, vn, vc, 1997

Solo inst: Epigrams, pf, 1966; 3 Pieces, pf, 1967; Cassandra's Dream Song, fl, 1970; Sieben Sterne, org [with 2 assistants], 1970; Time and Motion Study I, b cl, 1971–7; Unity Capsule, fl, 1975–6; Lemma–Icon–Epigram, pf, 1981; Superscriptio, pic, 1981; Carceri d'invenzione IIb, fl, 1984; Intermedio alla ciaccona, vn, 1986; Kurze Schatten II, gui, 1988; Trittico per Gertrude Stein, db, 1989; Bone Alphabet, perc, 1991; Kranichtänze II, pf, 1997–8; Unsichtbare Farben, vn, 1998

El-ac: Time and Motion Study II, vc, live elecs, 1973–6; Mnemosyne, b cl, 2-track tape, 1986 [version for 9 b fl]; Carceri d'invenzione IIc, fl, tape, 1987: see Vocal [Transit, 1972–5; Time and Motion Study III, 1974]

MSS in *CH-Bps*

Principal publisher: Peters

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RICHARD TOOP

Fernflöte (Ger.). *See under* ORGAN STOP.

Fernström, John (Axel) (*b* Ichang, China, 6 Dec 1897; *d* Lund, 19 Oct 1961). Swedish composer, conductor and teacher. He spent his first ten years at his father's missionary station in China and then studied the violin at the Malmö Conservatory (1913–15). Fernström played in the Helsingborg SO (1916–39), acting as manager from 1932. His violin studies were continued with Max Schlüter in Copenhagen (1917–21, 1923–4) and with Barmas in Berlin (1921–2); he studied composition with Peder Gram in Copenhagen (1923–30) and in 1930 at the Sondershausen Conservatory, where he also took lessons in conducting. He was conductor for Malmö radio (1939–41), and from 1948 until his death he was director of music in Lund and conductor of the Lund Orchestral Society. A stimulating teacher, he directed the Lund Conservatory and in 1951 founded the Nordic Youth Orchestra. In 1953 he was elected to the Swedish Royal Academy of Music whose medal he won in 1954. Fernström characterized his style as tending toward a 'fusion of an impressionistically coloured harmony with classical formal principles'. His cautious adoption of newer techniques brought him to the boundaries of atonality in the late works, but most of his music is tonal. A typical example is the serenade *Den kapriciöse trubaduren*, seemingly light in manner. His best works are the last two symphonies and the late quartets. The Symphony no.11 has the subtitle 'Utan mask' ('Unmasked') which Fernström also gave to a large self-portrait in oils; both works attempt to express the implications of the title. Fernström also completed the orchestration of Ture Rangström's last opera *Gilgamesj* (first performed in 1952).

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(*selective list*)

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12 syms.: op.4, *c*1922, withdrawn; op.10, 1925; op.15, 1928; op.20, 1930; op.27, 1934; op.40, 1939; op.51, 1940; op.56, 1942; op.60, 1943; op.65, 1944; op.77, 1945; op.92, 1951
Intima miniatyrer, op.2, str, *c*1922; Symfoniska variationer, op.17, 1929; Den kapriciöse trubaduren, op.21, chbr orch, 1931; Cl Conc., op.30, 1936; Vc Conc., op.31, 1936; Va Conc., op.34, 1937; Vn Conc. no.1, op.35, 1938; Rao-Nai-Nais sånger, op.43, 1939; Concertino, op.49, vc, orch, 1940; Concertino, op.52, fl, small orch, female chorus, 1940; Concertino, op.80, bn, orch, 1946; Symfonisk prolog, op.88, 1949; Ostinato, op.94, str, 1952; Vn Conc. no.2, op.95, 1952; Festmusik tillägnad akademiska föreningen i Lund, op.96, 1953

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8 str qts: op.6, 1923; op.9, 1925; op.23, *c*1932; op.54, 1941; op.81a, 1945; op.81b, 1946; op.91, 1950; op.93, *c*1952
Other chbr: Pf Sonata, op.11, 1926; Liten svit, op.37, n.d.; Sonata da chiesa, op.41, vn, org, 1938; 2 sonatinas, op.45, 2 vn, 1939; Wind Qnt, op.59, 1943; Liten serenad, fl, cl, bn, vc, op.73, 1945; 4 folkmelodier, op.82a, str qt, *c*1946; Sonatina no.3, op.89, 2 vn, 1950; Str Trio, op.90, 1950
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Principal publisher: Suecia

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HANS ÅSTRAND

Feroci, Francesco (*b* S Giovanni Valdarno, 16 April 1673; *d* Florence, 25 Nov 1750). Italian organist and composer. He was a priest. In 1688 he became a pupil of G.M. Casini in Florence, studying theory and composition as well as the organ and the harpsichord. From 1697 to 1701 he was organist and composer in various Florentine and Tuscan churches. In 1702 he became assistant to the school of his own teacher, Casini, and also began to deputize for him with increasing frequency at Florence Cathedral. On 11 March 1719, after Casini's death, he obtained the post of chief organist there. In 1744 he became ill and so his pupil Bonaventura Matucci began to assist him with his cathedral duties. The theorbo player Domenico Palafuti and F.M. Veracini were also among his pupils. Feroci was also a poet and apparently wrote verse parodies, but none have survived. Fabbri distinguished stylistically between Feroci's vocal and instrumental music: in the former Feroci followed Casini's use of a wide range of technical devices and harmonic ingenuity to expressive ends, but in the organ works the use of harmony is altogether simpler and greater emphasis is assigned to melody.

Feroci's nephew Giuseppi (*b* S Giovanni Valdarno, 24 Aug 1729; *d* Castiglion Fiorentino, 5 April 1793) was also one of his pupils, and like his uncle was priest, organist and composer, becoming *maestro di cappella* and organist at the collegiate church of S Giuliano at Castiglion Fiorentino. The libretto of a sacred cantata, *Il trionfo di David nella disfatta di Golia* (M. Salvemini), set by Giuseppi Feroci is extant (in *I-Fm*). This may be the work heard by Burney at Figline Valdarno in 1770. A misreading of Burney led Eitner to confuse uncle and nephew.

WORKS

VOCAL

Responsori della Settimana Santa, TTB, *D-Bsb**
Messa da requiem, *Bsb*
Credo quod Redemptor meus, Office of the Dead, *I-Fa*
Quare fremuerunt gentes, ps, 3vv, *D-Bsb**
Salve regina, *I-Fa*
Quem terra pontus sidera, *Fa*
Motets: Adoramus te Christe, TTB, *GB-Cfm*, *I-Fa*; Assumpta est Maria, Cum accepisset Jesus, In craticula te Deum, *Fc*; Joseph fili David, Vere languores nostros, *Fa*, *Fc*; O salutaris hostia, *Fa*; others, *Fd*
Secular duets, 2vv, bc: Ferma o caro, arresta il dardo, SA, bc, *B-Bc*, *I-Rc*; Aure care, *GB-Lbl*, *I-Fc*; Amor, che far degg'io, Che sarà di te, Dal mio sen, D'improviso riede il riso, Nel seno d'Amore, *GB-Lbl*

ORGAN

Messa da requiem, versetti etc.; Versetti e sonate; Conc. CXXX, 2 org (partial autograph); Pro Elevatione: *D-Bsb*
Versetti da sonarsi … per le messe doppie, da morto etc., *I-Bc*; Fughe e toccate, *Ls*

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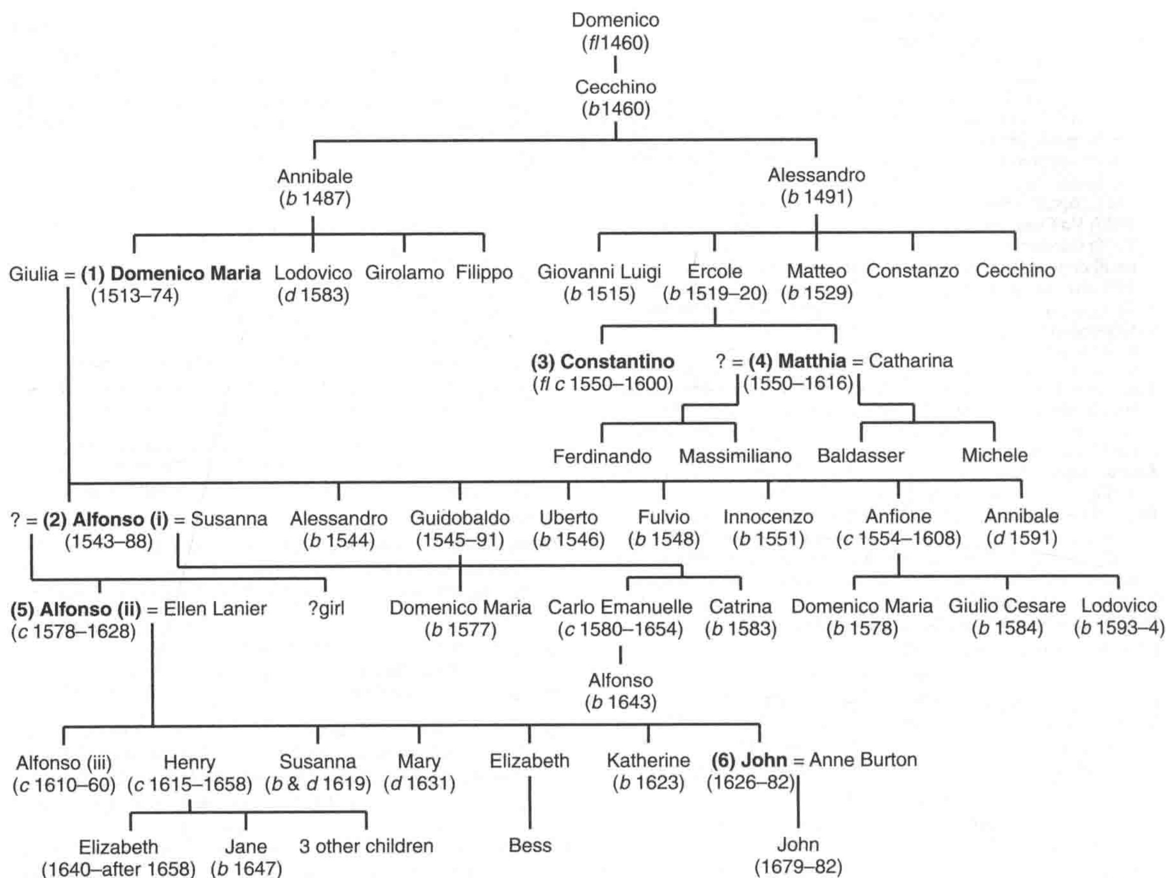
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FABIO BISOGNI (with LUISELLA MOLINA)

Ferrabosco. Family of Italian and English musicians. Members of this Bolognese family (fig.1) were well known in Italy during the 16th century, and in England during the 16th and 17th centuries. The earliest record of the family shows Domenico, son of Pietro or Petruccio, styled Ferrabosco, to have been in 1460 in the service of the magnificent house of Bentivoglio which then ruled Bologna. Domenico's son Cecchino was baptized on 7 September 1460. These early Ferraboscos (not known to be musicians) were highly regarded in the Bentivoglio court, and Cecchino's two sons Annibale and Alessandro, baptized on 27 September 1487 and 1 October 1491 respectively, were sponsored by and named after the ruler's own sons. In 1473 the Commune of Bologna gave Domenico a house, possibly via Zamboni 38, near the university and Bentivoglio Palace. Annibale's four sons, Domenico Maria, Lodovico (a canon and precentor of the collegiate church of S Petronio in Bologna), Girolamo and Filippo were probably born there.

(1) **Domenico Maria Ferrabosco** [Ferabosco] (*b* Bologna, 14 Feb 1513; *d* Bologna, Feb 1574). Italian composer and singer. On 19 November 1540 the Senate of Bologna recognized his musical skill by granting him a salary for life for being responsible for the public performances of the palace musicians. He was also a singer at S Petronio. About this time he married Giulia, daughter of Guido Novelli dall'Arpa of Ferrara; the wife of Count Alfonso Contrari of that city provided the dowry. The eldest of their eight sons was named Alfonso, probably after the count.

In 1546 Domenico became *magister puerorum* in the Cappella Giulia in Rome, but soon returned to Bologna where, on account of his merits and straitened family



1. Ferrabosco family tree

circumstances, the Senate appointed him on 29 August 1547 *Regulator et scriba campionis creditorum Montis portarum*, a non-musical post. In 1548 he was made *maestro di cappella* at S Petronio, whereupon the Senate exempted him and his children from all taxes in Bologna. Nevertheless he went again to Rome. He was appointed a singer in the papal chapel on 27 November 1550, and took up the post in April 1551. He and Palestrina were colleagues there, but on 30 July 1555 they were both retired on pension by the new pope (Paul IV) because they were married. After this it is known that he became *maestro di cappella* at S Lorenzo in Damaso, Rome, perhaps only for a short time. It is also known that he was in Paris in the late 1550s and early 1560s (Kerman). On 23 December 1570 Domenico Maria caused the Senate of Bologna to grant and transfer immediately after his death the office of *Regulator et scriba*to (2) Alfonso Ferrabosco (i). His will, dated 22 June 1573, suggests that he was in comfortable circumstances and mentions four sons.

Domenico Maria's principal compositions are in his first and only book of madrigals, published by Gardane in Venice in 1542 and dedicated to Guidobaldo II, Duke of Urbino. They show him to be a composer of potential in the early period of the Italian madrigal characterized by Verdelot, Festa and Arcadelt; there is some contrasting of homophonic and polyphonic passages, as well as interpretation of the literary detail of the texts, including a response to the rhythm. The majority of these texts are anonymous but their style favours that of the increasingly popular love lyrics of Petrarch, who, with Ariosto and Bembo, has been identified in the remainder.

Several other madrigals and four motets appeared (some published) in the mid-16th century, and a few were subsequently arranged for the lute, cittern and keyboard and also appeared in German organ tablature. In particular, one madrigal, *Io mi son giovinetta*, achieved great popularity: Palestrina used it as a model for two parody masses. No fewer than 46 printed anthologies and at least 16 manuscript sources between 1542 and 1546 reproduce the madrigal, and two manuscripts provide contrafacta, one in German and the other in English. The periodic publication of this ballata from Boccaccio's *Decamerono* ver such a long period and its ascription to (2) Alfonso Ferrabosco (i) in *Gemma musicalis* (Nuremberg, 1588[21]) were partly responsible for the confusion by earlier writers between the various members of the family.

Girolamo, a younger brother of Domenico Maria, is scarcely referred to in documents in Bologna, and is known only by one enigmatic composition, a 'Toccata di Roma', for organ. Livi thought he might have gone to England and perhaps accompanied his son (2) Alfonso Ferrabosco (i) on his first visit.

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A che la dippartita; Alma mia bella; Amaro mio pensier; Amor ti priegho; Ardenti miei sospiri; Aspra dura crudel; Beati almi pensieri; Ben si puo; Che giova saettar; Chi potrebbe estimar; Com' havr'aspersi; Da bei rami; Dolce mia Galathea; Donna la tanto desiata; Donna si rara; Dormendo un giorno; Fiorir si vede; Fresche fiorite; Fuggi i seren e'l verde; Hor poi mia; In quel beato giorno; In un vagho giardin

Lasso non cerco; Li sdegni le repulse; Luci che di splendore; Ne l'hora che dal ciel; Nessun visse; Niega tua luce; Non men gioir; O beata colei; O caldi miei pensier; Occhi eh che; O lum' ardenti; Quando mia fera stella; Quanto sia'l ciel; Se a voi do l'alma mia; So ben che non volete; Se'l mio Sol; Se'l sol vicin offende; Se mai cosa; Se mi conced'Amore; Vaghi robini; Vanneggio o è pur vero; Verdi panni; Viddi le bionde chiome

Other madrigals: Anime cast'e pure, 5vv, 1542[16]; Baciami vita mia, 4vv, 1554[28] (arr. lute, 1563[23]); Deh ferm'amor costui, 4vv, 1554[28] (arr. lute, 1566[29]); Io mi son giovinetta, 4vv, 1542[17], ed. in CMM, lxxiii (1978); Io non so dir parole, 4vv, 1542[17], ed. in CMM, lxxiii (1978) (arr. lute, 1563[23]); Più d'alto pin (2p. Ma se del mio tormento), 5vv, 1544[17]; Signora se pensate, 5vv, 1542[16]; S'i' pur ti guardo, 4vv, 1570[8] (arr. lute, 1572[12]); Sta su, non mi far male, 5vv, 1542[16]; Vergin che debbo far, 4vv, 1600[5]

Motets: Ascendens Christus (2p. Viri Galilei), 5vv, *I-Rvat* C.S. 54; Usquequo, Domine (2p. Illumina oculos meos), 5vv, 1544[6]

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(2) Alfonso Ferrabosco (i) (*b* Bologna, bap. 18 Jan 1543; *d* Bologna, 12 Aug 1588). Italian composer, eldest son of (1) Domenico Maria Ferrabosco. He served Queen Elizabeth I as a courtier between 1562 and 1578, and for musicians in post-Reformation England he came to personify the more serious side of Italian musical art.

1. Life. In 1552, as a means of subsidizing the Ferrabosco family, the Bologna Senate gave to the nine-year-old Alfonso the sinecure of supervising the issue of immigration permits (*Soprastante all'ufficio delle bollette per la presentazione dei forestieri*). He probably spent some time in Rome, where his father worked, in the early 1550s, but after the exclusion of married singers from the Cappella Sistina in 1555 it seems that the family went to France (Kerman, 1994), where Alfonso and two of his brothers were taken under the powerful patronage of Charles de Guise, Cardinal of Lorraine. By 1558 the performances of the boys, singing *à l'antique* to their own accompaniment, were being celebrated by poets of the Pléiade. Ronsard, in his *Hymne de Charles, Cardinal de Lorraine*, wrote of the pleasure to be had:

> Et du geste, & du son, & de la voix ensemble
> Que ton Ferabosco sur trois lyres assemble,
> Quand les trois Apollons chantant divinement,
> Et mariant la lyre à la voix doucement.

The 'trois Pharabosques Italiens' probably took part in the wedding festivities of the dauphin and Mary Queen of Scots, in April 1558, and of Princess Elisabeth and Felipe II of Spain in June 1559. They were also assigned roles in Du Bellay's *Epithalame* for the wedding of Marguerite, sister of King Henri II, to Duke Emanuele Filiberto of Savoy in July 1559; an epithalamium by Etienne Jodelle for the same occasion seems to single out Alfonso as an expert chorister.

By 1562 Alfonso was in England: on 28 March he was paid £20 as 'one of the Q[ueen's] Music[i]ons', and from 15 March he received an annuity of 100 marks (£66 13s 4d), but this ceased on 29 September 1563 because he returned to Italy. On his father's recommendation he was taken into the service of Cardinal Farnese in Rome (although it is unclear whether this was Alessandro, the more senior of the two Farnese cardinals, or Ranuccio, who in April 1564 was appointed Bishop of Bologna). In any case it seems that by June 1564 Alfonso was keen to return to England, but the cardinal was reluctant to release him, so it was decided that he should leave the country secretly. Before the end of the year he had resumed his place at the English court and his annuity was restored.

Alfonso's services at the court were evidently highly valued, for his annual pension was raised to £100 from midsummer 1567 and guaranteed for life, on the condition that he remain in England unless permitted to travel abroad (B.M. Ward: 'Alphonso Ferrabosco', *Review of English Studies*, viii, 1932, pp.201–2; cf *AshbeeR*, vi, 19). Later documents refer to him as a groom of the Privy Chamber. In 1569 he left the country for Italy, ostensibly to attend to his affairs in Bologna, having signed a bond (endorsed by Sir William Cecil, Secretary of State) promising to return and not to leave the queen's service. In June 1569 he reported to Cecil from Paris that he had entrusted some business to one of his brothers with whom he was travelling to Italy, and that he had been robbed of his possessions, but that he planned to depart within three days. By October he was in Bologna, and he was still there a year later. His stay coincided with a low point in relations between England and the papacy, and on 28 September 1570 he wrote to Cecil explaining that departure without a licence would expose his family to punishment by the Inquisition. Nevertheless he did leave, apparently without licence, and by midsummer 1571 was in London, where he personally collected his annuity.

In June 1572 he took a leading part in a masque given before the queen and the French ambassador at Whitehall to celebrate the Treaty of Blois. In October 1574 he sought permission to return to Bologna, following his father's death, for he feared that the Inquisition would seize his inheritance. He may have travelled as far as France, but Domenico Maria's estate was settled in Alfonso's absence. In November 1575, in his capacity as a groom of the Privy Chamber, he met a diplomatic mission from Venice and conveyed messages of goodwill from the queen; its members reported to the Venetian senate that he enjoyed 'great favour with her Majesty on account of his being an excellent musician' (Charteris, 1984, p.14). For some reason, however, his annuity was halved to £50 from midsummer 1576.

On 23 September 1577 Ferrabosco complained to the Earl of Sussex that he had recently found himself excluded from the privileged access to the queen's apartments to which his position normally entitled him. The cause of his disgrace was apparently a report that he had attended Mass at the residence of the French ambassador. Writing shortly afterwards to William Cecil (now Lord Burghley) he admitted meeting the ambassador, but insisted that his visits were not secret and that his motives had been misconstrued. A fortnight later it was whispered that he had robbed and murdered a youth in the service of Sir

Philip Sidney, a charge that he vehemently repudiated. Eventually, in December, Sidney himself interceded on behalf of the 'poore stranger musicien', bringing a reassuring response: the queen was prepared to accept his innocence, and he would shortly be able to return to court. He remained despondent, however, complaining that his reputation had been sullied both in England and abroad.

Ferrabosco married Susanna Symons (daughter of one Balthasar de Simonibus of Antwerp) at St Botolph Aldgate on 2 May 1578. Shortly afterwards the couple left England, having placed two young children, (5) Alfonso Ferrabosco (ii) and a daughter, in the care of Gomer van Awsterwyke (or Gommar van Oostrewijck), a musician from Antwerp who had joined the queen's flute consort several years earlier, and his wife. This was a family of good Protestant credentials, and it is likely that Ferrabosco was obliged to leave the children behind as hostages against his return. By 23 June he was in Paris as a musician in the entourage of Cardinal Louis de Guise. His arrival in Paris was reported by the papal nuncio, Anselmo Dandino. Ferrabosco had told Dandino because of his mother's death the queen had given him leave of absence to visit Bologna, but that despite his reinstatement at her court he had decided not to return to London. He had declared his adherence to the Catholic faith, his secret attendances at confession and at Mass in London, and his desire to obtain the Church's pardon. Nevertheless, Dandino was unconvinced: he suspected Ferrabosco of being a spy for the English, and arranged to have him watched.

On 30 September 1578 Ferrabosco set out for Italy, leaving Susanna in the care of his brother Anfione, who was a musician to the French king. Soon after arriving he was imprisoned in Rome by the order of the Pope on the grounds of apostasy and defection. Despite indications over the following year that he might soon be freed (including his wife's arrival in Italy), it was not until February 1580 that he was freed on parole, with permission to go to Bologna (Mateer, 1996, p.31).

Sometime between September 1580 and August 1581 Ferrabosco entered the service of Carlo Emanuele I, Duke of Savoy. During the same period Alfonso and Susanna had a son, named Carlo Emanuele after the duke. The earliest recorded payment to Alfonso from the ducal treasury seems to be for his livery allowance from January 1582; subsequent court documents refer to him as 'nostro musico e gentilhuomo di bocca' ('our musician and gentleman-in-waiting'). On 5 February 1582 he wrote to Queen Elizabeth from Turin asking for a just settlement of his financial affairs and thanking her for her compassion towards his son Alfonso (ii). Further letters to Lord Burghley and Sir Francis Walsingham later that year were concerned mainly with unresolved financial and legal matters.

At the beginning of 1585 he accompanied the Duke of Savoy to Spain for the duke's wedding on 11 March in Zaragoza Cathedral, where Alfonso seems to have made a favourable impression on the master of the Spanish royal chapel, George de La Hèle; the court returned to Turin in June. Between October and the following February diplomatic efforts were made to return Alfonso (ii) to his father, but the queen was not persuaded. On 6 March 1586 the duke recognized Ferrabosco's good and faithful service by converting his annual allowance into a life pension, to be continued for the lifetime of either Carlo Emanuele ('his legitimate and natural son') or of Alfonso ('his first-born').

In 1587 two books of five-part madrigals by him were published. The first, dated 25 May, was dedicated to the Duke of Savoy; the second, dated 4 September, was dedicated to the duchess. In the following year, in company with such composers as Ingegneri, Luzzaschi and Marenzio, he contributed to *L'amorosa Ero*, a collection of madrigals based on a poem ('Ero così dicea') by Count Marc'Antonio Martinengo of Villachiara. Between 1585 and 1588 he completed a literary work, the *Historia d'Altimauro*, again dedicating the two parts to the duke and duchess respectively; the manuscript was badly damaged in a fire in 1904, but a fragment survives in Turin (*I-Tn*). Ferrabosco died during a visit to Bologna, aged 45, and is buried there in the church of S Isaia. His widow Susanna received a pension of 200 scudi from 1588 to 1596, and his brother Anfione was appointed *musico ordinario* at the Savoy court in his place.

Ferrabosco's career brought him into proximity with powerful figures on both sides of the religious divide during the Counter-Reformation. Elizabeth I prized him for his diplomatic as well as his musical skills, went to exceptional lengths to retain his allegiance and, in an effort to obtain his release from prison in 1580, even persuaded Catherine de'Medici to intercede with the pope on his behalf; he enjoyed the protection of the Guise family and, in later years, the Duke of Savoy, and he kept his links with his native Bologna throughout his life. The inference that he was a secret agent, perhaps even a double agent, relies largely on circumstantial evidence, apart from Dandino's assertion that Elizabeth made 'much use of him for spying and scheming' ('se ne serve assai per spiare et ordire qualche cosa'). The interest that William Cecil – whom he called his 'Prottettore' – took in his foreign trips suggests that he may have been used as a courier and gatherer of intelligence for the English government. It would not be surprising if the authorities in Bologna or Paris, in their turn, had tried to reap advantage from his position at Elizabeth's court, although nothing suggests that his friends and patrons in England regarded his decampment and reconciliation with the Roman Catholic church as perfidious, or considered him a traitor. Like others in similar positions, Ferrabosco was faced with conflicts of affection, loyalty and conscience, towards his family, the queen and his faith.

Apart from a few anthologies that included pieces by him, no publications of Ferrabosco's music appeared before 1587. Consequently his work was not well known on the Continent, but in England he was held in high regard. A Latin poem by Sir Ferdinando Heybourne (Ferdinand Richardson) in the 1575 *Cantiones* of Tallis and Byrd hails him as 'Alfonso, phoenix of our age, creator of songs to which Apollo might lay claim' ('Temporis Alphonsum nostri Phaenica creare / Carmina, quae Phoebus vendicet esse sua'). John Baldwin, in verses in praise of music's 'fam[o]us men' (*GB-Lbl* R.M.24.d.2), awarded him pride of place among foreign composers; Morley extolled him as 'a great musition, famous and admired for his works amongst the best' (*A Plaine and Easie Introduction*, 1597).

Ferrabosco's reputation as a singer and instrumentalist never reattained the height of his teenage stardom in France. It seems reasonable to assume that he played the

lute (and probably the bandora too). However, unlike his compatriot Antonio Conti he was never regarded as one of the queen's lutenists, and little is written about him as an adult performer, perhaps because of the private nature of his performances.

2. WORKS.

(i) Sacred vocal music. Ferrabosco's Latin sacred music comprises several dozen motets and four sequences of the Lamentations of Jeremiah, but no masses. Most of it survives solely in manuscripts of English provenance, but a few items were printed in German anthologies, one of which (RISM 1583[2]) includes a motet not found in English sources, *O lux beata Trinitas*, perhaps owing to the presence of his cousin Costantino in Nuremberg, where the collection was printed. None of the manuscripts is autograph. Among the most interesting are the so-called Tregian score-books (*GB-Lbl* Eg.3665 and *US-NYp* Drexel 4302), which between them contain more of these pieces than any other source.

By the time he returned to England in 1564 Ferrabosco must have been equipped with a resourceful and fluent contrapuntal technique, no doubt partly learned from study with his father and partly from experience as a singer in France and Italy. Between then and the beginning of 1572 there are signs of a mutually beneficial exchange of ideas between him and Robert Parsons (i), as seen in the five-part *Da pacem*, Ferrabosco's only cantus firmus motet, which resembles the cantus firmus pieces of Parsons in the way that the plainchant enters last, as if just another voice in the imitative fabric. *Credo quod redemptor* is related to Parsons's setting of the same text; if Ferrabosco's was the earlier of the two, as has usually been assumed, there could be no more striking tribute to the young Italian than Parsons's use of the sonorous imitative counterpoint of its opening bars as a model.

Lassus's early motets furnished Ferrabosco with ideas for several settings of the same or similar texts. *In monte Oliveti* is related to Lassus's setting (published 1568), employing the same unusual clef combination and the same mode, and Ferrabosco also alluded to, or parodied, the first ten bars of Lassus's piece at the opening of his work, as well as echoing the way in which subsequent phrases of the text are treated. Neither uses a cantus firmus. Although Ferrabosco's motet is impressively sombre and contemplative, Lassus has the edge in rhetorical directness and cogency. Ferrabosco's *Nuntium vobis fero* is also closely modelled on Lassus's setting of the same stanzas, showing a type of treatment not previously found in England (where hymns were usually sung in *alternatim* settings).

Ferrabosco's similar setting of another hymn, *Ecce jam noctis*, was the model for Byrd's *Siderum rector*, which shares the same Sapphic verse form and employs the same crotchet movement and *note nere* notation; while Byrd's *O lux beata Trinitas* echoes Ferrabosco's more complex *Aurora diem nuntiat*. The competitive but friendly relationship between these two composers is underlined by Morley's description of their 'vertuous contention in love betwixt themselves made upon the plainsong of Miserere'. The outcome of this 'contention' was 80 canons two-in-one – 40 by each composer – on the *Miserere* cantus firmus. Thomas East planned to publish these for the use of singers, with a lute intabulation, under the title *Medulla Musicke*; the book was registered with the Stationers' Company in 1603, but no copy of it, nor any manuscript of the canons, appears to have survived. Henry Peacham, in *The Compleat Gentleman*, mentioned the 'friendly aemulation' between these two musicians, and Kerman (1962, 1966 and 1981) has noted further instances in Byrd's music where the older composer had clearly benefited from the stimulus of contact with the much-travelled Italian and his up-to-date motet writing.

To judge from surviving sources, Ferrabosco's Latin sacred music was sung in England as devotional chamber music in households both Catholic and non-Catholic. Though some texts were drawn from the Office he seems to have scrupulously avoided any that refer to the Virgin Mary or to a saint (Kerman, 1993). His settings of respond texts are not tailored to responsorial performance, and few if any pieces can have been intended for liturgical use. Motets with psalm texts predominate, the largest in scale being *Benedic anima mea Domino*, a setting of Psalm civ in 11 sections. Its overall design is remarkable, inasmuch as it progresses in effect from G minor (transposed Dorian) to G major (Mixolydian), and its seventh part ('Posuisti tenebras') uses a tonal palette covering the hexachordal spectrum from E♭ as *fa* to E♯ as *mi*. Another large-scale work, for up to seven voices in six sections, was *Inclina Domine aurem tuam* (Ps lxxxvi); only three of its sections survive with voices intact, though a fourth is restorable from a lute intabulation (see below). Sombre psalm texts such as *Ad Dominum cum tribularer* (Ps cxx), *Afflictus sum* (Ps xxxviii), *Tribulationem et dolorem inveni* (Ps cxvi) and *Exaudi Deus orationem meam* (Ps lv) inspired some of Ferrabosco's most effective pieces; the last, though undated, could be read as a personal outcry at the censures the composer had to face in 1577.

As with the other sacred music, it seems likely that the four Lamentations sequences were not intended for ritual use. This is indicated by the texts: three out of the four sequences use verses freely selected from the Lamentations of Jeremiah, presented in the traditional manner; only the gravely eloquent C65 has as its text a shortened version of the first *lectio* appointed for Maundy Thursday. No use appears to be made of the *tonus lamentationum*. In two sequences (C65, C66) Ferrabosco employed low voice ranges that exactly match those of Tallis's first set of Lamentations.

His only securely attributed English sacred work, *O remember not our old sins*, is on a penitential psalm text from the Book of Common Prayer, and is in a largely syllabic, imitative style. It may have been sung in Elizabeth's Chapel Royal, though the only surviving manuscript sources (*GB-Och* Mus.56–60 and *US-NYp* Drexel 4302) are secular anthologies.

(ii) Secular vocal music. The influence of continental composers predominates in Ferrabosco's secular works. His French songs owe much to Lassus: three of the texts, *Las, voulez vous*, *Le rossignol* and *Susanne un jour* had already been set by Lassus, and the last of these is in a long line of settings of Guéroult's *chanson spirituelle* that derive from and pay homage to Didier Lupi's setting. Ferrabosco's setting of this and *Le rossignol* were published in English translations in Yonge's *Musica transalpina* (1588) along with Lassus's versions; Byrd reciprocated with his own settings in *Songs of Sundrie Natures* (1589). Ferrabosco's *Auprès de vous* was published by Le Roy & Ballard (1572[2]); perhaps it was a product of his stay in Paris in 1569. One further chanson

by Ferrabosco, a presumed six-voice setting of *Sur la rousée fault aller*, survives without text as one of the 'solfainge songes' in *GB-Lbl* Add.31390, and with the title 'Sur la rossee' in *GB-Cfm* 734.

Apart from his two books of *Madrigali a cinque* of 1587, his contribution to *L'amorosa Ero* and a couple of items that found their way into continental anthologies, Ferrabosco's madrigals survive almost exclusively in sources of English origin, either in manuscript or in posthumous prints such as *Musica transalpina* (1588, 1597) and Morley's *Madrigals to Five Voyces* (1598). As these English sources were all compiled after Ferrabosco left England they give little clue to when the madrigals were actually composed. Nevertheless, as Kerman's studies have shown, the six-part madrigals form a homogeneous group – earnest and academic in their literary taste, rather Roman in their well-crafted polyphony – and probably date from the 1560s or early 1570s. *Vergine bella*, a huge setting of Petrarch's 11-stanza canzone, was perhaps a product of his sojourn in Bologna in 1569–70: a madrigal cycle addressed to the Virgin Mary is unlikely to have been sung in Elizabethan England. As well as Petrarch sonnets there are settings of poems by Sannazaro, Bembo and Ariosto. In *Grave pene in amor*, which draws its text from Ariosto's *Orlando furioso*, a recurring melody is sung by two trebles, in order to suggest the traditional recitation tones of Italian epic verse. A similarly high-minded approach characterizes the five-part madrigals of his English period.

The two books of 1587 marked a new phase in Ferrabosco's madrigal production. Although there are references to his earlier 'English' works, such as five-part settings of three texts that he had previously set for six voices, the collections are lent a more up-to-date flavour by the inclusion of three settings of madrigal texts by Tasso. While Ferrabosco's style remained aloof from the rhetorical directness and affective power that composers such as Wert and Marenzio brought to Tasso's poetry, the craftsmanship is nonetheless deft, expressive and contrapuntally accomplished.

In England Ferrabosco continued to be esteemed as a madrigalist even after his death, and many printed collections and manuscripts contain English versions of his works, on occasion (as in *GB-Lbl* Eg.2009–12) with completely new texts rather than translations of the Italian. They were also taken up by English viol players, as is shown by manuscripts such as *US-SM* EL 25 A 46–51. His influence left its mark on as fine a madrigalist as Wilbye, whose *Lady, your words doe spight mee* was carefully patterned on *Donna, se voi m'odiate* (rendered in *Musica transalpina* as 'Lady, if you so spight mee'). Dowland, too, paid his respects: his song *I saw my Lady weepe* echoes Alfonso's *Vidi pianger madonna*, one of the songs that, even as late as 1622, Henry Peacham considered to be unsurpassed 'for sweetnesse of Aire, or depth of judgement'.

It is doubtful whether Ferrabosco ever composed a madrigal to English words. The one possible candidate is *The wine that I so dearly got*, for five voices, in the second book of *Musica transalpina*; the music fits the verses well, but these could well be a translation from a lost Italian original. The piece also appears in a contrafactum, 'The nymphs that in the groves do sport', whose text was presumably provided by Edward Paston. It seems certain, however, that Ferrabosco did make at least one contribution to the repertory of English moralizing consort songs, *What is the cause why truth doth purchase foes*. Unfortunately only its vocal line and a single viol part survive.

Ferrabosco's two Latin secular songs both seem to strike a personal note: in *Virgo per incertus casus* the elegiac couplets refer to an ill fate preventing a desired return to England, while in *Musica laeta* (probably composed in 1578) the poet-musician bids a fond farewell to a patron before departing for his native land.

(iii) Instrumental music. Ferrabosco's instrumental music survives chiefly in sources of English provenance, though a few lute pieces also appear in Besard's *Thesaurus harmonicus* (Cologne, 1603) and German manuscripts. His fantasias for lute and for bandora – an instrument whose invention coincided with his arrival in England, and to which he seems to have taken enthusiastically – must have contributed significantly to the naturalizing of this Renaissance genre in England. Some (such as C212) are predominantly contrapuntal; others are freely improvisatory (e.g. C198); and there are examples of florid passage-work (as in C200, which appeared in Robert Dowland's *Varietie of Lute-Lessons*). Two keyboard fantasias survive, one of which is a short score of an otherwise incompletely surviving work for four viols; and the other contains some toccata-like writing, concluding with a galliard-like section.

The *Ut re mi fa sol la* pieces are probably a legacy of Ferrabosco's activity as a teacher. One of them (C218) found its way into Baldwin's Commonplace Book and into partbooks belonging to Edward Paston, and also circulated as an intabulation for lute. There is no cantus firmus, but the scales of the gamut's 'hard' and 'natural' hexachords are worked into every strand of counterpoint. The duo for two trebles perhaps also had a didactic origin.

There is no clearer indication of Ferrabosco's willingness to embrace distinctively English genres than his three five-part In Nomines. They show parallels with works of Byrd; in particular, C223 is related in style and substance to Byrd's In Nomine a 5 no.3. Neighbour considers Ferrabosco's to be the earlier of the two, but they must have been written within a short time of one another, perhaps not long after Ferrabosco's arrival in 1562. At some stage Ferrabosco's piece was revised, and perhaps fitted with sacred words, for in *US-NH* Filmer 1 it bears the incipit 'Exaudi vocem meam'. C221 is more assured and adventurous, and achieved considerable fame, to judge from the number of surviving sources. There are again parallels with Byrd, this time with In Nomine a 5 no.4. Ferrabosco's other In Nomine is unusually spirited, being written in lilting triple rhythm.

Although Ferrabosco used the plainchant *Miserere mihi Domine* as a cantus firmus for canons, his *Miserere* for lute, C210, has nothing to do with that chant. It is in fact a hitherto unnoticed intabulation of the second part of his setting of *Inclina Domine aurem tuam* (Ps lxxxvi), of which only the alto part otherwise survives.

The pavans present a variety of approaches to this dance form. The five-part pavan C220 almost certainly belonged to the repertory of Elizabethan court dancing, while a more abstract and intimate type of dance music is represented by his lute or bandora pavans, with their surprisingly irregular strain-lengths and varied repeats. C226, for mixed consort, is very likely an arrangement of

a pavan for wind instruments by Augustine Bassano: lute and keyboard versions of the pieces are entitled 'Augusti[ne's] Pavan' and 'Pavana Bassano' respectively. In Matthew Holmes's partbooks (*GB-Cu*) the mixed consort setting is entitled 'Alfonsoes Paven', but Ferrabosco is not otherwise known to have written for an ensemble that had its heyday after he left England, and the supposition that he was responsible for it cannot be confirmed. In Ferrabosco's setting of the *Spanish Pavan* one lute plays an exhilarating series of six divisions on the dance's traditional melody while another supplies its ground bass and harmony. This sole surviving lute duet by him suggests that the 'treble' and 'ground' duets of John Johnson may, like so many other aspects of Elizabethan music, have owed their style partly to 'Master Alfonso's' guidance.

WORKS

Editions: *Alfonso Ferrabosco the Elder (1543–1588): Opera omnia*, ed. R. Charteris, CMM, xcvi (1984–8) [C i–ix]
Alfonso Ferrabosco of Bologna: Collected Works for Lute and Bandora, ed. N. North (London, 1979) [N]
Catalogue: R. Charteris: *Alfonso Ferrabosco the Elder (1543–1588): a Thematic Catalogue of his Music with a Biographical Calendar* (New York, 1984) [C]

MOTETS

c	
1	Ad Dominum cum tribularer, 5vv, C i, 1
2–4	Ad te levavi oculos meos (2p. Miserere nostri, Domine; 3p. Quia multum repleti sumus), 5vv, C i, 7
5–6	Afflictus sum (2p. Ne derelinquas me, Domine), 6vv, C i, 18
76	Agimus tibi, ?6vv, C ii, 208 [only in lute arr.]
7	Aurora diem nuntiat, 5vv, C i, 30
20–21	Benedicam Dominum in omne tempore (2p. Gustate et videte), 6vv, C i, 98
8–18	Benedic anima mea Domino (2p. Extendens caelum; 3p. Qui fundasti terram; 4p. Qui emittis fontes; 5p. Rigans montes; 6p. Saturabuntur ligna campi; 7p. Posuisti tenebras; 8p. Quam magnificata sunt; 9p. Draco iste; 10p. Emittes spiritum tuum; 11p. Cantabo Domino), 3–6vv, C i, 36
19	Benedic anima mea Domino, 5vv, C i, 91
22–3	Cantate Domino (2p. Quia beneplacitum est), 5vv, C i, 107
24–5	Conserva me, Domine (2p. Vias tuas, Domine), 5vv, C i, 119
26	Credo quod Redemptor, 6vv, C i, 131
27	Da pacem, Domine, 5vv, C i, 136
28	Da pacem, Domine, 6vv, C i, 142
68	Da pacem, Domine, 6vv, inc., C ii, 186
29	Decantabat populus Israel, 6vv, C i, 148
77	De profundis clamavi, ?5vv, C ii, 210 [lute arr. only]
69–70	Deus misereatur nostri (2p. Confiteantur tibi populi), 6vv, inc., C ii, 191
30–31	Domine, in virtute tua (2p. Magna est gloria ejus), 5vv, C i, 154
32	Domine, non secundum peccata nostra, 6vv, C i, 167
33	Ecce jam noctis tenuatur umbra, 5vv, C i, 175
34–5	Exaudi Deus orationem meam (2p. Quoniam declinaverunt in me), 6vv, C i, 180
36	Fuerunt mihi lacrymae, 4vv, C i, 190 [formerly attrib. Alfonso (ii); but see Charteris, 1990]
37	Heu mihi, Domine, 5vv, C i, 193
38	Heu mihi, Domine, 6vv, C i, 198
40, 71, 41, 72, 42, 73	Inclina Domine aurem tuam (2p. Miserere mei Domine; 3p. Quoniam tu Domine; 4p. In die tribulationis meae, inc.; 5p. Quoniam magnus es; 6p. Fac mecum signum), 3–7vv, inc., C ii, 7 and 196 [see also c210]
43	Ingemuit Susanna, 5vv, C ii, 20
39	In monte Oliveti, 6vv, C ii, 1
74	Jerusalem, plantabis vineam, 7vv, inc., C ii, p.xx (facs.) and 204
44–5	Judica me, Domine (2p. Vide humilitatem meam), 5vv, C ii, 27
46	Laboravi in gemitu meo, 5vv, C ii, 37
47	Mirabile mysterium, 5vv, C ii, 42
48	Nuntium vobis fero de supernis, 5vv, C ii, 49
49–50	O lux beata Trinitas (2p. Deo patri sit gloria), 6vv, C ii, 53
51	O vos omnes, 6vv, C ii, 61
52	Peccantem me quotidie, 5vv, C ii, 65
53	Peccata mea, Domine, 5vv, C ii, 70
75	Plorans ploravit in nocte, 6vv, inc., C ii, 206
54	Salva nos, Domine, 6vv, C ii, 76
55–6	Sana me, Domine (2p. Ne derelinquas me, Domine), 5vv, C ii, 80
57–8	Surge propera (2p. Surge propera), 5 vv, C ii, 89
59–60	Tibi soli peccavi (2p. Ecce enim in iniquitatibus), 6vv, C ii, 100
61–2	Timor et tremor (2p. Exaudi Deus), 6vv, C ii, 108
63	Tribulationem et dolorem inveni, 5vv, C ii, 117

LAMENTATIONS

64	De Lamentatione … Daleth: Viae Sion lugent, 5vv, C ii, 122
65	Incipit Lamentatio … Aleph: Quomodo sedet sola civitas, 5vv, C ii, 135
66	Incipit Lamentatio … Zain: Vocavi amicos meos, 5vv, C ii, 148
67	Incipit Lamentatio … Lamed: Peccatum peccavit Jerusalem, 6vv, C ii, 164

ANTHEMS

78	O remember not our old sins, 6vv, C ii, 181

MADRIGALS

Il primo libro de madrigali, 5vv (Venice, 1587) [1587a]
Il secondo libro de madrigali, 5vv (Venice, 1587 [1587b]

108–13	A la dolc'ombra (2p. Non vide il mondo; 3p. Un lauro mi difese; 4p. Però più ferm'ogn' hor; 5p. Selve, sassi, campagne; 6p. Tanto mi piacque) (Petrarch), 5vv, 1587b, C v, 1 [Eng. version of 2p. as 'Such pleasant boughs', 1598[15], C v, 89; of 3p. as 'Though time hath torn', C v, text on p.xviii]
142	Amor mi sprona (Petrarch), 5vv, C vi, 79
190–91	Benedetto sia'l giorno (2p. Benedette le voci) (Petrarch), 6vv, C viii, 78
122	Bruna sei tu, ma bella (T. Tasso), 5vv, 1587b, C v, 68 [Eng. version as 'Brown is my love', 1597[24], C v, 111]
137	Cantai un tempo (P. Bembo), 5vv, C vi, 52
101	Cara la vita mia, 5vv, 1587a, C iv, 56 [Eng. version as 'He that enjoy'd of pleasure', C iv, 137]
104	Chi ha cor da partire, 5vv, 1587a, C iv, 72 [Eng. version as 'List not to sirens singing', C iv, 150]
139	Chi per voi non sospira, 5vv, C vi, 62
194	Con lagrime ch'ogn' hor (G.B. Amalteo), C viii, 114
157	Così m'è l'aspettar, 6vv, C vii, 17
143	Deh non ponete fine, 5vv, C vi, 85
154–5	Dolce guerriera mia (2p. Ma se con l'opre) (Bembo), 6vv, C vii, 1
140–1	Dolce ire (2p. Forse anchor fia) (Petrarch), 5vv, C vi, 67
144–5	Dolci mentre il ciel volse (2p. Felice ohime) (F. Coppetta), 5vv, C vi, 92
114–15	Donna, l'ardente fiamma (2p. Signor, la vostra fiamma), 5vv, 1587b, C v, 28 [Eng. versions as 'Lady, my flame still burning', 2p. 'Sweet lord, your flame still burning', 1597[24], C v, 94; and (separately) as 'What joy, delight and pleasure', 2p. 'How high was Caesar placed', C v, 133]
107	Donna, se voi m'odiate (C. Rinaldi), 5vv, 1587a, C iv, 87 [Eng. version as 'Lady if you so spight mee', 1588[29], C iv, 168]
161–2	Ecco che un'altra volta (2p. Et se di vero amor) (J. Sannazaro), 6vv, C vii, 42
153	Ero così dicea (M. Martinengo), 5vv, C vi, 148; also in *L'amorosa Ero* (1588[17]), ed. H.B. Lincoln (Albany, NY, 1968)
195–6	Fui vicino a cader' (2p. Hor com'augel) (Coppetta), 6vv, C viii, 122 [Eng. version as 'I was full neare my fall'; 2p. 'But as the byrd', 1588[29], C viii, appx, 144]
188–9	Già disfatt' ha le nevi (2p. Esser non può) (A.F. Rinieri), 6vv, C viii, 73

99 Già fu mia dolce speme (Tasso), 5vv, 1587a, C iv, 45 [Eng. version as 'Sometime my hope full weakly', 1588[29], C iv, 125]

120 Già non fia ver, 5vv, 1587b, C v, 59

103 Godea Tirsi gli amori, 5vv, 1587a, C iv, 68 [Eng. version as 'Thirsis enjoyed the graces', 1588[29], C iv, 144]

156 Grave pene in amor (L. Ariosto), 6vv, C vii, 11

152 Hor che la notte, 5vv, C vi, 141

184–5 Hor vedi, Amor (2p. Tu sei pregion) (Petrarch), 6vv, C viii, 50

158 Interdette speranze (Sannazaro), 6vv, C vii, 24

131 Io son ferito, 5vv, C vi, 22

178–9 Io vo piangendo (2p. Sì che, s'io vissi) (Petrarch), 6vv, C viii, 14

182–3 Lasso me, ch'ad un tempo (2p. Cerco fermar il sol') (Bembo), 6vv, C viii, 38

174–5 Mentre ch'il cor (2p. Quel foco è morto) (Petrarch), 6vv, C vii, 138

89–94 Mentre ti fui si grato (2p. Mentre ti fui sì cara; 3p. Hor pien d'alto desio; 4p. Hor un laccio; 5p. Lasso donque che sia; 6p. Ben chè senza mentire) (L. Alamanni), 5vv, 1587a, C iv, 6 [Eng. version of 4p. as 'Say sweet Phyllis', 1598[15], C iv, 98]

126 Nel più fiorito aprile, 5vv, 1587b, C v, 84 [Eng. versions as 'In flower of April springing', 1597[24], C v, 126; and 'Farewell, all fancies feigned', C v, 137]

135–6 Non ardo et son nel foco (2p. Foco è'l mio cor), 5vv, C vi, 45 [Eng. version as 'O love, thy fire exceedeth', 2p. 'My heart is fire', C vi, appx, 170]

123 Non è lasso martire (F. Spira), 5vv, 1587b, C v, 72 [Eng. version as 'In love where is denying', C v, 116]

186 Non è lasso martire (Spira), 6vv, C viii, 58

106 Non fingo, 5vv, 1587a, C iv, 82 [Eng. version as 'The shepherds of fields and mountains', C iv, 162]

138 Non ha tante, 5vv, C vi, 58 [Eng. version as 'O spiteful love', C vi, appx, 179]

118 Non mi fuggir, ben mio, 5vv, 1587b, C v, 48 [Eng. version as 'Among the roses sleeping', C v, 135]

105 O crude pene mie, 5vv, 1587a, C iv, 76 [Eng. version as 'Who trusts to fortune's smiling', C iv, 155]

98 O dolcissimo bacio, 5vv, 1587a, C iv, 40 [Eng. version as 'O sweet kisse', 1588[29], C iv, 119]

192 Ogni loco m'attrista (Petrarch), 6vv, C viii, 96

97 Perle, rubini et ostro, 5vv, 1587a, C iv, 37 [Eng. version as 'Rubies and pearls and treasure', 1588[29], C iv, 115]

127–30 Poi chè lasso m'è tolto (2p. Ch'io sento ad hora; 3p. Come solea; 4p. Ove le luci giro) (P. Gradinicio), 4–5vv, C vi, 1

121 Poi ch'io non posso, 5vv, 1587b; C v, 64

197 Quando la bella, 6vv, inc., C viii, 132

102 Quant'io son infelice, 5vv, 1587a, C iv, 63

177 Quel sempre acerbo (Petrarch), 6vv, C viii, 6

193 Questi ch'inditio fan (Ariosto), 6vv, C viii, 107 [Eng. version as 'These that bee certaine signes', 1588[29], C viii, appx, 137]

116–17 Scoprirò l'ardor mio (2p. Se voi sete il mio sol), 5vv, 1587b, C v, 39

159–60 Se lungi dal mio sol (2p. Sola voi no'l sentite) (A.F. Rinieri), 6vv, C vii, 31 [Eng. version as 'So farre from my delight', 2p. 'She onely doth not feele it', 1588[29], C vii, appx, 152]

88 Se pur è ver che l'alma, 5vv, 1587a, C iv, 1 [Eng. version as 'Penelope ever was praised', C iv, 92]

176 Se pur è ver che l'alma, 6vv, C viii, 1

124–5 Solo e pensoso (2p. Sì ch'io mi cred'homai) (Petrarch), 5vv, 1587b, C v, 77 [Eng. version as 'You that do stand', C v, text on p.xviii; and of 2p. as 'I think that if the hills', 1598[15], C v, 122]

146–51 Standomi un giorno (2p. Indi per alto mar; 3p. In un boschetto novo; 4p. Chiara fontana; 5p. Una strania phenice; 6p. Al fin vid'io) (Petrarch), 5vv, C vi, 104

134 Tu dolce anima mia, 5vv, C vi, 41 [also arr. lute, 1584[12]; Eng. version as 'In fountain clear as crystal', C vi, appx, 166]

180–81 Valle che dei lamenti (2p. Ben riconosco in lei) (Petrarch), 6vv, C viii, 28

163–73 Vergine bella (2p. Vergine saggia; 3p. Vergine pura; 4p. Vergine santa; 5p. Vergine sol'al mondo; 6p. Vergine chiara; 7p. Vergine, quante lagrime; 8p. Vergine, tale è terra; 9p. Vergine in cui hò tutta mia speranza; 10p. Vergine humana; 11p. Il dì s'appressa) (Petrarch), 6vv, C vii, 54

132–3 Vidi pianger madonna (2p. Come dal ciel) (A. Lionardi), 5vv, C vi, 30 [Eng. version as 'I saw my lady weeping', 2p. 'Like as from heaven', 1588[29], C vi, appx, 153]

100 Voi volete ch'io moia (G. Parabosco), 5vv, 1587a, C iv, 50 [Eng. version as 'What thing more rare than beauty', C iv, 130]

187 Voi volete ch'io moia (Parabosco), 6vv, 1601[5], 1605[9], C viii, 66

95–6 Vorrei lagnarmi a pieno (2p. S'io taccio) (Tasso), 5vv, 1587a, C iv, 28 [Eng. version as 'I languish to complain me', 2p. 'If silent', 1598[15], C iv, 104; also as 'Upon a stage of silver', 2p. as 'O Richard, cruel tyrant', C iv, texts on p.xx]

119 Zefiro torna (Petrarch), 5vv, 1587b, C v, 54 [Eng. versions as 'Zephirus brings the time', 1597[24], C v, 105; and as 'Love is a pleasure', C v, 136]

86 The wine that I so dearly got, 5vv, 1597[24], C iii, 41 [Eng. text presumably replaces lost It. original; also adapted as c85 'The nymphs that in the groves do sport', C iii, 35]

CHANSONS

81 Aupres de vous, 5vv, C iii, 12 [Eng. version as 'Fair Phillida', C iii, 48]

82 Las, voulez vous, 5vv, C iii, 17 [Eng. version as 'How shall he sing', C iii, 52]

83 Le rossignol plaisant et gratieux, 5vv, C iii, 22 [Eng. version as 'The nightingale', 1588[29], C iii, 57]

224 Sur la rousee fault aller, 6vv, C ix, 154 [sources give text incipit only, attrib. 'Alfoncius': cf Charteris, 1987; see also Instrumental works, below]

84 Susanne un jour (G. Guéroult), 5vv, C iii, 28 [Eng. version as 'Susanna fair', 1588[29], C iii, 64]

LATIN SECULAR SONGS

79 Musica laeta, 5vv, C iii, 1

80 Virgo per incertos casus, 6vv, C iii, 7

CONSORT SONGS

87 What is the cause why truth doth purchase foes, 1v, 4 viols, inc., C iii, 47

INSTRUMENTAL

lute

198–202 5 fantasias, C ix, nos.1–5, N [c199 also in version for bandora]

— Fantasia, inc.; *GB-Omc* 265 (ascribed 'Alphoso'; see Craig-McFeely, 1993)

203–7 5 pavans, C ix, nos.6–10, N [c206 found in two versions, in different keys, and also in version for bandora]

215 The Spanish Pavan, 2 lutes, C ix, no.*9c*; N

208–9 2 galliards, C ix, nos.11–12; N

210 Miserere, C ix, no.13; N [intabulation of 2p. of Inclina Domine aurem tuam]

218 Ut re mi fa sol la, C ix, no.21*b*; N [intabulation of consort work]

D12 Ultimi miei sospiri, C ix, appx, 185; N [intabulation of Verdelot madrigal, ascribed 'AFerabosco' in *D-Hs* M B/2768]

211 Untitled piece, C ix, no.14; N

— Untitled piece, *GB-Lbl* Hirsch M 1353, f.68*v* [anon. intabulation of Benedic anima mea Domino]

bandora

199 Fantasia, C ix; N [also in version for lute; ascribed 'Alfonso' in *GB-Lbl* Add.31392 and to 'Ri Ali' (i.e. Richard Alison) in *Cu* Dd.2.11]

212–14 3 fantasias, C ix; N [c214 found in two versions, in different keys]

206 Pavan, C ix; N [also in 2 versions for lute]

keyboard

219 Fantasia, C ix; also ed. in MB, lv (1989), no.56 [score of 4-part consort work, perhaps for org acc.]

227 Fantasia, C ix; also ed. in MB, lxvi (1995), no.31

bowed strings

219 Fantasia a 4, inc., C ix, no.22*b*; also ed. in MB, xlv (1988), no.127 [all except tr reconstructed from kbd score]
225 [Fantasia] di sei bassi, 6 b [?viols], C ix, no.28; also ed. in MB, xliv (1979), no.68
220 Pavan a 5, C ix, no.130; also ed. in MB, xlv (1988), no.130
221–3 3 In Nomines a 5, C ix, nos.24–6; also ed. in MB, xliv (1979), nos.48–50
216 Duo, 2 tr, C ix, no.19; also ed. in MB, xlv (1988), no.115
224 Sur la rousée, 6 viols, C ix, no.27; also ed. in MB, xlv (1988), no.192 [textless chanson; see above]
217 [Ut re mi fa sol la], 2 tr, t, C ix, no.20 [compositional sketch]
218 Ut re me fa sol la, tr, 2 t, C ix, no.21a; also ed. in MB, xliv (1979), no.2 [also in version for lute]

DOUBTFUL OR MISATTRIBUTED WORKS

D1–2 Salva me, Domine (2p. Christe redemptor), 6vv [textless; ascribed 'alfonso' by Baldwin in *GB-Lbl* R.M.24.d.2]
D3 Sponsus amat sponsum, 5vv, inc. [ascription changed from 'Alfons' to 'Byrd' in McGhie partbook (private collection); Kerman (1981) doubts both ascriptions. Ascribed to Byrd in *Lbl* Add.32377; anon. in *Ob* Mus.Sch.E.423]
S3 O praise our Lord, ye saints above, 5vv; ed. C. Monson, *The Byrd Edition*, xi (1983), no.21 [ascribed 'Alphonso' in *Lbl* Add.18936–9; and to Byrd in *Lbl* Add.17797 and *Lbl* Add.31992]
D4 Le belle, 5vv [textless except for incipit; ascribed 'Alphonso' in *Lbl* Add.18936–9]
D5–6 Phyllis a herdmaid dainty (2p. This Thyrsis said, lamenting), 5vv [1p. ascribed to 'Alphonso' in *Lbl* Add.18936–9]
226 Pavan, mixed consort, inc., C ix, no.29; N [entitled 'Alfonsoes Paven' in *Cu* Dd.3.18, 14.24, 5.20 and 5.21; also found in lute and kbd versions attrib. Augustine Bassano; authenticity also questionable on dating grounds, but accepted by North and Charteris]
— Pavan, bandora, *Cu* Dd.2.11 (2 versions) [versions of c226, possibly by Ferrabosco (see Nordstrom)]
D7–11 3 passamezzos; Gagliarda del passo e mezzo, La battaglia, lute; N [ascribed 'Alfonsus de ferabosco' in *D-W* Guelf.18.8.Aug.2°, but doubtful on grounds of style (North, Charteris)]

LOST WORKS

— 40 canons '2 partes in one upon the playne songe "Miserere"' (Morley, *A Plaine and Easie Introduction*, 1597, p.115) [scheduled for publication in *Medulla: Musicke sucked out of the sappe of ... Master William Byrd ... and Master Alphonso Feraboseo* (see Stationers' Register, 15 Oct 1603)]

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(3) Costantino Ferrabosco (*b* ? after 1550; *d* after 1596). Italian composer, almost certainly a brother of (4) Matthia Ferrabosco, but his name is absent from the baptismal rolls of Bologna. He had settled at Nuremberg in the service of the Emperor Rudolf II by 1590 when, in his only known publication (the *Canzonette a quatro voci*, Nuremberg, 1590), he is described as 'Constantino Ferrabosco Bolognese, Musico di S.M. Caesarea'. In the prefatory matter he referred to this as his fourth book. He returned to Italy, where in 1591 he was appointed *maestro di cappella* at Ancona Cathedral; in 1596 he apparently took up the same post in Fermo, and in 1597 was elected *maestro di cappella* in Ascoli Piceno. (G. Livi: 'The Ferrabosco Family', *MA*, iv, 1912–13, pp.121–42; *DBI*)

(4) Matthia Ferrabosco (*b* Bologna, bap. 16 July 1550; *d* Graz, bur. 23 Feb 1616). Italian singer and composer, almost certainly a brother of (3) Costantino Ferrabosco. His father was Ercole Ferrabosco. On 1 September 1581 he became a member of the court chapel of Archduke Karl at Graz; he served there in one capacity or another for 35 years. He came to the court as an alto singer, but his duties after 1588 also included that of teacher of the choirboys. Three of the latter, Cividino, Jelich and Simonetti, were to achieve some renown as musicians.

On the death of the archduke in July 1590, the chapel was much reduced, but Matthia was retained, and was engaged by Karl's widow to teach her sons Maximilian and Leopold. In 1603 Matthia was made *Undter-Capelmaister*, and Pietro Bianco his superior attested to his 'pious, upright, industrious, and artistically accomplished service'. He travelled with the chapel when it went to Regensburg and Vienna. Among his duties was the purchasing of instruments; in this capacity he bought from Nuremberg in 1607 ten trombones and 12 trumpets, and also bought music from Venice. Upon the death of Bianco in 1611, he became an administrative officer, but the post of Kapellmeister was left vacant for three years; it was eventually awarded to the (much younger) Giovanni Priuli. After Matthia's death, his widow Catharina successfully petitioned Archduke Ferdinand for a settlement in recognition of her husband's long service, and received the generous sum of 600 florins; this was followed in the next year by the 77 florins still outstanding for her husband's instruction of the choirboys and repair of instruments.

There is no record of Matthia as a composer of sacred music; his extant works comprise two villanellas in L. Torti's *Il secondo libro delle canzoni a tre voci* (Venice, 1584[10]) and 22 canzonettas in *Canzonette a quatro voci* (Venice, 1585; two are included in DTÖ, xc, 1954). It is clear that he was no innovator. The two villanellas are in the standard *AABCC* form, and are basically homophonic with syllabic declamation. The *Canzonette*, constituting a logical development of the villanella style, show heightened polyphonic interest and convincing attempts at madrigalian word-painting. Adrian Denss chose nine of the canzonettas to appear in his *Florilegium* (1594[19]), but a 'Gagliarda Ferabosci' in the same collection (f.77) cannot reliably be assigned to Matthia.

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(5) **Alfonso Ferrabosco (ii)** (*b* Greenwich, *c*1575; bur. Greenwich, 11 March 1628). English composer and viol player of Italian descent, eldest and illegitimate son of (2) Alfonso Ferrabosco (i). He was arguably the most accomplished, innovative and influential composer of chamber music for viols, and of songs for court masques, of his generation in England.

1. Life. According to Anthony Wood (*GB-Ob* Wood D.19(4)) he was born in Greenwich, where he lived for much of his life. His mother was probably Susanna Symons, whom his father later married. When his parents left England soon after their wedding they left him and his infant sister in the guardianship of Gomer van Awsterwyke (or Gommar van Oostrewijk), a member of the queen's flute consort. In 1582 Alfonso (i) asked for his children to be brought to Italy, but the queen ordered their guardian not to let them go, and they remained in his charge until he died in 1592.

Shortly after Awsterwyke's death, Elizabeth granted the young Alfonso an annuity of £26 13s 4d as 'musitian for the violles', and he continued to receive this until 1601, but it appears that he took little part in court music during those years. Sometime before 30 April 1602 he petitioned Sir Robert Cecil for a reasonable stipend and something to pay his debts, and as a result was appointed to a court place with retrospective effect from 24 June 1601, at a salary of £50.

From Christmas 1604 he received a second court salary of £50 as an extraordinary groom of the Privy Chamber, as he was teaching music to the young Prince Henry; he also bought viols for the prince's use. That same Christmas saw the first of his collaborations with the poet Ben Jonson and the designer Inigo Jones on a masque for the Stuart court, *The Masque of Blackness*, given on 6 January 1605 with Queen Anne as the principal masquer. His music for the following year's Twelfth Night masque, *Hymenaei*, elicited warm praise from Jonson, and Alfonso seems to have been engaged to write songs for Jonson's play *Volpone*, acted at the Globe in 1606. He was a regular contributor of vocal music for court masques. In 1609 John Browne published two books of Ferrabosco's music, each representing a significant aspect of his creative work. The first, *Ayres*, contains songs and dialogues with lute and bass viol (fig.2), including settings of poems by Donne and Campion and solo songs for Jonson's masques. The second, *Lessons for 1. 2. and 3. Viols*, is devoted to pieces for lyra viol.

When Henry became Prince of Wales in 1610, Ferrabosco was not one of the musicians appointed to his household, but continued to serve in the King's Privy Chamber, a position that he kept after the prince's death

2. *'Deere when to thee' from Alfonso Ferrabosco (ii)'s 'Ayres' (London: Thomas Snodham, 1609)*

in 1612. Surprisingly, he seems not to have been involved in the prince's funeral; but following Prince Charles's creation as Prince of Wales Alfonso's name headed the list of musicians appointed to serve him. Outside the royal family his patrons may have included Philip Herbert, Earl of Montgomery (later Earl of Pembroke), and Edward Seymour, Earl of Hertford.

Despite an 11-year gap after 1611 in Ferrabosco's known collaborations with Jonson, there seems to be no evidence to suggest that they had quarrelled, as some (e.g. Chan) have supposed. Nevertheless a change can be detected from around 1615 in the way that Jonson expected his masques to be treated musically (Walls). In the Twelfth Night masque for 1617, *The Vision of Delight*, and in *Lovers made Men*, a private masque given the following month, an apparently novel feature was verse 'sung (after the Italian manner) Stylo recitativo'. Nicholas Lanier (ii) was the composer for *Lovers made Men*, and when Ferrabosco's name next appears in connection with a masque it is as Lanier's collaborator in the *Masque of Augurs* (1622).

Meanwhile Ferrabosco remained prominent as a string player at court; he was listed in 1624 at the head of a group of four 'Musicians for the Violls', and he was responsible for purchasing instruments in 1623 and 1627, including 'lyras'. It is not clear whether these were 'lyras' of the recently invented sort, with sympathetic strings, but Ferrabosco probably did play on such instruments. The viol player André Maugars, visiting England as one of Queen Henrietta Maria's musicians (1625–7), declared that he heard no player of 'la Lyre' in Italy who was fit to be compared with the great 'Farabosco d'Angleterre' (Thoinan).

By 1617 Ferrabosco's annual salary at court had risen to £140, but he continued to incur debts. A dozen years or more earlier he had married Ellen Lanier; but his financial difficulties may have resulted less from having to feed a growing family than from a rash business venture upon which he embarked with his brother-in-law Innocent Lanier, one of the king's flautists. Along with Captain Hugh Lydiard, a merchant seaman, they were granted rights to dredge the Thames and to sell sand and gravel taken from the river-bed, to levy a penny per ton on imports to and exports from the port of London, and to collect fines imposed for causing annoyance on the river. In 1625, having sold his share in the patent of this badly managed venture, Ferrabosco seems to have withdrawn from the partnership. In January 1626 he was preparing to travel 'beyonde the seas', though his purpose is unknown.

In July 1626, following Coprario's death, he was granted a fourth court post, that of 'composer of musicke in ordinary' to the king, which added another £40 a year to his income. He died in 1628 and was buried on 11 March at the church of St Alfege, Greenwich. His four court posts were granted to two of his sons, Alfonso (iii) and Henry; (6) John Ferrabosco was also a musician, and two of his daughters married musicians: Elizabeth married George Bunckley, and Katherine married EDWARD COLEMAN and was herself well known as a singer. (For further details of Henry and Alfonso (iii) see *BDECM*.)

2. WORKS. Vocal music was an important element in Jonson's masques, and Ferrabosco's surviving masque songs give but a partial view of his contributions. It is disappointing that we do not have a single chorus by him, as some of the most impressive moments must have been choral. Likewise all the more elaborate songs are lost. Only two solo songs out of at least seven numbers (including choruses and duets) from *Oberon, the Faery Prince* (1611) have come down to us; and all his music for the *Masque of Augurs* (1622) is lost.

For the surviving masque songs imagination is needed to gauge their original effect in performance. The singers were chosen for their ability to project their voices loudly, supported by a dozen lutes, in the banqueting house at Whitehall, and there is evidence that they embellished the melodies ('Why stayes the bridegroome' is an example of a song that is found in a florid version in one manuscript). The style of the masque songs matches their function. So 'If all the ages of the earth' is proclamatory in character, using simple, bold, diatonic harmonies in support of a vocal line that, while skilfully shaped, is unusually disjunct. This style is carried even further in 'Gentle knights' and 'How neere to good is what is faire': both songs have a wide tessitura and incorporate such features as scalic runs traversing an octave or more, and phrases that leap a 12th in two bounds.

Of his other songs, *Sing wee then heroyque grace* approaches most closely the masque style; it was probably intended for a festivity or entertainment in honour of King James, with two trebles and a tenor each singing a section. Elsewhere, in *Like hermit poore* or the setting of Donne's *So, so, leave off this last lamenting kisse*, the rhetorical manner is tempered with intimacy of expression. *Unconstant love* is reminiscent of the consort song tradition, with its delicately contrapuntal lute accompaniment and mainly syllabic word-setting. In a lighter vein is *Young and simple though I am*, a strophic setting of verses by Campion. The dialogues, which typically take the form of conversations between a nymph and a lovelorn shepherd, are noteworthy for being among the earliest such pieces composed in England, and it is in these that the new declamatory style is most clearly in evidence.

Though Ferrabosco may never have visited Italy, he took a close interest in recent Italian music. His *madrigalette* for four high voices, which probably date from shortly before the turn of the century, resemble the *Canzonette* of Felice Anerio (Venice, 1586). Ferrabosco took some of his texts from Anerio's book, others from collections of Italian songs published between 1570 and 1593. His lute-song *O eyes, O mortall starres* probably originated as a setting of Guarini's *Occhi, stelle mortali*; in one manuscript the Italian as well as the English words are underlaid. The Italian monodies in *GB-Ob* Tenbury 1018 seem to be the earliest such pieces by an English composer that have come down to us. Three are settings of dramatic texts from Guarini's *Il pastor fido*, in which Ferrabosco emulated the rhetorical declamation of Caccini's solo madrigals; in particular, *O crudel Amarilli* stands out for its dignity, clarity of structure and expressive force.

For the Latin sacred music the so-called Tregian scorebooks *US-NYp* Drexel 4302 and *GB-Lbl* Eg.3665 are a principal source. These works may have circulated among English Catholics, although there is no evidence that Ferrabosco was ever accused of recusancy himself. His main reason for writing them was perhaps to honour Alfonso (i)'s memory and acquire mastery in a field in which he had excelled. Alfonso (ii) set some of the same motet texts as his father (*Laboravi in gemitu meo*;

Tribulationem et dolorem inveni) and took as the main model for his Lamentations Alfonso (i)'s setting c65. Possibly a particular commemoration lies behind a motet with so unusual a coupling of texts as the antiphon *Ubi duo vel tres congregati fuerint* and the burial respond *Libera me, Domine*. The Lamentations were probably never sung liturgically; however, they would have been an emotive reminder of the Tenebrae service for Catholic sympathizers.

The verse anthem *Have ye no regard, all ye that pass by* – also a Lamentations text, but in this case destined for Anglican use – was in the repertory of Charles I's Chapel Royal and several cathedrals. Ferrabosco also contributed three devotional songs to Sir William Leighton's *Teares or Lamentacions of a Sorrowful Soule* (1614). One of these skilfully worked miniatures, *In thee, O Lord, I put my trust*, is set for four treble voices, an unusual combination that he had used in some of his early canzonettas.

Ferrabosco's reputation as a composer rests above all on his consort music. One of his achievements was to develop an idiomatic style of imitative counterpoint suited to viols. Limber, agile subjects and division figuration help to give the music its distinctive character. By continuing boldly in his father's footsteps and treating the In Nomine as an exhilarating genre of string chamber music, he helped to keep this English tradition alive well into the 17th century. A fondness for architectural symmetry and harmonic schemes is apparent in the remarkable 'In Nomine through all parts', in which the plainchant melody, rather than being played in breves by a single viol, is given in different rhythms and different transpositions to each of the six instruments. Another symmetrically planned work is the bipartite *Ut re mi fa sol la*, based on a cantus firmus of extraordinary audacity which results in no fewer than seven enharmonic modulations: in the *prima pars* the treble viol plays a series of eight ascending hexachords, each pitched a semitone higher than the preceding one; in the *secunda pars* the same eight hexachords are heard descending and in reverse order. Ferrabosco may have intended the work as a viol player's riposte to an *Ut re mi fa sol la* for keyboard by Bull; the four-part version probably came first, and was revised before being expanded into the five-part version (which, despite Lowinsky's preference for the authorship of Alfonso Dalla Viola, seems certain to be by Alfonso (ii); see Field, 1999).

As in the cantus firmus pieces, Ferrabosco demonstrated an architectonic approach to tonal and thematic organization in his fantasias, in contrast to the madrigalian style favoured by some of his English contemporaries. He was one of the first composers in England to unify a fantasia by concentrating on a single point, to crown a design by bringing back subjects heard earlier, and to make strategic use of augmentation or diminution. Many of his fantasias consist of two large sections, a form that allowed scope for extended fugal treatment of subjects as well as thematic or modal contrast. His work was to have a strong influence on younger composers, including Jenkins and William Lawes. Some of his most serious and contemplative chamber music may be found in his pavans. They include the beautiful Dovehouse Pavan, one manuscript of which is in the youthful hand of William Lawes (*GB-Lbl* Add.40657–61). Lawes used keyboard reductions of Alfonso's C major pavan (VdGS 2) and an alman in the same key (VdGS 1) as the basis for variations for two division bass viols and organ (MB, xxi, 1963, no.6). Ferrabosco's Pavan on Four Notes was used as the model for a pavan by Daniel Farrant; Ben Jonson wrote his *Hymne to God the Father* ('Heare me O God') to fit its treble, thus transforming it into a consort song, in which form it was already being copied into manuscripts between 1610 and 1620.

Ferrabosco appears to have been the author of two virtuoso arrangements for division viol of Palestrina's *Vestiva i colli* – their title, 'Sound out my voyce', comes from the English adaptation of the madrigal printed in *Musica transalpina* (1588) – which show a sure grasp of the style of diminution or *passaggio* playing associated in Italy with the viola bastarda (Holman, 1993; Otterstedt, 1998). No divisions on grounds by Ferrabosco are extant, but a book of 'Pavans, Fantasies, Grownds, &c with Devisions upon them' by 'Alfonso Ferabasco' and others was in the Duke of Newcastle's library in 1636 (Hulse).

According to Playford's *Musicks Recreation on the Viol, Lyra-Way* (2/1661 and subsequent editions) Ferrabosco, Daniel Farrant and John Coprario were the first to write lessons in tablature so as to facilitate the use of different tunings, and featuring chord playing. Whether or not Playford was right to assign priority to these men, Ferrabosco's *Lessons* is the earliest book devoted exclusively to music for lyra viol. What is more, some of these pieces had been in circulation for long enough to be misattributed to others, as we learn from the composer's preface. Three tunings are used: the 'old lyra way' (if the top string is tuned to *g*′: *g*′–*d*′–*b*♭–*f*–*B*♭–*F*), 'Alfonso way' (*g*′–*d*′–*a*–*d*–*A*–*D*) and 'eights' or 'octave way' (*g*′–*d*′–*g*–*d*–*G*–*D*). Most of the solos are dance pairs, consisting of a pavan, alman or galliard coupled with a coranto that is usually derived fairly closely from it. Though some of the pavans and almans originated as consort pieces (critical comparison suggests that the consort versions generally came first), the corantos all appear to have been specifically composed for the lyra viol and no consort versions of them survive. In the section devoted to duos, the relationship between an alman or galliard and its coranto is much looser, because the coranto is always an arrangement of one that had originally been paired with a different dance for a single viol. Transcriptions for three lyra viols of a four-part fantasia and a five-part pavan add weight to the collection. But it is from the lyra solos that we can perhaps best form an impression of Ferrabosco's artistry on an instrument which, in his hands, seemed like the Jacobean equivalent of Orpheus's lyre.

WORKS

Editions: *Alfonso Ferrabosco the Younger: Ayres (1609)*, ed. E.H. Fellowes, EL, 2nd ser., xvi (1927) [F]

Jacobean Consort Music, ed. R.T. Dart and W. Coates, MB, ix (1955, 2/1962/R) [D]

Alfonso Ferrabosco II: Manuscript Songs, ed. I. Spink, EL, 2nd ser., xix (1966) [S]

The Songs and Motets of Alfonso Ferrabosco, the Younger (1575–1628), ed. J. Duffy (Ann Arbor, 1980) [D]

Alfonso Ferrabosco the Younger: Four-Part Fantasias for Viols, ed. A. Ashbee and B. Bellingham, MB, lxii (1992) [AB]

Alfonso Ferrabosco the Younger: Consort Music of Five and Six Parts, ed. C.D.S. Field and D. Pinto, MB (forthcoming) [FP]

MOTETS

Domine, Deus meus (2p. Noli me proiicere), 5vv, D; Ego dixi, Domine, miserere mei (2p. Convertere, Domine, usquequo), 5vv,

D; Ego sum resurrectio, 5vv, D; Fortitudo mea, 5vv, D; Laboravi in gemitu meo, 5vv, D; O nomen Jesu, 5vv, D

Quare dereliquerunt me, 4vv, D; Sustinuit anima mea, 5vv, D; Tribulationem et dolorem inveni (2p. O Domine), 5vv, D; Ubi duo vel tres congregati fuerint (2p. Libera me, Domine), 5vv, D

LAMENTATIONS

Lamentations, 5vv, D

ENGLISH SACRED

Have ye no regard, all ye that pass by? (verse anthem), A, B, 4vv, org, *GB-Cp*, *DRc*, *LF*, *Llp*, *Ob*, *Ojc*

Heare me O God (consort song adapted from Pavan on Four Notes, text by B. Jonson), Tr, 4 viols; D, FP [arr. for 1v, lute; S]

In depth no man remembreth thee (devotional song), 5vv, 1614[7]; ed. in EECM, xi (1970)

In thee, O Lord, I put my trust (devotional song), 4 Tr, 1614[7]; ed. in EECM, xi (1970)

O Lord, come pittie my distresse (devotional song), 5vv, 1614[7]; ed. in EECM, xi (1970)

SONGS

unless otherwise stated, for 1 voice and bass (except songs in 1609); sources of texts shown in parentheses

Ayres, 1, 2vv, lute, b (London, 1609) [1609]

All yee forsaken lovers come, S [music as for Doe but consider this small dust]

Come away, come away (Jonson, *Masque of Blackness*, 1605), 1609, F

Come home, my troubled thoughts, 1609, F

Come my Celia, let us prove (Jonson, *Volpone*, 1605), 1609, F

Deere, when to thee, 1609, F

Doe but consider this small dust (Jonson, *The Houre-Glasse*), *GB-CL* [music as for All yee forsaken lovers come; see Doughtie, 1969]

Drowne not with teares, 1609, F

Faine I would but O I dare not, 1609, F

Fayre cruell Nimph (A Dialogue between a Shepheard and a Nimph), 2vv, 1609, F

Fly from the world, 1609, F

Gentle knights (Jonson, *Oberon*, 1611), S

Had those that dwell in error foule (Jonson, *Masque of Beauty*, 1608), 1609, F

Heaven, since thou art the only place of rest, S

How neere to good is what is faire (Jonson, *Love Freed from Ignorance and Folly*, 1611), S

I am a lover (J. de Montemayor, trans. B. Young), 1609, F

If all the ages of the earth (Jonson, *Masque of Queens*, 1609), 1609, F

If all these cupids (2p. It was no pollicie of court; 3p. Yes, were the loves) (Jonson, *Masque of Beauty*, 1608), 1609, F

Like hermit poore (P. Desportes, trans. ?W. Raleigh), 1609, F

Loe in a vale there sat a shepherdess, S

Nay, nay, you must not stay (Jonson, *Oberon*, 1611), S

O eyes, O mortall starres (B. Guarini), 1609, F [music as for Occhi, stelle mortali]

O what a fault (Jonson, *Love Freed from Ignorance and Folly*, 1611), S

Say shepheard boy (A Dialogue), 2vv, S

Senses by unjust force banished (?for Jonson, *Love Freed from Ignorance and Folly*, 1611), S

Shall I seeke to ease my griefe?, 1609, F

Sing wee then heroyque grace (2p. Sing the riches of his skill; 3p. Sing the nobles of his race), 1609, F [in praise of James I]

So beautie on the waters stood (Jonson, *Masque of Beauty*, 1608), 1609, F

So, so, leave off (J. Donne, *The Expiration*), 1609, F

Tell me O Love (A Dialogue between a Shepheard and a Nimph), 2vv, 1609, F

Unconstant love, 1609, F

Was I to blame?, S

What shall I wish? (A Dialogue), 2vv, 1609, F

Why stayes the bridegroome (Jonson, *The Haddington Masque*, 1608), 1609, F

With what new thoughts?, 1609, F

Young and simple though I am (T. Campion), 1609, F

Eterni numi (Guarini, *Il pastor fido*), S

Lacrimar sempre il mio sommo diletto, S

Occhi, stelle mortali (Guarini), *Ob* [music as for O eyes, O mortall starres]

O crudel Amarilli (Guarini, *Il pastor fido*), S

Udite lagrimosi spirti d'Averno (Guarini, *Il pastor fido*), S

PARTSONGS

Madrigalette for 4 voices in *GB-Lbl* Eg.3665 (facs. in RMF, vii, 1988): A la mia Filli avanti, SSAT; Al suon d' una sampogna, SSSS; Amarilli mia bella (Guarini), SSAT; Amor tien il suo regno, SSAA; Arde ogn' hora il cor lasso, SSAT; Canzonette [d'amore] che m'uscite, SSSA; Con la fronte fiori[ta], SSAT; Datemi morte o cara Filli mia, SSAT; Ditemi la mia stella, SSAA; Gitene canzonett'al mio bel sole, SSAA; Hor ch'io son giunto, SSAA; In un boschetto (2p. Diss'alhor il Pastor), SSAA; Madonna mia gentile, SSAT; Mentre humil verginella, SSAA; Non dubitar ben mio, SSAA; Non ti ricordi quando, SSSS; O liete piant' herbette, SSAA; O tu che mi dai pene, SSSA; Solo fra mille amanti, SSAT; Su questi fior t'aspetto, SSAT; Voglio cantar e sonar, SSSA; Voi sete la mia stella, SSSA

INSTRUMENTAL

VdGS indicates numbering system in DoddI

lyra viol

Lessons for 1. 2. and 3. Viols (London, 1609):

13 alman-coranto pairs, 1 lyra viol; 1 alman, 1 coranto in D (5 almans also found in versions for 5 viols, VdGS 4, 5, 6, 9, 10)

3 alman-coranto pairs, 2 lyra viols (1 alman also found in version for 5 viols, VdGS 8; corantos arr. from versions for 1 lyra viol)

Fantasia, 3 lyra viols; D (also found in version for 4 viols, VdGS 13)

7 galliard-coranto pairs, 1 lyra viol

3 galliard-coranto pairs, 2 lyra viols; 1 galliard in D (corantos arr. from versions for 1 lyra viol)

5 pavan-coranto pairs, 1 lyra viol (2 pavans also found in versions for 5 viols, VdGS 1, 9)

Pavan, 3 lyra viols (also found in version for 5 viols, VdGS 3)

3 preludes, 1 lyra viol

Alman, 2 lyra viols (VdGS 199), *GB-Ob* (also found in version for 5 viols, VdGS 10)

Pavan, 1 lyra viol (VdGS 146), *Ob*

OTHER INSTRUMENTAL

9 almans, 5 viols/vn, *GB-Lbl*, *Ob*, *Och*, some inc.; FP, 1 in D

2 almans, 6 wind insts, *Cfm*, inc.; FP

4 almans, 3 viols/vn, *Och*, *US-NH* (3 are arrs. of almans for 5 viols, VdGS 1, 3, 4)

Alman, tr, b viol, J. Playford: *A Breefe Introduction to the Skill of Musick* (London, 1654) (arr. of alman for 5 viols, VdGS 1)

Aria, 4 insts, bc, 1621[19] (arr. of alman for 5 viols, VdGS 10); ed. B. Thomas, *Thomas Simpson: Taffel-Consort (1621)* (London, 1988)

9 pavans, 5 viols/vn (incl. Dovehouse Pavan, VdGS 1; Pavan on Four Notes, VdGS 4, also adapted as consort song, Heare me O God; Pavan on Seven Notes, VdGS 8), *IRL-Dm*, *GB-Ckc*, *Lbl*, *Ob*, *Och*; FP, 2 in D

21 fantasias, 4 viols; AB, 2 in D

9 fantasias, 6 viols, *IRL-Dm*, *GB-Lbl*, *Och*; FP, 1 in D

3 In Nomines, 6 viols, *IRL-Dm*, *GB-Lbl*, *Och*, 1 inc.; FP, 2 in D

3 In Nomines, 5 viols, *IRL-Dm*, *GB-Ckc*, *Lbl*, *Lcm*, *Ob*, *Och*, *US-SM*; FP, 1 in D

Sound out my voyce, division viol, *GB-Ob* Mus.Sch.D.246–7 (2 diminution settings of Palestrina: Vestiva i colli; ascribed to 'Alfonso'; presumably by Alfonso (ii)); 1 set ed. G. Dodd, Viola da Gamba Society, suppl. pubn no.128

Ut re mi fa sol la (2p. La sol fa mi re ut), 4 viols, *IRL-Dm*, *F-Pc*, *GB-Ckc*, *Lbl*, *Ob*, *Och*, *Y*; FP, 1p. ed. E. Walker, MA, iii (1911–12), 65–73, esp. 70–73, 2p. in D

Ut re mi fa sol la (2p. La sol fa mi re ut), 5 viols, *Lbl*, *Lcm*, *Och* (arr. of version for 4 viols); FP, 1p. also ed. in Lowinsky, 2p. in D [attrib. by Lowinsky to Alfonso Dalla Viola but by Ferrabosco]

DOUBTFUL OR MISATTRIBUTED WORKS

Fuerunt mihi lacrymae, 4vv (ascribed to 'Alfonso Ferabosco senior' in *GB-Lbl* Eg.3665, and now reassigned to Alfonso (i); see Charteris, 1990)

Rorate coeli, 2 Tr, B (ascribed 'A. Ferabosco junior', *CL*, and to 'Alfonso Ferabosco' in *Och* Mus.623; ?perhaps by Alfonso (iii))

Sanctus (ascribed 'Ferrabosco' in *Cp* 44; identical with Sanctus, F, 4vv, by (b) John Ferrabosco)

Let it be thy pleasure (anthem, inc.; Daniel and le Huray give source as *Ob* Tenbury 1023, but not traced there)

Say God should sende us on a persecution, 4vv, *Och* 750–53, 1074–7 (contrafactum of (1) Domenico Maria Ferrabosco: Io mi son

giovinetta, ascribed to 'Ferabosco'; wrongly attrib. Alfonso (ii) in Daniel and le Huray, following Arkwright, 1912–13)
Fantasia, 4 viols (VdGS 24); AB (ascribed to 'Alfonso Ferrabosco' in *F-Pc* F.770)
Untitled work, ?5 viols, *GB-Lbl* Add.29366–8, inc. (probably a textless motet, ascribed to 'Allfonso Ferabosco' followed by Alfonso (ii): Laboravi in gemitu meo, textless)

ANONYMOUS BUT POSSIBLY BY ALFONSO (ii)

Prelude, 1 lyra viol (VdGS 179), *GB-Ob*
Alman, pavan, galliard, coranto, 2 lyra viols (VdGS 195–8), *Ob*
Alman, pavan, 2 corantos, 3 lyra viols (VdGS 121–4), *Lbl*, *Ob*, *Och*
O sacrum convivium, division viol, *Ob* Mus.Sch.D.246–7 (diminution of Tallis: O sacrum convivium)
Ut re mi fa sol la, 6 viols, *IRL-Dm* Z3.4.7–12 (see Pinto, 1999); FP
Vidi pianger madonna, division viol, *GB-Ob* Mus.Sch.D.246 (diminution of madrigal by Alfonso Ferrabosco (i))

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(6) John Ferrabosco (*b* Greenwich, bap. 9 Oct 1626; *d* Ely, bur. 15 Oct 1682). English organist and composer, youngest son of (5) Alfonso Ferrabosco (ii). During the Civil War he seems to have served as a musician to Charles I: he was paid £5 on 30 July 1646 and and a further £4 on 26 April 1649, three months after the king's execution. In 1662 he became organist and master of the choristers of Ely Cathedral. One of his early tasks was to copy new music books for the choir, for which he was paid £10 in June 1663; two organ-books and a tenor partbook mainly in his hand survive (*GB-Cu* Ely 1, 4, 28). He was also reimbursed by the Chapter in connection with 'several music meetings' between 1663 and 1665. His full anthem *The king shall rejoice* was probably composed for Charles II's visit to Ely Cathedral in 1669 (Spink). In that year Ferrabosco relinquished his duties as master of the choristers; he continued as the cathedral organist, but is said to have lost his sight towards the end of his life. The MusB was conferred on him by the University of Cambridge in 1671, at the king's request. On 28 June 1679 he married Anne Burton at Trinity Church, Ely.

Ferrabosco was an assiduous and practical composer for the restored Church of England liturgy, if not a strikingly imaginative one. Much of his music has come down to us in a defective state because of the loss of partbooks. 18th-century scores exist of some of his services, however, and the fully written-out autograph organ parts of his verse anthems reveal much about their texts (invariably from the Psalms), scoring (boy soloists were evidently being used at Ely by the mid-1660s) and style (generally conservative). Ferrabosco supplied the repertory with services for Morning and Evening Prayer and Holy Communion in a wide choice of keys, using the old device of the head-motif to give an effect of unity between canticles. The full service in C, of which only the tenor part survives, was unusual in being almost entirely in triple time. His communion services customarily comprise the Sanctus (which at Ely seems to have been sung immediately after the opening collect), responses to the Ten Commandments, doxology before the Gospel ('Glory be to thee, O Lord'), and Creed. The Burial Service, a comprehensive liturgical setting that begins with the sentences sung 'upon meeting the Corps entering in Procession' and ends with the anthem 'sung at the Grave', is a work of simple and sombre dignity.

WORKS

SERVICES

Morning, Communion, Evening, a (TeD, Jub; San, Ky, Cr; Mag, Nunc), 4vv, *GB-Ckc*, *Cu*, *Ob* [San, Ky, Cr inc.]
Morning, Communion, Evening, B♭ (TeD, Bte, Jub; San, Ky, Cr; Mag, Nunc), 4vv, *Ckc*, *Cu*, *Lbl*, *Ob* [Bte inc.]

Morning, Communion, Evening, C, 'Triple' (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.
Morning, Communion, Evening, D, 'Verse sharpe' (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, *DRc*, *Ob*, *Y* [TeD, Jub, San, Ky, Cr inc.]
Morning, Communion, Evening, e (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, *Ob*, inc.
Morning, Communion, Evening, F (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.
Morning, Communion, Evening, G (TeD, Jub; San, Ky, Cr; Mag, Nunc), *Cu*, inc.
Evening, C, 'Verse' (Mag, Nunc), *Cu*, inc.
Burial, g (1. I am the resurrection and the life, I know that my Redeemer liveth, We brought nothing into this world; 2. Man that is born of a woman, In the midst of life, Thou knowest, Lord; 3. I heard a voice from heaven), 4vv, *Ckc*, *Cu*, *Lbl*, *Ob*
Kyrie, g, 4vv (for a service by George Barcroft), *Cu*
Sanctus, F, 4vv, Cp, *Cu*
Sanctus, G, *Cu*, inc.

ANTHEMS

Behold now, praise the Lord, verse, 1 or 2 Tr, *Cu*, inc.
Be thou exalted, Lord [see The King shall rejoice]
Blessed is the man, verse, 2 Tr, B, *Cu*, inc.
Bow down thine ear, *Cu*, *WB*, inc.
By the waters of Babylon, verse, Tr, B, *Cu*, *DRc*, inc.
I will sing a new song, verse, Tr, B, *Cu*, *DRc*, inc.
Let God arise, verse, B, *Cu*, inc [choruses, 4vv, by Ferrabosco added to psalm by W. Lawes for B, bc]
Like as the hart, verse, Tr, B, *Cu*, *WB*, inc.
O lord our governor, verse, 2 meanes, B, *Cu*, inc.
The king shall rejoice (2p. Be thou exalted, Lord), 4vv, *Cu*, *Ob*, *US-BEm*, inc.
The Lord hear thee, verse, T, *GB-Cu*, *US-BEm*, inc.
The Lord is my strength, verse, 2 meanes, *GB-Cu*, inc.

KEYBOARD

Suite (alman, corant, saraband), hpd, *Och*

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JOHN V. COCKSHOOT (1, 3, 4), CHRISTOPHER D.S. FIELD (2, 5, 6)

Ferradini [Feradini, Ferrandini], **Antonio** (*b* Naples, ?1718; *d* Prague, 1779). Italian composer. Fétis suggested 1718 as his birthdate. His earliest works are sacred pieces dating from 1739, and the oratorio *Giuseppe riconosciuto* (Naples, 1745). In 1751–2 he composed operas for the north Italian cities of Lugo and Sinigaglia, and contributed to a pasticcio produced at Forlì. Between 1757 and 1760 his operas were produced at more important centres in north central Italy and in Madrid. At Parma in Carnival 1757 he produced his only comic opera, to a libretto by Goldoni, *Il festino*, which is of historical interest as it was written during Goldoni's stay in Parma. According to his memoirs, Goldoni was satisfied with Ferradini's setting. Gerber rated him highly as a composer for both church and theatre and claims his *Stabat mater* was performed at the Crusaders' church (St František) in Prague in 1780 and 1781 (text published as *Compatimento pietoso dei figli al duolo della madre*, Prague, 1781). Gerber's assertion that Ferradini spent 30 years in Prague is doubtful (his operas were still being produced in Italy in the late 1750s), but he was probably there by 1763 when his setting of *Giuseppe riconosciuto* was performed.

Ferradini's compositions are sometimes confused with those of the better-known Giovanni Battista Ferrandini, as some works bear only a surname. For example, the arias attributed to him in the pasticcio *La finta frascatana* are most likely the work of Ferrandini, as are four cantatas and five arias attributed to Ferradini by Eitner.

WORKS

STAGE

opera seria unless otherwise stated

Ermelinda, Lugo, Fair 1751
Ezio (P. Metastasio), Sinigaglia, 10 July 1752
Il re pastore (Metastasio), Madrid, Reale, 1756
Semiramide (Metastasio), Madrid, Reale, ?1756
Il festino (dg, C. Goldoni), Parma, Regio, carn. 1757
Solimano (G.A. Migliavacca), Florence, Pergola, carn. 1757
Ricimero (F. Silvani), Parma, carn. 1758, *P-La*
Antigono (Metastasio), Reggio, Fair 1758, *La*, *S-Skma* (excerpts)
Demofoonte (Metastasio), Milan, Regio Ducal, 26 Dec 1758, *P-La*
Didone (Metastasio), Lucca, aut. 1760, *La*

Music in: Artaserse (pasticcio, Metastasio), Forlì, Pubblico, spr. 1752; G. Latilla: L'opera in prova a all moda (dg, 3, G. Fiorini), Lodi, carn. 1752
Miscellaneous excerpts *CZ-POa*, *D-Bsb*, *Dl*, *GB-Lbl*, *I-MOe*, *PAc*

SACRED

Giuseppe riconosciuto (orat, Metastasio), Naples, 1745, ?*D-Bsb*, *BS*
Mass, 4vv, *I-Fc** (dated Prague, 12 Sept 1775)
3 Ky-Gl, 2 in *CZ-Pu* (1 for S, A, SATB, orch), *LIT*
5 Cr, 2 in *Pu*, *LIT* (SATB, str), *D-Bsb*, *DS* (dated 1739)
Credidi, 4vv, 1739, *Bsb*, *MÜs*
Te Deum, 4vv, insts, 5 Nov 1773, *Dl*
Stabat mater, solo vv, orch, *Bsb*, *I-Fc*, *PAc*; vs, ed. L. Bettarini (Milan, 1969)
Gaude fideles turba, T, orch, *CZ-LIT* [?= Aria solennis, *Pu*]
Gaudete alatae mentes, A, orch, *Pnm*
Dextera Domini, 4vv, *Pnm** (dated Prague, 29 March 1776)
Tenebrae factae sunt, pubd

OTHER WORKS

2 overtures, 1755, *S-Skma*; 1758, *I-MAv*; sinfonia, *D-Bsb*
?Quartetto Armonioso, 3 vn, vc, *Bsb*; Serenata Nocturna, 2 fl, b, *MT*
6 sonatas, hpd, *Dl*
12 duets for the Electress of Saxony, perf. 9 July 1769, *Dl*; 3 duets, 2 S, *Dl*; madrigals, 2 S, bc, *I-PAc*

Doubtful: addl nos. in Leo: La finta frascatana (ob, G. Federico), Naples, 1750; 5 arias, *I-Bc*; 4 cants., *Bc*

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Ferrandiere, Fernando. *See* FERANDIERE, FERNANDO.

Ferrandini [Ferandini], **Giovanni Battista** [Johann Baptist, Zaneto] (*b* Venice, *c*1710; *d* Munich, 25 Sept 1791). Italian composer. He was a pupil of Antonio Biffi at the Conservatorio dei Mendicanti in Venice and went to Munich as a boy. On 15 May 1722 he found a position as oboist with Duke Ferdinand in Bavaria. He was appointed, probably in 1723, to the elector's court musicians, although he remained in the duke's service until 1726. Stefano Ferrandini, possibly his brother, worked with him from 1 January 1723 until 1745, also as a court oboist. From 1 April 1732 Ferrandini was chamber composer to Elector Karl Albrecht; on 1 July 1737 (having two years previously dropped his baptismal name Zaneto in favour of Giovanni Battista) he was made 'kurfürstlicher Rat' and director of chamber music. In the

same year Le Cène published his *VI sonate a flauto traversière a basso* op.1 in Amsterdam, which were later followed by *VI sonate a flauto traverso o oboe, o violino, basso continuo* op.2, published in Paris by Boivin and Le Clerc.

The new Residenztheater in Munich, built by Cuvilliés, was opened in 1753 with a production of Ferrandini's *opera seria*, *Catone in Utica*. At the end of the same year Ferrandini travelled to Italy to engage new singers for the court. In 1755 he was granted the title of Truchsess (Lord High Steward to the elector), along with a pension, and was allowed to move to Padua for reasons of health; however, he continued to compose operas for the court. Leopold and Wolfgang Mozart visited him in Padua in March 1771, with the young Mozart performing before him on the harpsichord. His pension was reduced in 1778, and around 1790 he returned, briefly, to Munich.

Ferrandini was highly regarded as an opera composer in Munich, and his works were also favourably received in performances elsewhere. His operas, originating in the Venetian tradition, do not show the lightness of the Neapolitan, and reflect the return from French to Italian musical taste at the Munich court. He also wrote instrumental works, a *Fastenmeditation*, *Prima ad caelum via per innocentiam*, for the Congregatio Latina Major in Munich (1738) and numerous arias, many to texts by Metastasio. Among his pupils were the Elector Maximilian III Joseph, his sister Maria Antonia Walpurgis and the tenor Anton Raaff. His daughter Maria Anne Elisabeth was a singer who, among other roles, represented Tamiris in Bernasconi's *Semiramide* at Munich in 1765.

WORKS

STAGE

performed in Munich unless otherwise stated

Gordio (dramma per musica, A. Perozzo da Perozzi), 22 Oct 1727
Il sacrificio invalido (dramma per musica, Perozzo da Perozzi), Nymphenburg, 10 July 1729
Colloquio pastorale (serenata, Perozzo da Perozzi), Nymphenburg, 6 Aug 1729, *D-Dl*
Berenice (dramma per musica, L. de Villati), 5 Feb 1730, *I-MOe*
Scipio nelle Spagna (os, A. Zeno), carn. 1732, *A-Wgm*
Ipermestra (os, A. Salvi), 22 Oct 1736
Adriano in Siria (os, P. Metastasio), carn. 1737, *D-Dl*
Demofoonte (os, Metastasio), 22 Oct 1737
Artaserse (os, Metastasio), 22 Oct 1739, *Dl*, collab. G. Porta
Componimento dramatico per l'incoronatione di Carlo VII, Frankfurt, 12 Feb 1742
Catone in Utica (os, Metastasio), 12 Oct 1753, *Dl*, *Hs*, *LEmi*
Le grazie vendicate (serenata, Metastasio), 1753
Diana placata (serenata), 17 Aug 1755, rev. 1758
Demetrio (os, Metastasio), carn. 1758
Talestri (opera drammatica, Maria Antonia Walpurgis), ?1760, *A-Wgm*, *D-Dl*, *Mbs*
Nice e Tirsi (cant. a due), *c*1777
L'amor prigionero (componimento drammatico, 1), 1781, *Dl*

Opera francese, Oratorio de sacra, both *Dl*

OTHER WORKS

Vocal: 39 cants., 1v, insts, *Dl*; 36 cants., 1v, bc, *A-Wn*; 42 canzonette, 1v, 60 arias, 1v, insts, *D-Dl*; others
Inst: 6 sonate, fl, b, op.1 (Amsterdam, 1737), unique copy in *B-Lc*; 6 sonate, fl/ob/vn, bc, op.2 (Paris, n.d.), unique copy in *F-AG*; 5 syms., 3 trio sonatas, *D-DS*; sym., *Dl*; Sinfonia pastorale, *A-Wgm*, ed. K. Schultz-Hauser (Berlin, 1963); Sinfonia, F, *N-T*; 5 Fl Concs., *S-Skma*; 2 qts, F, g, *Skma*; Musicale intratenimento, vn, 2 lutes, bass viol, b, *D-Dl*; 2 dilettamenti da camera, 2 vn, violetta, b, *Mbs*; Divertimento, *Mbs*

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ROBERT MÜNSTER

Ferrani [Zanazzio], **Cesira** (*b* Turin, 8 May 1863; *d* Pollone, nr Biella, 4 May 1943). Italian soprano. She studied with Antonietta Fricci in Turin, where she made her début in 1887 as Micaëla and later sang Gilda. After singing in Venice and Genoa, where she took part in the first performance of Mascagni's *Le maschere* (1891), she created the title role in Puccini's *Manon Lescaut* at Turin (1893), repeating the role in Buenos Aires, Rome and other cities. She sang Suzel (*L'amico Fritz*) at Monte Carlo (1895), then created Mimì in *La bohème* at Turin (1896). At La Scala she sang Mélisande in the first Milan performance of *Pelléas et Mélisande* with Toscanini (1908). Her repertory included Juliet, Massenet's Sapho and Charlotte, Amelia (*Simon Boccanegra*), Elisabeth (*Tannhäuser*), Elsa and Eva (*Die Meistersinger*). She retired from the stage after a final appearance as Mélisande (Rome, 1909), a role in which she was much admired, and devoted herself to teaching in her native city, opening her salon to the intellectuals of Turin.

At the same time as Gemma Bellincioni, the first Santuzza, was established a model of the dramatic soprano entirely in the grip of passion, Ferrari succeeded in asserting her aristocratic style, emphasizing polished singing over sheer volume. While this made her the Puccini soprano *par excellence*, it inevitably precluded her from singing Tosca.

Her voice is preserved on a series of discs recorded by the Gramophone and Typewriter Company in Milan in 1903.

ELIZABETH FORBES/MARCO BEGHELLI

Ferrara. City in the Emilia region of northern Italy. The history of music there divides into two periods, corresponding to its political and cultural history. From 1240 to 1598 the city was under the continuous political rule of the Este family and was the centre of a small but politically important marquisate, later a duchy, that at its height included Modena, Reggio nell'Emilia, Rovigo and the Polesine; after 1598, when the Estensi lost the city to the papacy and transferred to Modena, Ferrara's musical activity lost its autonomous importance but continued to flourish.

At the beginning of the 11th century Guido of Arezzo was educated and began his teaching and theoretical writing in the nearby Benedictine abbey of Pomposa, a traditional centre for plainsong instruction which continued to the 16th century. In the 15th century the court of Ferrara experienced a remarkable rise to the status of an internationally important musical centre. The chief impetus was the patronage of four successive members of the Este family, who ruled during this period: Niccolò III, Leonello, Borso and Ercole I.

During the reign of Niccolò III (1393–1441) the first musicians were engaged at court on a regular basis. Beginning in the 1420s Niccolò employed several trumpeters, three 'pifferi' (wind players), a certain Leonardo dal Chitarino (1424) and a Niccolò Tedesco *cantore*, defined in one source as *cantor suavissimus et pulsator eximius* (active there *c*1436–62). Niccolò Tedesco may



1. *'Triumph of Venus', upper register of the 'Allegory of April' ('Taurus'): fresco by Francesco del Cossa, c1468–70 (Salone dei Mesi, Palazzo Schifanoia, Ferrara); musicians with lutes and recorders can be seen on the right*

be the Nicolaus Krombsdorfer who worked for the Habsburg Duke Sigismund from 1463. In 1429 the celebrated humanist Guarino of Verona was brought to Ferrara, and his presence may be partly responsible for a more active cultivation of music at court, as it certainly was for the arts and letters. In 1433 a *libro de canto* was copied for the young Leonello, son of Niccolò III and pupil of Guarino, and in 1437 a volume of *regole de canto* was made for his use. Du Fay, who wrote a ballade for Niccolò III, may have visited the court in 1433; he certainly did so in 1437. No doubt the convocation that year of an ecumenical council provided further impetus to the gathering of musicians there.

With Leonello d'Este, despite the brevity of his reign as marquis (1441–50), the great flowering of Ferrarese art and literature really began, and music too received powerful stimulus. Leonello founded a court *cappella* 'in the royal manner' and brought in singers from abroad to staff it. From four singers in 1436 he increased the *cappella* to at least ten in 1450, including, at various times, Johannes Fede, Niccolò Tedesco, Giovanni de Leodio, Andrea da l'Organo and Zoanne de Monte. Musicians both native and foreign were present not only at the court but also at Ferrara Cathedral and at the university, which had been founded in 1395 and revived under Leonello. At the cathedral the organists had included the composer Bartolomeo da Bologna (1405–27) and were later to include the theorist Ugolino of Orvieto (to 1457) and Benedetto Camelli da Pistoia (1458). The presence at the university of a group of English students was specially noteworthy at that time (see Scott, 1972) and may well be closely related to the large representation of English composers in two important musical manuscripts from Ferrara of this decade (*P-Pm* 714, see Pirrotta, 1970; *I-MOe* α.X.1.11, see Hamm and Scott, 1972). Scott has even conjectured that Ferrara may have been a meeting place for Du Fay and Leonel Power in 1438 or 1439.

Under Borso d'Este (1450–71), who became Duke of Modena in 1452 and the first Duke of Ferrara in 1471, the former corps of singers was all but suppressed at court in favour of instrumentalists, led by the famous Pietrobono del Chitarino, one of the most celebrated lutenist-singers of his time. Pietrobono was praised in extravagant terms by Cornazano and the humanist writers Beroaldo, Battista Guarino and Paolo Cortese, and also by Tinctoris. Borso was better known for his patronage of art, which included the splendid frescoes of the Palazzo Schifanoia in Ferrara (containing representations of musical instruments and domestic life at court; fig.1) and illuminated manuscripts from local workshops that later produced music manuscripts.

Ercole I d'Este (Duke of Ferrara, 1471–1505) can be counted the greatest Ferrarese cultural patron of the 15th century, and of all Italian princes of the era perhaps the most keenly interested in music. Early in his reign he established a court *cappella*, called in singers from abroad and made a special effort to create something new by founding a double choir, one of men and one of boys from Germany, which lasted until 1482. An early appointment was that of Johannes Martini, who remained a leading figure in the chapel from 1472 until his death in 1497 and was the music teacher of Isabella, later Duchess of Mantua. While maintaining and even increasing the staff of instrumentalists left from Borso's reign, Ercole added still more singers to his *cappella*. To attract and hold these musicians he obtained benefices for them and negotiated with each succeeding pope the right to confer such benefices on as many as 20 of his singers. By further offering good salaries, houses in Ferrara and special favours, he was able to obtain excellent singers and maintain a large and balanced *cappella*. Among its better-known members, besides Martini, were Jean Japart (1477–9), Jachetto da Marvilla and Johannes Ghiselin (1491–3). In 1487–8 Obrecht visited the court and was nearly engaged, but Pope Innocent VIII turned down a benefice for him at Ferrara, evidently wanting him for the papal chapel. Ercole's lavish patronage is further shown by his decision to engage Josquin at 200 ducats when he was urged to engage Isaac who would come for 120 (see

Lockwood, 1971); Josquin was in the duke's service in 1503–4 and was replaced in 1504 by Obrecht, who was there until his death in 1505. Josquin's *Missa 'Hercules dux Ferrariae'* drew on the vowels of Ercole's formal name for its basic musical subject, and was thus a special kind of musical tribute.

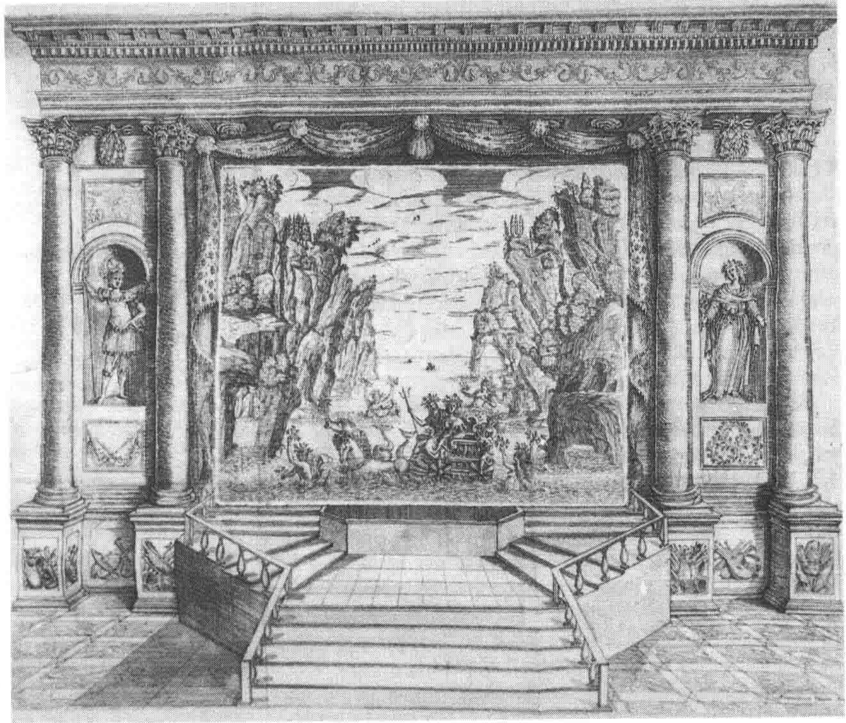
The two eldest sons of Ercole, Duke Alfonso I and Cardinal Ippolito I, were both important patrons. Alfonso (reigned 1505–34) maintained the ducal *cappella*, though on a smaller scale than before, negotiating benefices as Ercole I had done. After the death of Obrecht he secured Antoine Brumel as *maestro di cappella*. Cardinal Ippolito I (1479–1520), whose ecclesiastical empire included holdings in Hungary, Milan, Ferrara and elsewhere, was particularly fond of secular and instrumental music. In 1516 he employed 12 musicians while the ducal *cappella* had ten. The cardinal's musicians included the young Adrian Willaert (who was in his service by at least mid-1515 and went to Hungary with him in 1517) along with Jusquino Cantore (not Desprez, it seems, but perhaps the Josquin Doro who was later in the papal chapel), as well as a number of instrumentalists. Still other important musical activity in Ferrara at this period took place under the tutelage of Alfonso's little-known brother, Sigismondo (1480–1524), and Alfonso's wife, the famous Lucrezia Borgia. The trend was towards writing, copying and procuring secular music rather than sacred, though many of the manuscripts known from this time contain motets. The leading figures of the period from 1515 to 1534 are Willaert (who went to Venice in 1527), Zoanne Michiele (a copyist and singer), Maistre Jhan (later an important motet composer), Simon Ferrarese and the members of the Dalla Viola family, especially the young Alfonso, later an important madrigalist. In 1515 Alfonso I was directly in touch with Jean Mouton at Milan (then in the retinue of François I) and during the next several years sought his music through emissaries in France. Ferrara was specially important as a conduit for the importation of French music into Italy, and was musically on a level of patronage equal to that of the French and papal courts. This tendency was fortified by the marriage of Alfonso's son and successor, Ercole II, to Princess Renée of France in 1528.

Under Ercole II (1534–59) the chief musicians were Maistre Jhan, Alfonso dalla Viola and Cipriano de Rore (*maestro di cappella*, 1546–59). Ercole II continued the important tradition of court theatre that had been begun by Ercole I in 1486 and continued under Alfonso, for whose wedding to Lucrezia Borgia in 1502 Tromboncino composed a 'musicha mantuana' (probably a frottola) for a performance of a Plautus play, one of the first examples of music used as *intermedi*. Music between the acts or at the end of such plays as G.B. Giraldi Cintio's *Orbecche* (music by Alfonso dalla Viola) and *Egle* (music by Alfonso del Cornetto) was written by these court musicians between 1541 and 1567. Another form of spectacle which took shape in Ferrara about the middle of the century was a sort of musical play which introduced a tourney. In Ferrara Vicentino, who was in the service of Ercole II's brother Cardinal Ippolito II, invented his *arcicembalo* and finished his treatise (1555), in which he calls himself 'musico del Cardinale Ippolito II'.

With Alfonso II (1559–97) the last great flowering of music in Ferrara took place. He was the patron and the dedicatee of the *Musica nova* (1559) of Willaert, who had never lost touch with Ferrara. The most famous of Alfonso's own musicians were Luzzasco Luzzaschi, Francesco dalla Viola, Lodovico Agostini, Paolo Isnardi and, as a frequent visitor from Mantua, Giaches de Wert. The performances given at court as part of its *musica secreta* by various singers became particularly well known in the later 16th century. The presence of Luzzaschi (Frescobaldi's teacher) implies not only the increased importance of instrumental music but the development of expressive monody alongside a flourishing tradition of madrigals written for performance by virtuosos (see *NewcombMF*). The wealth of musical activity in Ferrara and in the Estense dominion towards the end of the century is emblematically testified to by the collection of madrigals *Giardino de' musici ferraresi* (Venice, 1591), in which 21 composers resident in Ferrara are represented. An important political event with strong musical implications was the marriage of Leonora d'Este, Alfonso II's niece, to Gesualdo in 1594. The wedding festivities, described in Bottrigari's *La mascara*, included a *favola boscareccia, I fidi amanti*, composed specially for the occasion by Ercole Pasquini. The late 16th-century adaptation of music to theatre in Ferrara, above all in the pastoral dramas of Guarini and Tasso, significantly foreshadows the rise of opera at Florence a few years later.

With the removal of the Estensi to Modena in 1598 and the annexation of Ferrara to the Papal State, the city did not fall into cultural decline; it became instead an important centre for the origin and growth of theatre and instrumental music. The Accademia degli Intrepidi (to whom Monteverdi dedicated his fourth book of madrigals, 1603) provided entertainment in two theatres: the Teatro della Sala Grande (or Grande di Corte, built 1610) and the Teatro degli Intrepidi (or Teatro di S Lorenzo, built 1604–5). Both were designed by the Ferrarese architect G.B. Aleotti and organized according to the same plan as that of buildings for tourneys: a series of large boxes superimposed in three or four rows in the shape of a horseshoe, where the lower rows were reserved for the nobility and the upper for foreign visitors and the bourgeoisie. This organization, exactly reflecting the structure of the society attending the performances, anticipates that of the modern opera house. Both theatres were used for court celebrations and spectacles, which consisted primarily of tourneys and spoken dramas with musical intermezzos; one of the most important performances at the Teatro della Sala Grande was that of Michelangelo Rossi's *Andromeda* (to a text by Ascanio Pio di Savoia) in 1638 for the wedding of Cornelio Bentivoglio and Costanza Sforza (fig.2). Important scenic innovations also took place in Ferrara, mainly the work of Alfonso Rivarola (Il Chenda); he invented the various machines for the movements on the stage and for the changes of scenery. Through Marquis Enzo Bentivoglio, a nobleman who held important diplomatic offices at the courts of Mantua, Turin, Parma and Rome, the Ferrarese theatrical inventions spread through Italy; thus Aleotti and Rivarola built a large court theatre in Parma in 1618, the Teatro Farnese, the oldest surviving theatre with a mobile stage, based on Ferrarese models. Pio Enea degli Obizzi, a Paduan nobleman who had strong theatrical interests, acquired the Teatro degli Intrepidi, renamed it after his family, and had performed there, among other works, *Le palme d'amore* (1650, music by A. Mattioli), *Calisto ingannata* (1651) and *Endimione* (1655, music by G. Tricarico); the theatre was rebuilt in 1660 (fig.3) but

2. Set design by Francesco Guitti for Michelangelo Rossi's opera-torneo 'Andromeda', Teatro della Sala Grande, Ferrara, 1638: engraving showing a seascape with the carriage of Neptune and Amphitrite (a separate enclosure for musicians can be seen in front of the proscenium)



3. Interior of the Teatro Obizzi, Ferrara, after its reconstruction in 1660: engraving

was burnt down in 1679. The Teatro della Sala Grande burnt down in 1660. Equally important during the 17th century in Ferrara was the Teatro Bonacossi, built in 1662; notable performances there included Legrenzi's *Achille in Sciro* (1663) and *Zenobia e Radamisto* (1665), Bassani's *Alarico re de' Goti* (1685) and Fortunato Chelleri's *La caccia in Etolia* (1715; the libretto by Valeriana was set by Handel in 1736 as *Atalanta*). The tradition of a musical play as a prologue for a tourney continued in the 17th century with *Gli sforzi del desiderio* (text by Francesco Berni, music by Mattioli, 1652) for the arrival in Ferrara of Anna de' Medici, wife of the Emperor Ferdinand III of Austria, and with *Oritia* (text by Passarelli, music by Mattioli, 1655) to celebrate the brief visit of Queen Christina of Sweden.

Academies with devotional aims fostered the growth of instrumental music, much of which, however, took place outside Ferrara: the Accademia della Morte, founded in 1592, had among its organists Luzzaschi, Ercole Pasquini and Frescobaldi, and among its *maestri di cappella* Ippolito Fiorini (1594), Giulio Belli (1597), Alessandro Grandi (from 1597 and probably until at least 1610), Maurizio Cazzati (between 1640 and 1654, perhaps not continuously), Biagio Marini (1652–3) and Luigi Battiferri (1653–7 and 1660–62), who for a time was also *maestro di cappella* of the other devotional academy, the Accademia dello Spirito Santo. Indeed the shift from the position of organist to *maestro di cappella*, from one institution to the other and to the *cappella* of the cathedral was common in the second half of the century; thus G.B. Mazzaferrata, formerly organist of the Accademia della Morte, became its *maestro di cappella* by 1668 and was later *maestro* at the cathedral. G.B. Bassani also followed this pattern; further, when he was *maestro di cappella* at the cathedral in 1710, he wrote a series of settings of the Proper for the major feasts of the liturgical year, still in the archives of Ferrara Cathedral. G.B. Legrenzi was *maestro di cappella* at the Accademia dello Spirito Santo (1656–65), and during this period, like many other composers active in Ferrara after him, he also wrote for the theatre.

During the 18th century, opera in Ferrara was mounted mainly by touring companies, subject to the approval of the papal legate; a lively account of the various difficulties involved can be gathered from the only surviving letters of Vivaldi, which deal with performances of his operas in Ferrara by his company (see Cavicchi, 1967). Significantly these letters come from the Bentivoglio archive, showing this aristocratic Ferrarese family's continuing interest in opera. The Teatro Nazionale (now Teatro Comunale) was opened on 2 September 1798 with M.A. Portugal's *Gli Orazi e i Curiazi*; among the operas to have their first performances there was Rossini's *Ciro in Babilonia* (1812). The theatre was closed from 1945 to 1964, and reopened only after substantial renovation; it now operates under the auspices of the Associazione Teatri Emilia Romagna, a regional circuit for touring companies.

Public teaching of music began in 1740 with the founding of the Scuola di Musica; it was continued during the 19th century largely through the activity of Antonio Mazzolani (1819–1900), who founded a choral society, the Adofili dell'Alleanza (later named Orfeonica), mainly to extend music education to the working class. The city-supported Liceo Musicale G. Frescobaldi was founded in 1869 and recognized by the state in 1939; it is now a conservatory.

The Società del Quartetto in Ferrara was founded in 1898 for the performance of chamber music. Concert activity is entrusted to the Amici della Musica, an association that organizes chamber music performances at the conservatory.

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LEWIS LOCKWOOD/MURRAY STEIB

Ferrara, Franco (*b* Palermo, 4 July 1911; *d* Florence, 6 Sept 1985). Italian conductor and teacher. After studying the piano, the violin, the organ and composition at the conservatories of Palermo and Bologna, he made his conducting début in Florence in 1938, and quickly acquired a reputation as one of the outstanding talents of his generation. But his career was cut short by a nervous illness, and he devoted himself to teaching, giving celebrated courses at the Accademia di S Cecilia in Rome and, from 1966, at the Accademia Musicale Chigiana in Siena. Among his students were Riccardo Chailly, Edo de Waart and Andrew Davis.

RICHARD WIGMORE

Ferrarese [Ferraresi, Ferrarese del Bene], **Adriana** [Andreanna, Andriana] (*b* Valvasan o [now Friuli], bap. 19 Sept 1759; *d* after 1803). Italian soprano. As a student at the Ospedale dei Mendicanti in Venice from 1778 to 1782 she sang in oratorio. She has long been identified with a Francesca Gabrielli, '*detta* la Ferrarese', whom Burney heard at the Ospedaletto in Venice in 1770; Gerber may have been the first to assume that Burney's Gabrielli and Adriana Ferrarese were one and the same, but no solid evidence links them. She eloped with Luigi del Bene in December 1782, appeared in a serious opera in Livorno during autumn 1784 and Livorno before arriving in London in 1785. During her two years there she sang initially in serious opera and then, because she was overshadowed in that genre by Mara, in comic, where she was assigned the serious roles. By autumn 1786 she was back in Italy, where she sang exclusively in *opera seria*.

Ferrarese made her Vienna début on 13 October 1788 as Diana in Martín y Soler's *L'arbore di Diana*, in which she sang two substitute arias; the *Rapport von Wien* remarked: 'connoisseurs of music claim that in living memory no such voice has sounded within Vienna's walls. One pities only that the acting of this artist did not come up to her singing'. She went on to sing Eurilla in Salieri's *La cifra* (1789) and her most famous role, Mozart's Fiordiligi (26 January 1790). Her tenure of 30 months coincided with the peak of Lorenzo da Ponte's influence; she was dismissed with Da Ponte, with whom she was romantically involved, in early 1791, and continued her career, in serious opera, throughout Italy until the turn of the century.

Music written for Ferrarese tends to emphasize *fioriture*, *cantar di sbalzo* (large leaps) and the low end of her range. Adaptations of existing music for revivals and new music written for her tend to enhance the serious style at the expense of the comic, but her success with the Viennese suggests that she could also interact effectively with comic characters in recitative and ensembles. Nonetheless, her strength lay in her purely vocal abilities, which Weigl (*Il pazzo per forza*) and Salieri (*La cifra*) in particular exploited in the music they wrote for her. Her singing won much praise, notably from Count Karl Zinzendorf, who wrote that 'La Ferrarese chanta à merveille' (27 February 1789). The casting of Ferrarese as Susanna for the 1789 revival of *Le nozze di Figaro* met with only qualified enthusiasm from Mozart, who wrote that 'the little aria [K577] I have made for Ferrarese I believe will please, if she is capable of singing it in an artless manner, which I very much doubt' (19 August 1789); he also composed a large-scale rondò, K579, to replace 'Deh, vieni, non tardar'. As Fiordiligi in *Così fan tutte* her vain temperament and formidable vocal resources were exploited to perfection by Da Ponte and Mozart, creating a rigid *seria* character who is the object of comic intrigue.

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PATRICIA LEWY GIDWITZ, JOHN A. RICE

Ferrarese, Paolo [Paolo da Ferrara] (*fl* 1565). Italian composer. He published one book of music, the *Passiones, Lamentationes* (Venice, 1565). The printing contract for this book survives and provides rare insight into the production and distribution of printed music during the Renaissance. The contract was drawn up between the printer, Girolamo Scotto, and the agent of the Benedictine monastery of S Giorgio Maggiore, Venice, where Paolo was a monk. The many details enumerated in the document include the rate of production (no less than one sheet per day) and the number of books to be produced (500). Copies of the book were offered for sale at the Frankfurt book fair within a few months of the printing.

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RICHARD J. AGEE

Ferrari, Antonio. *See* FERRARO, ANTONIO.

Ferrari [Ferrari 'dalla Tiorba'; Ferrari 'della Tiorba'], **Benedetto** (*b* Reggio nell'Emilia, probably in 1603 or 1604; *d* Modena, 22 Oct 1681). Italian librettist, composer, instrumentalist, impresario and poet. Together with Francesco Manelli he established the tradition of public operatic performances at Venice.

1. LIFE. Most biographers have followed Tiraboschi in giving Ferrari's date of birth as about 1597. Tiraboschi deduced this date from his reading of the *libri camerali* of Modena, in which Ferrari is recorded as having died in 1681 at the age of 84. He supported his conclusion with the (groundless) conjecture that a portrait with the inscription 'aetatis ann. XXXX' which appeared in the 1644 edition of *L'Andromeda* might have been reproduced from the first (1637) edition of the libretto. An earlier portrait does survive, in the first edition of the *favola la maga fulminata* (1638), in which Ferrari's age is given as 34; both inscriptions thus suggest a birthdate of 1603 or 1604, and this seems to be confirmed by the earliest evidence of Ferrari's career as a musician. Between 1617 and 1618 he was a member of the choir of the Collegio Germanico, Rome. The few references to him in the college archives for these years suggest that he was still a choirboy, since they record payments made to the rector of the college for clothing him and paying for his journeys to Parma (and once for rescuing his father from prison). By 17 July 1618 he had left the choir, and from 1 January 1619 until 31 March 1623 he was employed as a musician at the Farnese court at Parma. He may also have revisited his native town at this period: a 'Benedetto da Parma' was listed among the singers at Reggio nell'Emilia Cathedral in 1618 and 1620. The course of Ferrari's career between 1623 and 1637 is uncertain, though he seems to have been known at the Modenese court. On 8 August 1623 he wrote from the home of his uncle, the governor of Sestola, near Lucca, to Alfonso d'Este, enclosing examples of his compositions for two and five voices (lost); ten years later he dedicated his first book of *Musiche varie* to Duke Francesco I d'Este.

Between 1637 and 1644 Ferrari was active mainly in Venice, working both as librettist and composer to produce a steady stream of operas for the new commercial theatres. His *Andromeda*, set to music by Manelli and staged in 1637 at the Teatro S Cassiano, was in fact the earliest Venetian opera to which the paying public was admitted and it was staged, according to the libretto, largely at the performers' expense. For this production he also acted as impresario and played the theorbo in the orchestra. The success of *Andromeda* prompted Manelli and Ferrari to collaborate again in 1638 to produce the opera *La maga fulminata*. After this their partnership lapsed, at least as far as Venice was concerned. In 1640 and 1641, however, they were both active in a touring company which presented Venetian opera at Bologna: Ferrari's virtuosity as a theorbo player was again noted in 1640, when he played in the Bolognese revival of Manelli's *Delia*; and in 1641 *La maga fulminata* and *Il pastor regio*, an opera with both text and music by Ferrari, were performed at Bologna. Little is known for certain of Ferrari's career between 1644 and 1651, though it has been suggested that he was employed at Modena during these years. Certainly he wrote the ballet *La vittoria d'Imeneo* for performance there in 1648. His presence is also noted at other centres. He seems to have been responsible for productions at Genoa in 1645 of *Delia* and of Cavalli's *Egisto*, and at Milan in 1646 of *Delia* and *Il pastor regio*. His *Il pastor regio* and *Armida* were revived at Piacenza on 15 April and 22 and 26 May 1646, respectively, and the same city saw a production of his setting of *Egisto* on 22 January 1651 (Bianconi and Walker). In 1651 he travelled to Vienna to serve the Emperor Ferdinand III as instrumentalist and director of court festivities. He arrived there on 12 November 1651, having broken his journey at Innsbruck where he was given gifts by Archduke Ferdinand Karl (see letter of 18 November 1651 in *I-La*). His *L'inganno d'Amore*, set to music by Antonio Bertali and given before the imperial electors at the Diet of Regensburg in 1653, effectively marked the introduction of Italian opera into imperial court circles. He returned from Vienna to Modena after 31 March 1653 and, according to Tiraboschi, was appointed court choirmaster there on 1 September 1653. At Modena his *Andromeda* was revived for the opening of the Teatro della Speltà in 1656. Apart from renewing his contact with the court at Parma in 1660, he remained at Modena until July 1662, when he was dismissed for economic reasons. He spent the next 12 years in his home city of Reggio nell'Emilia. When, in 1674, Duke Francesco II d'Este succeeded to the duchy and began the process of reconstituting the musical establishment at Modena, Ferrari was not immediately given his former position. On his behalf the court archivist Lodovico Tagliavini sent the duke a long and interesting petition (transcribed by Tiraboschi) in which he refuted charges that Ferrari was a dull, old-fashioned composer and gave an account of his career and achievements. In addition to Ferrari's theorbo playing Tagliavini drew attention to his skill in performing accompaniments on the spinet. Ferrari was reinstated on 1 December 1674 and served as choirmaster, jointly with Giuseppe Paini, until his death. He was buried in the church of the Paradiso in Modena.

2. WORKS. The first three librettos that Ferrari wrote for the new Venetian public opera houses do not differ fundamentally from earlier, particularly Roman, models, though there is little provision for arias in the text of *Andromeda* and only a few strophic arias in *La maga fulminata*. The story of *Andromeda* was drawn from Greek mythology, while *La maga fulminata* and *Armida* followed in the tradition of the chivalric epic, the latter being based on Tasso's *Gerusalemme liberata*. In his treatment of these subjects Ferrari allowed opportunities for elaborate stage effects such as the killing of a sea monster in *Andromeda* and conjuration in *La maga fulminata*. At the same time, however, the action was devised to allow for economy through the doubling of roles, as the cast lists for the first two operas show. These early librettos contain few of the subplots, intrigues and comic scenes that were to characterize librettos by Badoaro and Busenello and indeed later works by Ferrari himself. In *La maga fulminata*, however, he did introduce

the figure of a comic governess, Scarabea (a male role), who was to prove the prototype for many similar characters in later Venetian opera and who was in fact borrowed directly (and with humorous acknowledgement) by Giulio Strozzi for his *Delia* (1639, set by Manelli). Among Ferrari's later Venetian operas *Il pastor regio* (written for the modestly-sized Teatro S Moisè, Venice, 1640; revived at Bologna in 1641) is of particular interest. In his preface to the Venetian libretto he evaluated his own work, saying that he considered himself a good musician rather than a poet and that as such he knew how to write the sort of poetry that was appropriate for musical setting. The Bolognese version of the libretto (reproduced in Della Corte) included, as its final duet, the text 'Pur ti miro, pur ti godo', a version of which also appears, perhaps with Ferrari's music, as the final duet in the surviving manuscripts of *L'incoronazione di Poppea* (1643) by Monteverdi and possibly Sacrati, and (text only) of Filiberto Laurenzi's *carro musicale Il trionfo della fatica* (1647). Ferrari appears to have written fewer dramatic works after his departure from Venice. One further opera, or perhaps two, can, however, be added to the usual canon. The first is mentioned by Ferrari himself in a letter dated 3 April 1650 (in *I-La*), sent from Piacenza to a nobleman at Lucca. He wrote: 'Enone, which you have received from Bologna, was a bad Enone for me, since that gentleman who put me to the drudgery of writing the music made no recognition of this in words, which cost nothing'. This opera may be identified as *Enone abbandonata*, the libretto of which was published at Bologna in 1651 without mention of librettist or composer. The letter is found with others addressed to Ottavio Orsucci, a setting of whose poem *Questi pungenti spine* Ferrari had published in 1637. The date of the letter should probably be read as 1651, since Ferrari also mentioned in it his forthcoming visit to Vienna and discussed the bad reports he had received of the music of 'Allessandro' (sic), recently performed at Venice; the rest of the letter makes it clear that this was Cesti's *Alessandro vincitor di se stesso*, performed at Venice in 1651. The second new attribution is an opera mentioned in the chronicle of Benedetto Boselli, who noted a performance of *Egisto* (to a libretto originally set by Cavalli) given at Piacenza on 22 January 1651, with music by Ferrari. The libretto for this performance survives, but does not give the composer's name.

Ferrari's three books of *Musiche varie* include many settings of his own texts. Most of the songs in the 1633 book, madrigals and arias alike, are composites of recitative and smooth, triple-time aria-like writing, as may be seen in *Già più volte tremante* (ed. in Leopold), but it also includes two sets of strophic variations in an old-fashioned arioso style. The later madrigal setting *Udite amanti* (1641) also contains much florid writing. Although a piece such as the triple-time aria *Eccovi il cor, o bella* (1637) shows that Ferrari was capable of writing attractive melodies, he seems to have been more at ease composing affective recitative, as in his setting of Busenello's *Cielo sia con tua pace* and the fine strophic recitative and aria *Amanti, io son ferito* (both 1637). His two later books also include an extended dialogue setting, *Amor, io ti consiglio* (1637), and sets of variations over ostinato basses: *Questi pungenti spine* (1637) on a major form of the so-called passacaglia bass and *Voglio di vita uscir* (1637) and *Amanti, io vi sò dire* (1641) on the chaconne bass. According to Crowther (1992) Ferrari's oratorio *Sansone* (1680) is an effective drama, modest in scale, set in a mid-17th-century style which must have seemed rather old-fashioned in 1680.

WORKS

Edition: B. Ferrari: Poesie drammatiche (Milan, 1644, 2/1659) [F]

Il Sansone (orat, G.B. Giardini), 1680, *I-MOe*, Modena, Oratorio di S Carlo Rotondo

OPERAS

first performed in Venice unless otherwise stated

L'Armida (dramma, Ferrari, after T. Tasso: *La Gerusalemme liberata*), SS Giovanni e Paolo, 1639, lib in F

Il pastor regio (dramma, Ferrari), S Moisè, lib ded. 23 Jan 1640, in F

La ninfa avara (favola boschereccia, Ferrari), S Moisè, 1641, lib in F; perf. with Proserpina rapita (int, Ferrari)

La finta savia [parts of Act 3] (dramma, G. Strozzi), SS Giovanni e Paolo, lib ded. 1 Jan 1643; collab. 3 or ?5 others

Il prencipe giardiniero (dramma, Ferrari), SS Giovanni e Paolo, lib ded. 30 Dec 1643, in F

Egisto (G.B. Faustini), Piacenza, 22 Jan 1651

Enone abbandonata (dramma), ?Bologna, 1651, lib ded. 9 Feb 1651

Gli amori di Alessandro Magno, e di Rossane (dramma, G.A. Cicognini), Bologna, 1656

L'Erosilda (drama, C. Vigarani), Modena, Nuovo, 1658, lib ded. 28 Feb 1658

Other dramatic works: La vittoria d'Imeneo (ballet, Ferrari), Modena, 1648, lib (Modena, 1648) [for marriage of Francesco I d'Este to Vittoria Farnese], lost; Dafne in alloro (Ferrari), Vienna, 12 Feb 1652 [introduction to a ballet]; Le ali d'Amore (F. Berni), Parma, ducal garden, 1660 [introduction to a ballet, for marriage of Ranuccio II Farnese to Margherita Violante of Savoy]; La gara degli elementi (Berni), Parma 1660 [introduction to a combattimento a cavallo, for marriage of Rannucio II Farnese to Margherita Violante of Savoy]

Librettos for other composers: L'Andromeda (dramma), F. Manelli, 1637; La maga fulminata (favola), Manelli, 1638; L'inganno d'Amore (drama), A. Bertali, 1653 (Manelli, 1664, as La Licasta)

VOCAL CHAMBER MUSIC

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All 3 vols. ed. in Archivium musicum, xxii: La cantata barocca (Florence, 1985)

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Poesie drammatiche (Milan, 1644, 2/1659) [incl. libs of Andromeda, La maga fulminata, La ninfa avara, Il principe giardiniero, Armida and Il pastor regio]

Poesie (Piacenza, 1651)

Letters, in *I-La, MOs*

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B.L. Glixon: 'Scenes from the Life of Silvia Gailarti Manni, a Seventeenth-Century *Virtuosa*', *EMH*, xv (1996), 97–146

JOHN WHENHAM

Ferrari, Carlotta (*b* Lodi, 27 Jan 1837; *d* Bologna, 23 Nov 1907). Italian composer and poet. She studied composition at the Milan Conservatory with Alberto Mazzucato. She lived mostly in Bologna, teaching the piano and singing. Her appreciable literary gifts are exemplified by her patriotic and dramatic poetry; she provided the librettos for her own operas and the texts of her songs. Benevolent critics referred to her as 'the Italian Sappho' (Dall'Ongaro) or 'a Bellini in skirts' (Sanelli) for her polished verses and the fluency of her melodies. Ferrari collected her poetic and prose works in four volumes, *Versi e prose* (Bologna, 1878–82), which testify to a wide range of interests (e.g. the poem *In morte di Felice Romani* and the four-act drama *Il vicario di Wakefield* from Goldsmith's novel). The third volume contains the librettos of her three operas. The style and format of Ferrari's musical works adhere to the conventions of the mid-19th century.

WORKS

OPERAS

all librettos by Ferrari

Ugo (dramma lirico, 4), Milan, Teatro di S Radegonda, 5 July 1857
Sofia (dramma lirico, 3), Lodi, Teatro Sociale, March 1866; rev. as Callista
Eleonora d'Arborea (dramma lirico, 4), Cagliari, Teatro Civico, March 1871

OTHER WORKS

Requiem Mass (Turin, 1868)
*c*40 other works, incl. Ave Maria; drawing-room songs; 12 fronde felsinee, pf; patriotic hymns

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C. Ferrari: 'Memoria documentata sulle mie opere musicali', *Versi e prose* (Bologna, 1878), iii, 131–94
A. Bonaventura: 'Le donne italiane e la musica', *RMI*, xxxii (1925), 519–34
P. Adkins Chiti: *Donne in musica* (Rome, 1982)

MATTEO SANSONE

Ferrari, Domenico (*b* Piacenza, 1722; *d* Paris, 1780). Italian violinist and composer. He was considered one of Tartini's best Italian pupils. After completing his studies, he settled in Cremona. In 1749 he made his début at the imperial court in Vienna, where he gained recognition as a violin virtuoso. He accepted a position at the Württemberg court in Stuttgart in 1753, appearing as soloist with Nardini, and during the next year he performed with great success at the Concert Spirituel in Paris. Some time after 1754 he visited Stuttgart again, after which he returned to Paris where he remained for the rest of his life.

Ferrari composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style, and he invariably used a Classical three-movement cycle. The binary scheme of the fast movements generally approximates to sonata form, though a fully conceived development section is scarcely apparent. The tonal planes are broader than in comparable Baroque sonatas, and the harmonic vocabulary consistently simple. He replaced the older style of running bass with a slowly moving bass line; similarly, instead of continuous motivic expansion he used short, well-defined melodic phrases articulated by numerous rests and cadences. Though his use of harmonics is historically important as one of the earliest applications of this technique, they occur in only one sonata (op.1 no.5), and in his other sonatas the technical demands are less than those of his older contemporaries.

Ferrari's brother Carlo Ferrari (*b* Piacenza, ?1710–30; *d* Parma, ?1780–89) was a noted cello virtuoso who by 1765 was associated with the ducal chapel in Parma. He also composed numerous instrumental works of which several were published in Paris.

WORKS

6 trio sonatas, 2 vn/fl, bc (London, 1757) [nos. 1,3–4,6 by Campioni]
36 sonatas, vn, b, opp.1–6 (Paris, 1758–62; facs. of op.1 in ECCS, v (1991))
6 Sonatas or Duets, 2 vn, op.2 (London, *c*1765) [nos.1–2 by Nardini]
6 sonate, vn, hpd/vc, op.2 (Amsterdam, *c*1766–74) [attrib. uncertain]
Concerto, vn, str, *A-Wgm*
Sonata, fl, b, frag., *D-KA*
Spurious: sonata, fl, vn, va, b, *KA*; 6 romances (Paris, n.d.), 6 nouvelles romances (Paris, n.d.), by G.G. Ferrari; Fr. and It. songs, *US-BEm*

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VIRGINIA D. KOCK

Ferrari, Francesco (*b* Cremona, *c*1617; *d* ?Fano, in or after 1677). Italian composer. From December 1636 to August 1645 he was *maestro di cappella* of Fano Cathedral, resigning to become *maestro di cappella* at Senigallia, where he was also chamber musician to Cardinal Cesare Facchinetti. From 1656 to 7 August 1658 and from April 1660 until October 1677 he was again *maestro* at Fano. On 16 December 1659 he was elected to the Accademia degli Scomposti there and was still a member in 1672; as its 'moderator della musica' he composed canzonettas, madrigals and short dramatic works. In 1665 he turned down an offer from Parma, but in 1672 ('aged 55') he

competed unsuccessfully for the post of *maestro di cappella* of S Petronio, Bologna. His application lists previous employment in Ravenna, Senigallia, Ancona, Loreto and Rome (S Lorenzo in Damaso), and service to cardinals Costaguti and Vidman. He lists his accomplishments as a keyboard player, tenor and composer (for 'church, chamber and theatre'), and mentions an opera in production at Città di Castello. He may have written an oratorio, *S Nicolò*, for the Oratorio dei Filippini, Rome. According to Eitner he died about 1683.

WORKS

L'amorosa libertà (dramma per musica, C. Barbetta), Senigallia, 10 Feb 1647, music lost
I due Coralbi (dramma per musica, C. Amadio), S Angelo in Vado, nr Fano, Comunale, 5 Sept 1671, music lost
?S Nicolò (orat, C. Massei and C.A. Stelluti), Rome, Chiesa Nuova, 1674, music lost
Motetti a voce sola (Bologna, 1674)
6 canzonette, S, gui, *I-Mc* (according to Eitner)
?3 cants. or arias, *Bc*
Canzonetta, S, bc, 1662, *MOe*

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THOMAS WALKER/JENNIFER WILLIAMS BROWN

Ferrari [née Colombari de Montègre], **Gabrielle** [Gabriella] (*b* Paris, 14 Sept ?1851; *d* Paris, 4 July 1921). Italian-French composer and pianist. She first received musical training in Italy, studying the piano and composition at the conservatories in Milan and Naples, where her teachers included Paolo Serrao. After her marriage to Francesco Ferrari, Italian correspondent for *Le Figaro*, she continued her studies in Paris with Alfred Apel and Théodore Dubois. She also received encouragement from François Leborne and from Charles Gounod, after whose death she studied at the Leipzig Conservatory. Returning to Paris, she dedicated herself to composition from about 1895. She was already well known as a pianist specializing in Bach, Beethoven, Chopin, Liszt, Mendelssohn and contemporary Russian works.

Ferrari was inevitably drawn to piano and song composition: the career of her more famous colleague, Cécile Chaminade, followed a similar path, which was probably the most acceptable for a woman in later 19th-century France. However, like Augusta Holmès, Ferrari also regularly composed for larger forces; indeed, she is exceptional among female composers of her time for having written eight operas, five of which were performed in Paris. Her greatest operatic success was a reprise of her *drame lyrique Le Cobzar* (expanded after its Monte Carlo première to two acts) at the Paris Opéra on 30 March 1912; it was only the second work by a woman to be performed at that theatre in the early Third Republic (Holmès's *La montagne noire* was the first in 1895).

The difference between the reception of *La montagne noire* and that of *Le Cobzar* suggests a change in attitude towards women as composers of opera in early 20th-century France. Although both Holmès and Ferrari were accused of lacking technical skill and dramatic power, *Le Cobzar* was much more warmly received than *La montagne noire*, and even favourably linked with the emergence of a feminist movement in France (a movement that, in other musical contexts, was viewed as invidious). The opera is a tale of love, jealousy and murder in a contemporary Romanian village, and Ferrari draws on her previous experiences in pseudo-authentic musical exoticism (see especially her piano accompaniments to Spanish melodies, *Chansons espagnoles*) as well as her interest in *verismo*. *Le Cobzar* was, indeed, so 'authentic' that the costumes for the Opéra production were imported from Romania; musically, Ferrari employs modal mixture and melismatic vocal writing to create her own version of Romanian folk music. The lengthy ballet sequence at the end of Act 1 is a surprising glance back to an older style of French exotic opera; the close of *Le Cobzar*, with the hero's hallucination of his fate as a convict in the Siberian salt mines, is dramatically original and more in keeping with the opera's generally forward-looking structure and musical fabric.

WORKS

all printed works published in Paris

STAGE

Sous le masque, Paris, 1874; Le dernier amour (oc, 1, P. Berlier), Paris, Mondain, 11 June 1895; L'âme en peine (A. Bernède), Paris, 1896; Le Tartare (tableau musicale, 2, H. Vacaresco), Paris, Figaro, 19 June 1906; Le Cobzar (drame lyrique, 1, P. Milliet and Vacaresco), Monte Carlo, Opéra, 16 Feb 1909, rev. (2), Paris, Opéra, 30 March 1912, vs (1910)
Inc.: Le captif (Vacaresco); Lorenzo Salvièri (Bernède and Vacaresco); Le corregidor (Milliet)

VOCAL

Je veux, scène lyrique, S, orch (1909); Runes, S, orch (1911)
Songs, incl.: Le mot suprême (1882), Chansons espagnoles, S, pf (1884), Chanson de la poupée (1884), Songe du poète (1884–9), J'ai tant de choses à vous dire (1885), Chanson d'avril (1886), A Sylvanire (1887), Ballade (1894–9), Le berger de Blandy (1894), A une étoile (1895), Berceuse (1895), Orientale (1895), Le cavalier (1897), Aubade (1898), Sous bois (1898), Ballade (1899), Beau doux ami (1901)

INSTRUMENTAL

Pf: Tarantelle (1884); Aspiration, caprice (1886); Romance sans paroles (1886); Le fuseau, caprice (1887); Feuilles d'album (1888); Rhapsodie espagnole (1889); Frénésie, valse (1893); Vieille histoire (1897); Pâles rayons, romance sans paroles (1898); Trois pièces caractéristiques (1898); Pierre qui roule, grande étude de concert (1903)
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KAREN HENSON

Ferrari, Giacomo Gotifredo [Gotifredo Jacopo] (*b* Rovereto, bap. 2 April 1763; *d* London, Dec 1842). Italian composer and theorist. The son of a silk merchant, he was intended for the family business but showed great musical talent from an early age. He studied singing and the harpsichord with Marcolla and Borsaro in Verona while at school, composition with Marianus Stecher in the monastery of Marienberg (now Monte Maria), where he had gone to perfect his German, and, before the age of 20, had learnt to play the flute, oboe, violin, viola and double bass. After his father's death in 1784 he decided to pursue a musical career. He accompanied Prince

Lichtenstein to Rome and then to Naples, where he was befriended by Paisiello, but the composition lessons he had hoped for amounted to only four hours in five weeks. On the advice of Thomas Attwood he studied counterpoint with Gaetano Latilla. Later, from Vienna, Attwood sent him copies of Mozart's 'Haydn' quartets; Ferrari grew to esteem Mozart more highly than any other composer.

Ferrari's opera *Le pescatrici* was composed in Naples in 1786 but not performed. In 1787 he went to Paris where he played accompaniments for the queen, taught singing and was *maestro al cembalo* to the new Théâtre de Monsieur in the Tuileries. In that capacity he wrote additional music for Bianchi's *La villanella rapita* and for Sarti's *Fra i due litiganti* in 1789. In 1791 he composed two operas for the Théâtre Montansier, *Les événements imprévus* (to a libretto by T. D'Hèle earlier set by Grétry) and *Isabelle de Salisburi* (libretto by P.F.N. Fabre d'Eglantine), a collaboration with Bernardo Mengozzi. In Paris he also published vocal collections and some piano sonatas.

In April 1792 Ferrari moved to London, where he met Haydn and Clementi and quickly became a leading singing teacher, with the Princess of Wales among his pupils. On 14 May 1799 his one-act opera *I due svizzeri* was successfully performed; this was followed by *Il Rinaldo d'Asti* (1801), *L'eroina di Raab* (1814), a vehicle for Catalani, and *Lo sbaglio fortunato* (1817).

In 1799 Ferrari visited Vienna, purchasing the scores of Mozart's operas, and in 1803 visited Paris. On 28 October 1804 he married the pianist Victoire Henry. From 1809 to 1812 he was almost totally blind, but recovered and in 1815 went on another long journey to Italy, with Thomas Broadwood. In the 1820s he was for a time in Edinburgh as a teacher. His son Adolfo Angelico Gotifredo Ferrari (1807–70), a pupil of Crivelli, taught singing at the Royal Academy. Adolfo's wife, Johanna Thomson, and his daughter Sophia were also singers.

Ferrari's books on singing and music theory are of interest, but the highly entertaining *Aneddotti* (dedicated to George IV) are more important, as they contain much historical information and – in contrast with many similar works – are generally reliable. Besides his operas, Ferrari's works include two ballets performed in London, two piano concertos, about 20 sonatas for piano and violin or flute, 12 solo piano sonatas, sonatas and sonatinas for harp and violin and for harp and piano, trios, caprices and various piano arrangements. His vocal music includes a *Complainte de la reine de France* (1793) – he was a pronounced anti-revolutionary – and six Italian ariettas written for Catalani (1810).

WRITINGS

Breve trattato di canto italiano (London, 1818; Eng. trans. by W. Shield, 1818)

Studio di musica teorica pratica (London, 1830; Eng. trans., *c*1830)

Aneddotti piacevoli e interessanti occorsi nella vita di Giacomo Gotifredo Ferrari da Rovereto (London, 1830); ed. S. di Giacomo (Palermo, 1920)

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EitnerQ; FétisB; GerberNL; MGG1 (G. Barblan [incl. list of works]); *SainsburyD*

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G. Fino: *Giacomo Gotifredo Ferrari: musicista roveretano* (Trent, 1928)

G. de Saint-Foix: 'A Musical Traveler: Giacomo Gotifredo Ferrari (1759–1842)', *MQ*, xxv (1939), 455–65

ALFRED LOEWENBERG/PETER PLATT/GEORGE BIDDLECOMBE

Ferrari, Giovanni (*b* Pisa; *fl* 1627–8). Italian composer. He was *maestro di cappella* of Livorno Cathedral at the time of his two known publications: *Il primo libro de motetti* for four to six voices and organ, op.1 (Venice, 1627), and *Il primo libro de madrigali* for two to four voices and continuo, op.2 (Venice, 1628).

□

Ferrari, Girolamo [Mondondone, Girolamo da] (*b* ?Mondondone, ?*c*1600; *d* after 1664). Italian composer. In 1624 he was working at Vimercate, from 1641 until the end of 1644 he was *maestro di cappella* of Novara Cathedral and in 1664 was a Minorite at S Francesco, Voghera. All his known music dates from early and late in his life. As well as *Missa, psalmi et polytoni* for five voices and organ, op.1 (Venice, 1624), four secular and two sacred pieces date from his early years. They were printed in publications of Giovanni Ghizzolo (*RISM* 1618[6], 1623[12] and 1624[5]) and in anthologies (*RISM* 1624[11], 1645[1], 1649[1] and 1653[1]). Since Ghizzolo is represented in the first anthology, he was probably a friend of his; moreover, the uncle to whom he dedicated his op.1 was also the dedicatee of a song in Ghizzolo's op.6. Two sets of psalms date from some 40 years on: for four voices and organ, op.2 (Venice, 1663), and a five-part set, ... *pieni, e brevi, per li vesperi di tutte le solennità dell'anno* op.3 (Milan, 1664).

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EitnerQ

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Gerolamo Ferrari da Mondondone: Voghera 1993

NIGEL FORTUNE/R

Ferrari, Luc (*b* Paris, 5 Feb 1929). French composer. He studied at the Ecole Normale de Musique (1948–50) with Cortot (piano) and Honegger (composition), before attending Messiaen's classes at the Paris Conservatoire (1953–4). He joined the Groupe de Musique Concrète in 1958. He collaborated with Schaeffer in setting up the Groupe de Recherches Musicales in 1958–9, and was briefly its director (1959–60). He has taught in Cologne and Stockholm and at the Pantin Conservatoire. In 1982 he founded the association La Muse en Circuit, of which he was chairman until 1994.

Since the 1960s Luc Ferrari has shown allegiance to no one compositional system or aesthetic position. Drawn chiefly to the fields of *musique concrète* and electroacoustics, he has sought, since *Hétérozygote* (1963–4), to leave the studio for 'the street', and to incorporate within his composition expressions of society as a whole. This direct concern with places, contexts and social situations has inspired a large number of works, some preoccupied with narrative (*Histoire du plaisir et de la désolation*, 1979–81), some with repetition – not unrelated to that of the American minimalists – and some with montage, broadcast music, or allusions to popular music styles. He has also explored text composition, and various aspects of music-theatre and multimedia work. His compositions are shot through with reflections on the body and references to psychoanalysis; in short, as the composer has remarked, with 'all that is human in humanity, in its fragile proliferation, its drama and its comedy'.

WORKS
(*selective list*)

STAGE

Journal intime (comédie musicale), spkr, 1v, pf, 1980–82, Musée d'Art Moderne, Paris, 1982; Cahier du soir (music theatre), actress, 14 insts, slides, 1991–2, Festival MUSICA, Strasbourg, 1994

ELECTRONIC

Tape: Etude aux accidents, 1958; Etude aux sons tendus, 1958; Tête et queue du dragon, 1959–60; Tautologos I–II, 1961; Hétérozygote, 1963–4; Music Promenade, 1964–9; Presque rien no.1 'Le lever du jour au bord de la mer', 1967–70; Unheimlich Schön, 1971; Petite symphonie intuitive pour un paysage de printemps, 1973–4; Presque rien no.2 'Ainsi continue la nuit dans ma tête multiple', 1977; Strathoven, 1985; Et si tout entière maintenant, 1986–7; Presque rien avec filles, 1989; L'escalier des aveugles, 1991; Presque rien no.4 'La remontée du village', 1990–98

El-ac: Und so weiter, pf, tape, 1966; Allô, ici la terre, chapitre i 'play-light and time-show', amp ens, slides, tape, 1971–2, collab. J.-S. Breton; Programme commun (Musique socialiste?), hpd, tape, 1972; Allô, ici la terre, chapitre ii, audio-visual spectacle, tape, amp insts, 1973–4; Cellule 75, pf, perc, tape, 1975; Et tournent les sons dans la garrigue, tape, insts, 1977; A la recherche du rythme perdu, pf, 1978; Ce qu'a vu le Cers, ens, tape, 1978; Porte ouverte sur ville, ob, cl, b cl, perc, va, tape, 1992–3; Madame de Shanghai, 3 fl, elecs, 1996; Symphonie déchirée, 17 insts, elecs, 1994–8; Les émois d'Aphrodite, pf, cl, perc, 2 samplers, CD player, 1986, 1998

INSTRUMENTAL

Orch: 8 petites faces, chbr orch, 1955; Symphonie inachevée, 1963–6; Société IV 'Mécanique collectivité individu', 1967; Histoire du plaisir et de la désolation, 1979–81; En un tournement d'amour, 49 insts, 1986; Tautologos IV, large orch, 4 samplers, 1996–7

Chbr: Visage IV 'Profils', 10 insts, 1957–8; Flashes, 14 insts, 1963; Société II 'Et si le piano était un corps de femme', pf, 3 perc, 16 insts, 1967; Interrupteur, 10 insts, 1967; Tautologos 3 (Vous plairait-il de tautologuer avec moi?), any insts, 1969; Apparition et disparition mystérieuses d'un accord, 4 a sax, 1978; Bonjour, comment ça va?, pf, vc, b cl, 1972–9; Entrée, 15 insts, 1978–9; Sexolidad, 15 insts, 1982–3; Patajaslocha, dance suite, 9 insts, 1984; Conversation intime, pf, perc, 1987–8; Fable de la démission et du cendrier, 2 pf, 2 cl, 1994

Pf (solo unless otherwise stated): Suite, 1952; Antisonate, 1953; Sonatine Elyb, 1953–4; Lapidarium, 1955; Suite hétéroclite, 1955; Visage I, 1956; Fragments d'un journal intime, 1980–82, rev. 1995; Comme une fantaisie dite des réminiscences, 2 pf, 1989–91

Other works: Music Promenade, installation, 1964–9; Hold still keep moving, installation, 1995; radio scores, film scores, TV scores

Principal publishers: Editions Françaises de Musique, Salabert

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P. Schaeffer: *La musique concrète* (Paris, 1967), 108ff

H. Pauli: *Für wem komponieren Sie eigentlich?* (Frankfurt, 1971)

F.-B. Mâche: 'Entretien avec Luc Ferrari', *Nouvelle revue française*, no.232 (1972)

K.H. Stahmer: 'Von Vergnügen an der Lust, Luc Ferrari: *Histoire du plaisir et de la désolation* für Grosses Orchester', *Melos*, xlvi/4 (1985), 19–33

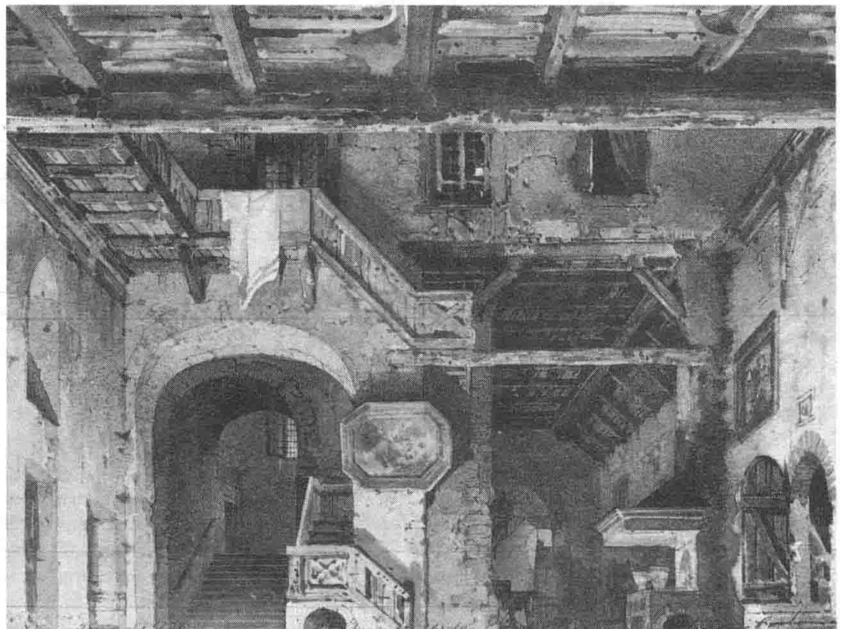
D. Warburton: 'Luc Ferrari', *The Wire*, no.181 (1999)

PIERRE MICHEL

Ferrari, Massimo (*b* Montecchio, Lombardy; *fl* 1653–8). Italian composer and organist. He was a minorite whose only known employment was as organist and *maestro di cappella* of Noventa di Piave, Lombardy. Two volumes of music by him survive: *Salmi di compieta concertati*, for three voices and continuo, op.1 (Venice, 1653), including a four-part *Nunc dimittis*; and *Letanie della Madonna concertate*, for four voices and continuo, op.2 (Venice, 1658).

□

Ferrario, Carlo (*b* Milan, 8 Sept 1833; *d* Milan, 12 May 1907). Italian scene painter and stage designer. He went to the Accademia di Belli Arti di Brera in Milan in 1852, and joined La Scala the following year as assistant to F. Peroni. From 1859 he taught stagecraft at the academy and, later, courses in the landscape department. At La Scala he designed the premières of Boito's *Mefistofele* (1868), Ponchielli's *La Gioconda* (1876) and Gomes's *Maria Tudor* (1879), as well as new scenes of operas already in the repertory, including *Norma* and *Mosè in Egitto*. After falling out with the La Scala management in 1881, he worked for the Teatro Carcano (where he had painted a curtain in 1872). Without assistance, he created all the scenes there, a stunning achievement that led to commissions from other major theatres, notably the Argentina in Rome (for whom he had designed Gomes's *Salvator Rosa* in 1878) and the S Carlo in Naples, with which he had a long association.



Set design by Carlo Ferrario for Act 2 scene i (an inn at Hornachuelos) of the first production of the revised version of Verdi's 'La forza del destino', La Scala, Milan, 27 February 1869 (private collection)

Ferrario accepted Verdi's call to return to La Scala in 1887 to design *Otello*, and was subsequently appointed art director (1889) and director of scene painting (1890). He also supervised the replacement of the stage machinery. He was Verdi's preferred designer and created the first sets for *Falstaff* and a new *Rigoletto* (both 1893). He also designed La Scala's first *Meistersinger* (1899). The most influential Italian scenic artist in the second half of the 19th century, Ferrario continued an unbroken tradition that had begun with the Bibiena family. His style evolved over more than 40 years, adapting to changes in taste and musical form. Although he was regarded as a champion of realism, a strong romanticism pervades his work. He consistently achieved a harmony between what the audience saw on stage and what they heard in the orchestra. His scenic realizations for Verdi are the foundation of the Verdi tradition, and his ideas were carried on by a number of his students and disciples, including Vittorio Rota, Antonio Rovescali and Mario Salas. His sketches are found in the La Scala Museum, the Brera academy, the Ricordi archives and private collections.

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V. Bignami: *Cinquecento bozzetti di scenografia di Carlo Ferrario* (Milan, 1919)

DAVID J. HOUGH

Ferrario [De Ferraris], **Paolo Agostino** (*b* Codogno, Lombardy; *fl* 1578–1607). Italian composer. He was a Servite monk. He is known by two publications: the four-voice *Psalmi omnes qui ad vesperas per totum annum decantantur* (Venice, 1578), and *Letanie della Madonna* (Venice, 1607). The title-page of the *Letanie* suggests that he was then connected with the Santa Casa, Loreto. It contains litanies for four, five, six and eight voices, six motets for two voices and a setting of the *Salve regina*, all with a part for basso continuo.

□

Ferrari Trecate, Luigi (*b* Alessandria, Piedmont, 25 Aug 1884; *d* Rome, 17 April 1964). Italian composer and organist. He studied under Mascagni in Pesaro, and from 1929 to 1955 he was director of the Parma Conservatory. His slight, ingratiating talent found its best expression in music for children, ranging from small piano pieces and choruses to operas: the most successful were *Ciottolino* (which initially ran for 70 performances when presented by the famous puppet theatre, the Teatro dei Piccoli di Podrecca) and *Ghirlino*. These deft little stage pieces, pervaded by the simple, fresh spirit of nursery rhymes and seasoned with 'modernisms' that never go beyond mild postwar Ravel (as, for example, in the 'movimento di Fox' intermezzo from *Ghirlino*), deserved their success. The more ambitious later operas, *L'orso re* and *La capanna dello zio Tom*, stretched his gifts beyond their natural limit.

WORKS
(*selective list*)

Ops: Ciottolino (fiaba musicale, 3 scenes, G. Forzano), Rome, Piccoli di Podrecca, Palazzo Odescalchi (Sala Verdi), 8 Feb 1922; La bella e il mostro (3, F. Salvatori), Milan, Scala, 20 March 1926; Le astuzie di Bertoldo (3, C. Zangarini, O. Lucarini), Genoa, Carlo Felice, 10 Jan 1934; Ghirlino (3, E. Anceschi), Milan, Scala, 4 Feb 1940; Buricchio (3, epilogue, Anceschi), Bologna, Comunale, 5 Nov/?Feb 1948; L'orso re (Anceschi, M. Corradi-Cervi) (1943), Milan, Scala, 8 Feb 1950; La capanna dello zio Tom (Anceschi, after H. Beecher-Stowe), Parma, Regio, 17 Jan 1953; Il ragazzo dei palloncini (teleracconto, L. Deli), RAI, 1959; at least 6 others, destroyed or unperf.

Orch: Contemplazione, triptych

Cantatas, church music, children's choral music, chbr music, songs, pf music incl. much for children

Principal publishers: Bongiovanni (Bologna), Carisch, Ricordi, Sonzogno, Suvini Zerboni

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E. Campogalliani: *Luigi Ferrari Trecate: operista* (Verona, 1955) [incl. list of works]
R. Zanetti: *La musica italiana nel Novecento* (Busto Arsizio, 1985), 861–4

JOHN C.G. WATERHOUSE

Ferraro [Ferrari], **Antonio** (*b* Polizzi Generosa, nr Cefalù, Sicily; *fl* 1613–23). Italian composer and organist. A Carmelite friar, he was in the monastery of Termini Imerese near Palermo in 1613, and organist of his monastery at Catania at the time of his first publication in 1617. He may have been related to Giuseppe Ferraro, also a priest at Catania. Antonio Ferraro's *Sacrae cantiones … liber primus* (Rome, 1617) consists of 32 concertato motets, for one to four voices, all with continuo. They are modest, short-breathed pieces similar to those of Malerba but markedly superior in expressive melodic invention: witness the attractive dialogue *Aperi mihi* for soprano and bass to words from the *Song of Songs*, and the trio *O beate Gandolphe*, an invocation to the protector of Ferraro's birthplace in the style of an affective concertato madrigal. Ferraro published a further book of motets, *Ghirlanda di sacri fiori: secondo libro degli ecclesiastici conserti* (Palermo, 1623), which is lost.

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FétisB; PitoniN, i
P. Carrera: *Memorie historiche della città di Catania*, ii (Catania,1641), 368
G.B. Caruso: *Notitie di Polizzi*, ii (MS, *I-PLcom* QQ.F.46)
A. Mongitore: *Bibliotheca Sicula*, i (Palermo, 1708/*R*), 66
G. Azzopardi: 'La cappella musicale della cattedrale di Malta e i suoi rapporti con la Sicilia', *Musica sacra in Sicilia tra Rinascimento e Barocco: Cattagirone 1985* 47–68, esp. 52, 60
R. Musumeci: 'Antonio Ferraro', *Nuove effemeridi*, no.27 (1994), 66–8

PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Ferraro [Ferrari], **Giuseppe** (*b* Polizzi Generosa, Cefalù, Sicily; *fl* 1614–52). Italian composer, pupil of MICHELE MALERBA, and possibly related to ANTONIO FERRARO. He was *maestro di cappella* of St Paul's Cathedral, Mdina, Malta, from 1638 to 1652. Malerba published a motet by him for two voices and continuo in his *Sacrarum cantionum . . . liber primus* (Venice, 1614).

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G. Azzopardi: ' La cappella musicale della catedrale di Malta e i suoi rapporti con la Sicilia', *Musica sacra in Sicilia tra Rinascimento e Barocco: Caltagirone 1985*, 47–67, esp. 52, 56

For further bibliography *see* MALERBA, MICHELE.

□

Ferras, Christian (*b* Le Touquet, 17 June 1933; *d* Paris, 14 Sept 1982). French violinist. He studied at the Nice Conservatoire (with Bistesi) and the Paris Conservatoire (with Calvet), making his début in Paris at the age of 13 and later working with Enescu. In 1948 he won the Scheveningen International Competition and also the Prix Long-Thibaud. He quickly established an international reputation and throughout the 1950s and 60s made

numerous tours of Europe and the USA, being particularly well received in eastern Europe. Although his reputation was originally based on outstanding interpretations of the classical violin concertos, especially those of Beethoven, Mendelssohn and Tchaikovsky, he was also a fine ambassador for French music, and in 1964 made a commanding recording of Berg's Concerto. That work was especially suited to his playing, which combined tonal beauty with intensity of feeling and power. He also recorded sonatas in a duo with Pierre Barbizet. He owned two Stradivari violins, the 'Président' dated 1721 and the 'Minaloto' of 1728.

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S. Struth: 'Gespräch mit Christian Ferras', *Das Musikleben*, vii (1954), 16 only

'Tête à tête avec Christian Ferras', *Musica-disques*, no.132 (1965), 18

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974, 2/1994)

LESLIE EAST

Ferrata, Giuseppe (*b* Gradoli, nr Rome, 1 Jan 1865; *d* New Orleans, 28 March 1928). American pianist and composer of Italian birth. At the age of 14 he enrolled at the Accademia di S Cecilia in Rome, where he studied piano with Sgambati and Liszt. He achieved some renown as both a pianist and a composer in Italy before emigrating to the USA in 1892. After holding a series of teaching posts in Maryland, South Carolina, Georgia and Pennsylvania, he became in 1909 the first professor of piano and composition at Sophie Newcomb College, New Orleans, where he remained until his death. Ferrata established a notable reputation in the USA by winning composition prizes in the Music Teachers' National Association Competition (1897), the Sonzogno Opera Competition of Milan (1903), and the Art Society of Pittsburgh Competition (1908). His success prompted periodic visits to Italy to promote his compositions, especially the operas *Akrimane* and *Il fuoriuscito*. Although he failed to secure either performances or publication of the operas, he was knighted by Vittorio Emanuele III in 1908 and in 1914.

Ferrata's advocates in the USA included Victor Herbert, who orchestrated two movements of his *Italian Spring Melodies* and conducted their première in 1905. Stokowski included performances of the orchestrations on his 1936 North American tour with the Philadelphia Orchestra. The song *Night and the Curtains Drawn* and the *Messe solenelle* were also popular and received numerous performances throughout the USA. Both works demonstrate a keen lyricism and a pervading chromaticism that were essential to his compositional style. He incorporated bitonal elements and some jazz idioms in his compositions after 1917, but few of these were published. Most of his publications were released by J. Fischer & Bro. of New York between 1901 and 1920.

WORKS

(*selective list*)

OPERAS

Akrimane (4, L. Croci), 1894–1909, unperf.; Il fuoriuscito (1, Croci), 1903, unperf.; Nella Steppe (2, Croci, after A.S. Pushkin), 1903, rev. 1905, unperf.

VOCAL

Folk songs from the Spanish (H. Huntingdon), op.8, 4 solo vv, pf (1902); Messe solenelle, op.15, 4 vv, orch/org (1905); Night and the Curtains Drawn (Huntington), op.22, S, pf (1907); 8 Songs, op.35 (1917)

INSTRUMENTAL

Pf: 2 Studies of Chopin's Valse, op.64 no.1 (1902); 4 Humoreskes, op.12 (1903); Concerto, d, *c*1904; Toccata chromatique, op.29 (1913); 4 Tone Pictures, op.33 (1914); Polonaise, op.32 (1914); Serenata Romanesca (1917); Bolsheviki Jazz, 2 pf, 1924; waltzes, polkas, gavottes

Chbr: Italian Spring Melodies, op.7, vn, pf (1901); Str Qt, C, 'In Excelsis', *c*1900; 4 Episodes for Str Qt, *c*1903; Str Qt, G, op.28 (1913); Suite, op.31, vn, pf (1914)

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L.P. Shipley: 'Memoires and Music of Giuseppe Ferrata, a Pupil of Liszt', *Journal of the American Liszt Society*, no.28 (1990), 31–41

F. Karpoff: *The Piano Miniatures of Giuseppe Ferrata* (DMA diss., Peabody Conservatory, John Hopkins U., 1992)

E. Eanes: *Giuseppe Ferrata: Emigré Pianist and Composer* (Lanham, MD, forthcoming)

EDWARD EANES

Ferrazzi, Giovanni Battista (*fl* 1652). Italian lawyer, composer and poet. He was a musical amateur and was possibly resident in Mantua. His sole surviving publication, *Arie, et parole . . . libro primo* op.1 (Venice, 1652), comprises settings for solo voice and continuo of his own texts. The book consists largely of attractive strophic arias, though it also contains two madrigals, *Note che in neri* and *Muse che fatte*. (*EitnerQ*; *SchmitzG*)

JOHN WHENHAM

Ferreira, Manuel (*b* Madrid; *d* ?Madrid, 1797). Spanish composer. From 1737 he was a guitar accompanist with several Madrid theatre companies; by 1745 he was first musician in the company directed by José Parra, where he apparently remained until his retirement in 1780. Ferreira's theatre works may be regarded as among the precursors of the *tonadilla*; in the latter part of his life he was one of the first to write in that genre. His extant works include the *opera seria*, *El mayor triunfo de la mayor guerra* (*E-Mn*), and music for numerous plays and comic interludes (*Mm*).

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LaborD

J. Subirá: *La tonadilla escénica: sus obras y autores* (Barcelona, 1933), 102ff

E. Cotarelo y Mori: *Historia de la zarzuela* (Madrid, 1934), 81

J. Subirá: 'Músicos al servicio de Calderón y de Comella', *AnM*, xxii (1967), 197–208

C. Caballero: 'El manuscrito Gayangos-Barbieri', *RdMc*, xii (1989), 199–268

JOSÉ LÓPEZ-CALO

Ferreira Veiga, José Augusto da, Visconde do Arneiro. *See* VEIGA, JOSÉ AUGUSTO FERREIRA.

Ferrer (i Bargalló), Dom **Anselm** [Josep] (*b* Capellades, Barcelona, 16 April 1882; *d* Montserrat, 26 April 1969). Spanish teacher and composer. He was a member of the Escolanía of Montserrat under Guzmán (1892–8) and had composition lessons with Boezzi and Letaccioli in Rome (1907) and with de Nardis in Naples (1910). In 1911 he returned to the Escolanía as director, in which post he remained until 1933. He enlarged the institution, reformed its teaching, created an extensive library, broadened the repertory to include 16th-century polyphony, increased the choir and instituted composition competitions. His compositions, almost all sacred, include a *Missa abbatialis* and a *Missa solemnis 'cum jubilo'*, a set of Lamentations, a *Te Deum*, hymns, motets and other works. Following Pope Pius X's precepts regarding music for the church, his compositions are majestic, polyphonic settings for choir and organ in which the music stresses the meaning of the text. Ferrer was also a prolific writer

on philosophy, theology, liturgy and music, most of his essays being published in *Revista montserratina* and *Vida cristiana*.

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E. Busquests i Molas: *Història de Capellades* (Capellades, 1972)
D. Codina: 'El P. Anslem Ferrer i el seu temps', *Montserrat Butlléti del Santuari*, new ser., no.6 (1983), 40–47

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Ferrer, Guillermo (*fl* Madrid, *c*1776–91). Spanish composer. In 1783, while organist at the Descalzas Reales convent in Madrid, he was commissioned by the ninth Duque de Hijar to compose seven adagios. These were to be played in the darkened Madrid church of the Santo Spiritu on Good Friday, between noon and 3 p.m., after each pulpit commentary on the Seven Last Words of Christ. A history of the Seven Last Words devotion, citing the powerful effect of Ferrer's adagios, was published in Madrid in January 1786. Haydn's orchestral *Seven Last Words* followed suit, and was probably first performed in Vienna on 26 March 1787.

In 1787 Ferrer was harpsichordist for an Italian opera troupe playing at Madrid in the Teatro de los Caños del Peral. On 10 March 1790 a sinfonia by him was played at the Teatro del Príncipe. In 1791 he was *maestro* for Jacobo Fitzjames Stuart, sixth Conde de Liria, to whom he dedicated that year an *Aria d'Acheronte con vvs., oboe, viole, fagotti, corni è basso*. His surviving works at the Madrid Municipal Library consist of incidental music for two plays (*Incendio y tempestad*, *La ventura con el sueño*), a *sainete* (*La oposición de los tres sacristanes*) and two *tonadillas* (*Ay corazón mio*, *El petimetre embustero y la petimetra burlada*). His piquant *sainete* depicts three rival composers of villancicos, each differently accompanied. His stylistic flexibility permitted his turning at will from a languishing Italian aria to a brisk *tonadilla* in which an actress imitates a cat's mewing (*El remedo del gato*, *c*1776).

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ROBERT STEVENSON

Ferrer [Mateuet], **Mateo** (*b* Barcelona, 25 Feb 1788; *d* Barcelona, 4 Jan 1864). Spanish organist, conductor and composer. He studied music under Francisco Queralt and Carlos Baguer and was appointed organist of Barcelona Cathedral in 1808, also becoming *maestro de capilla* there in 1830. In 1827 he replaced Ramón Carnicer as orchestra leader at the Teatro de la S Cruz, and thus held for over 30 years three of the most important musical positions in Barcelona. He was considered by his contemporaries the most notable organist in Spain, especially for the boldness and inventiveness of his improvising and the clarity and imagination of his registrations. He was a man of profound musical learning and one of the best contrapuntists in his time. He turned his house into a sort of conservatory, where the young musicians of Barcelona, including Saldoni and Vilanova, came for free instruction in piano, organ and composition. His death was marked by a period of official mourning, and he was given a magnificent funeral, at which a Requiem Mass, composed by Saldoni, Manent, Rovira and others, was performed by more than 300 singers and instrumentalists in the church of S María del Mar.

He composed many works for both church and theatre, of which a *Salve regina* for four voices and instruments (1806, in *E-Bc*) survives. He also wrote a cantata for soloists, chorus and orchestra, *Crece, crece arbolillo* (MS, *Bc*), and a piano sonata (1814) which was published in the first volume of J. Nin's *Seize sonates anciennes d'auteurs espagnols* (Paris, 1925). Some of his manuscripts are preserved in the archive of the Marian Sanctuary of Aránzazu.

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GUY BOURLIGUEUX

Ferrer, Pedro (*fl* mid-16th century). Spanish priest and music theorist. He published an *Intonario general para todas las iglesias de España* (Zaragoza, 1548), which, he assured the reader, he wrote bearing in mind the revision of the missal ordered by Don Fernando of Aragon, Archbishop of Zaragoza, as well as the reforms carried out in other dioceses and the opinions of qualified people. In the introduction he referred to the archbishop's wish to rid chant of the various abuses that had been committed, and he lamented the lack of unity of style in the playing and singing of church music. He established interesting norms in notation, in plainchant allowing the following note forms: the oblique ligature, various other ligatures, the long, the *brevis* and the *semibrevis*. In the case of the first four, he insisted that he was merely stating what already existed; *semibreves* he admitted as melodic ornaments, though with a different function in certain hymns. The *Intonario* is a valuable liturgical collection and achieved widespread dissemination throughout Spain. His work is discussed further in F.J. León Tello: *Estudios de historia de la teoría musical* (Madrid, 1962/*R*).

F.J. LEÓN TELLO

Ferrer, Santiago (*b* Cervera del Maestre, Castellón, 10 Aug 1762; *d* El Escorial, 21 Aug 1824). Spanish composer. He was a pupil of Antonio Soler, who on 15 February 1779 sponsored his entry into the Hieronymite order of S Lorenzo el Real de El Escorial and whom he succeeded as director of the chapel there, a post he held for 36 years. Many of Soler's works survive in copies by Ferrer (*E-E*). His own numerous compositions (in *E-E*) include masses, Lamentations, lessons for the dead, litanies, vespers, responsories, hymns, psalms, sequences and 62 villancicos for the Nativity. The villancico *Soy pastorcilla*, for solo soprano, two violins and continuo, demonstrates Ferrer's fluent adoption of the Italianate style, especially in its opening siciliana. Texts for several of his Matins settings were printed by the monastery between 1798 and 1817,

a step apparently taken for no other Escorial villancico composer.

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PAUL R. LAIRD

Ferrero, Lorenzo (*b* Turin, 17 Nov 1951). Italian composer. He was initially self-taught as a musician, but went on to study with Massimo Bruni and Enore Zaffiri. He became interested in new technology for sound production and in the 1970s worked at the experimental studio for electronic music in Bourges (1972–3) and the Musik-Dia-Licht-Film Galerie in Munich. In 1974 he graduated from Turin University with a thesis on Cage. Since 1980 he has been artistic director of numerous Italian institutions such as the Puccini Festival at Torre del Lago (1980–84), the Unione Musicale in Turin (1983–7) and the Verona Arena (1991–4). He made his debut as a composer in the mid-1970s with works including *Ellipse III* (1974), *Sieglied* (1975) and *Le néant où l'on ne peut arriver* (1975) in which there are already signs of revolt against the severe sound of the avant-garde idiom. Subsequently this tendency took over as his main musical direction. With the opera *Marilyn* (1980) he found in the fundamentally composite form of music theatre an ideal setting for his eclectic, post-modern artistic view. Ferrero, together with his contemporary Tutino and others embodied the so-called neo-romantic movement in Italy, which throughout the 1980s stood in opposition to the musical avantgarde. After *Marilyn*, his approach was characterized by the juxtaposition of different genres and idioms, the contamination of the traditional forms of art music by popular music, and a play of theatrical and musical conventions from the past. Eclecticism, neo-tonal language and stylistic variability, aimed at restoring the communication with the audience which, according to the neo-romantics, modern art had destroyed, set the course of his subsequent work. These trends have dominated his operatic music, and can be seen in the anti-modernist satire of his comic opera *Mare nostro* (1985) and through subsequent works including *Nascita di Orfeo* (1996). The casual use of the past and a modernized version of it is to be found in numerous instrumental and vocal works, such as *Canzoni d'amore* (1985), on texts by Metastasio, reworked and de-archaicized by Marco Ravasini, or in the Beethovenian *Adagio cantabile* of 1977 (based on the Piano Sonata, op.13). On the other hand, an extensive group of works such as *My Blues* (1982), *My Rag* (1983), *My Rock* (1985) and *Parodia* (1990) directly demonstrate his absorption of rock and non-art music styles.

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Film scores and incid music

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RAFFAELE POZZI

Ferretti, Giovanni (*b c*1540; *d* after 1609). Italian composer. He may have been born in Venice or, in view of his early career, in Ancona, but there is no documentary evidence of this. He is first recorded as *maestro di cappella* at Ancona Cathedral from 1575, and he may have been there as late as 1579; he was at the Sanata Casa, Loreto, from July 1580 to July 1582. After serving as *maestro* at Gemona from October 1586 to December 1588, and at Cividale del Friuli in 1589 he returned to the Santa Casa as *maestro* from October 1596 to October 1603. The inclusion of a piece by him in a predominantly Roman collection (RISM 1609[17]) suggests that he was then living in Rome, and his Roman contacts seem to have been strong from the late 1560s. The second book of *canzoni alla napolitana* (1569) is dedicated to a nobleman from nearby Macerata and the 1575 volume of canzoni to Giacomo Boncompagni, to whom Palestrina subsequently dedicated his first madrigal book (1581). Moreover, Ferretti was one of the contributors to the collection compiled in 1586 in honour of Giovanni de' Bardi's bride (1586[7]).

Ferretti's most successful and influential works were his early *napolitane*, which enjoyed a popularity north of the Alps rivalled perhaps only by Marenzio's lighter pieces and Gastoldi's five-voice ballettos; they were being reprinted there as late as 1634. Despite the titles of his seven books, few of the pieces are true villanellas except in form; most are arrangements of earlier three-voice Neapolitan canzoni in which the traditional style of these models is fused with madrigalian influences. And not all of his texts are Neapolitan: *Quae pars est o Selí Selamelèch* (from the *Primo libro delle canzoni a sei voci*), celebrating the Battle of Lepanto (1571), contains an attack on the Sultan in Dalmatian-Venetian dialect. The poem, which is characteristic of much that had appeared in the wake of the victory, had circulated earlier in poetic pamphlets printed in Venice. In the earlier books the musical

characteristics of the villanella are still often evident (the intertwined motifs and affective endings of pieces such as *Del crud'amor* from the second book, ed. in *EinsteinIM*, are untypical) but the later pieces, and especially those from the second six-voice book, are disciplined by the tone and rhetoric of the serious madrigal. Of all his collections this one is the closest to the style of the madrigal (significantly it is the only one that does not include the qualifying 'alla napolitana' on the title-page); of its 21 pieces, three are genuine madrigals (setting longer and more serious poems than those of the traditional canzoni), one is a mascherata and another a dialogue. The latter, *Su, su, su non più dormir*, is an obscene text which Ferretti treats in a mock-serious manner. In its polyphonic resource, textural contrasts and use of representational devices this piece is already indicative of the interdependence of the light and the serious styles, an important feature of the 1580s and particularly of the work of Giuseppe Caimo and Girolamo Conversi. By then the stylistic differences between *canzoni* and madrigals had all but disappeared.

Ferretti's *napolitane*, particularly the early books, were reprinted and admired in Antwerp, Nuremberg and especially England. If, as Kerman has suggested, the crucial influence of Morley on the English madrigal is in effect the influence of the classic Italian canzonet style, then it is one in which Ferretti's pieces, together with Orazio Vecchi's, are the most important elements. Morley readily acknowledged his debt to the musical and textual models of Ferretti, 'who as it should seeme hath imploied most of all his study that way'.

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all printed works published in Venice

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Il secondo libro delle canzoni alla napolitana, 5vv (1569)
Il terzo libro delle napolitane, 5vv (1570)
Il quarto libro delle napolitane, 5vv (1571)
Il primo libro delle canzoni alla napolitana, 6vv (1573)
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IAIN FENLON

Ferretti, Jacopo (*b* Rome, 16 July 1784; *d* Rome, 7 March 1852). Italian librettist. He was born into a cultured middle-class Roman family, and his father introduced him to literature and music. In particular, he was led to appreciate the elegance and clarity of Metastasio, and he began writing verse at an early age. He became fluent in Latin, Greek, French and English, and translated many French plays into Italian.

In 1814 he took up an appointment in the tobacco monopoly, which he held until 1845 (scarcely a suitable environment for an asthmatic whose health was never robust). Six years later he married Teresa Terziani, a fine musician and singer, and their house became a meeting-place for visiting poets and musicians. He was an open-hearted and generous man who remained on the most friendly terms with the composers he worked with; Donizetti, in particular, became a firm friend and they corresponded regularly, often in verse of a jocular and witty nature, until 1836.

Ferretti turned his hand to any and every form of literary output – odes for funerals, weddings and other occasions; sonnets; love letters; necrologia; and speeches of welcome (including one for Verdi) – and was in constant demand. He is best remembered for his 70 librettos, over three-quarters of them written for Rome, in collaboration with such composers as Carafa, Coccia, Coppola, Donizetti, Grazioli, P.C. Guglielmi, Mercadante, Pacini, the brothers Ricci, and Zingarelli. His first great success was *La Cenerentola* for Rossini (1817), but his later collaboration with the same composer (*Matilde di Shabran*, 1821) was rather less successful. He wrote five texts for Donizetti: *L'ajo nell'imbarazzo* (1824) and *Il furioso nell'isola di S Domingo* (1833) brought out the best in him, in witty verse and sympathetic characterization. Some of his most successful librettos came from the mid-1830s, particularly *La casa disabitata* (Lauro Rossi, 1834), *Eran due or sono tre* (Luigi Ricci, 1834) and *La pazza per amore* (Pietro Coppola, 1835).

His best work was in light-hearted genres, and he was a master of quick-moving, sparkling verse; in the writing of shorter, five-syllable lines (*quinari*) he was unsurpassed. His serious librettos were, on the whole, less successful, and not so tightly organized, but even his least satisfactory betray a sure-footed theatricality. He was held in great respect by other librettists, and received the rare accolade of a warmly complimentary notice from Felice Romani for the text of *La pazza per amore*. The versatility and spontaneity of his writing mark him out as one of the very few true poets of the Italian romantic opera.

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JOHN BLACK

Ferretti, Paolo M(aria) (*b* Subiaco, Rome province, 3 Dec 1866; *d* Bologna, 23 May 1938). Italian scholar and teacher of Gregorian chant. He took his vows as a Benedictine monk at Subiaco on 12 March 1884 and was ordained priest on 20 December 1890; from 1900 to 1919 he was abbot of the monastery of S Giovanni Evangelista, Parma. In 1922 he was appointed director of the Scuola Pontificia (from 1931 the Pontificio Istituto di Musica Sacra) in Rome. Up to his death he taught every aspect of the study and practice of Gregorian chant there. He took up a subtle and prudent stance on the controversy over rhythm; in his writings, however, he seemed gradually to incline towards Mocquereau's views. His chief work is in the first volume of the *Estetica gregoriana* (1934); he was engaged on a second volume at the time of his death.

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EUGÈNE CARDINE

Ferreyra, Beatriz (*b* Córdoba, Argentina, 21 June 1937). Argentine composer. Her early musical studies included piano lessons with Celia Bronstein in Buenos Aires (1950–56). As a composer she was largely self-taught, although she spent a year in Paris (1962–3), studying harmony and musical analysis with Nadia Boulanger, and then went on to study electronic and electro-acoustic music with Edgardo Cantón at the RAI sound studio in Milan. She was a member of Pierre Schaeffer's Groupe de Recherches Musicales (1964–70), and participated in the creation of Schaeffer's 'Solfège de l'objet sonore' recordings. She attended courses given by Ligeti and Earle Brown at the 1967 Darmstadt summer school and was a collaborator on Bernard and François Baschets' *structures sonores*; she has also undertaken research in both music therapy and ethnomusicology. In 1969–70 she conducted seminars at the Paris Conservatoire in music and audio-visual techniques and in 1975 worked at Dartmouth College, Hanover, New Hampshire, on their digital computer system; she has otherwise lived in France and devoted herself entirely to composition. In her music Ferreyra demonstrates an intuitive handling of sound materials – electronic, *concrète* or instrumental – and a freedom of approach to form. Her most representative works are *Siesta blanca*, *Petit poucet magazine* (awarded at the Concours International de Création Radiophonique 'Phonurgia Nova', 1986), *Mirage contemplatif* and *Souffle d'un petit Dieu distrait*, all for tape.

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MARIE NOËLLE MASSON

Ferri, Baldassare [Baldassarre] (*b* Perugia, 9 Dec 1610; *d* Perugia, 18 Nov 1680). Italian soprano castrato. He sang at Orvieto Cathedral (1623–4) before going to Rome to study with Vincenzo Ugolini of Perugia, *maestro* of the Cappella Giulia. In 1625 Prince (later King) Władisław IV of Poland heard him sing in Rome and took him to the Warsaw court, where he took part in performances of *drammi per musica*. He was in Perugia between 1637 and 1639, when he sang sacred works by G.F. Marcorelli, and again in 1651. In 1643 he was honoured for his singing in Venice, by being made a Knight of St Mark and in 1654 he visited Stockholm. Leaving Poland in 1655, Ferri went to Vienna, to the court of Ferdinand III and of his successor Leopold I, who heaped honours on him; in a portrait of the time he is called 'Baldassarre of Perugia, King of Musicians'. In March 1664 he performed in an oratorio in Perugia together with G.A. Angelini, and in Holy Week of the same year he sang in S Apollinare, Rome, in the presence of Queen Christina of Sweden. He was in London in 1669–70. In 1675 (or 1680) he retired to Perugia where he worked principally at the church of S Filippo Neri. He was praised by his contemporaries, as the 'Phoenix of Swans and of Singers', for his vocal gifts and outstanding musical intelligence.

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GALLIANO CILIBERTI

Ferri, Lambert (*fl* *c*1250–1300). French trouvère. He is known to have been a clerk of the Benedictine monastery of St Léonard (Pas-de-Calais) in 1268, and in 1282 was mentioned as canon and deacon of the same monastery. He seems to have been popular as a partner in jeux-partis, of which 27 examples are extant; his partners included Jehan Bretel, Jehan le Cuvelier d'Arras, Jehan de Grieviler, Jehan de Marli, Phelipot Verdiere, Robert Casnois and Robert de La Pierre. 11 songs survive with music of which seven are jeux-partis and one, *Aïmans fins*, is a Marian song in the form of a *serventois*. The jeux-partis survive in the single manuscript tradition represented by *F-AS* 657 (facs., ed. A. Jeanroy, Paris, 1925), *I-Rvat* Reg.lat.1490 and *I-Sc* H.X.36. Two of these, *Biaus Phelipot* and *Jehan Bretel, par raison*, have a different melody in each of their sources, a phenomenon not uncommon in this manuscript tradition. The song *J'ai tant d'amours*shares its melody and form with an anonymous song that has the same first line (R.2054); it is not known which is the contrafactum.

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Aïmans fins et verais Debonairetes, R.198 (serventois)
Amours qui m'a du tout en sa baillie, R.1110
J'ai tant d'amours apris et entendu Que desoremais, R.2053
Li tres dous tens ne la saison novele, R.604

JEUX-PARTIS

Biaus Phelipot Verdiere, je vai proi, R.1674
De ce, Robert de la Piere, R.1331
Grieveler, j'ai grant mestier, R.1291
Jehan Bretel, par raison, R.1888
Jehan, tres bien amerés, R.908
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For further bibliography *see* TROUBADOURS, TROUVÈRES.

IAN R. PARKER

Ferrier, Kathleen (Mary) (*b* Higher Walton, Lancs., 22 April 1912; *d* London, 8 Oct 1953). English contralto. She intended to become a pianist and it was only in 1937, after winning the contralto class at the Carlisle Festival, that she considered a career as a singer and studied with J.E. Hutchinson and then Roy Henderson. During the war years, touring the provinces and singing with the Bach Choir in London, she established herself among England's leading concert artists. She made her stage début as Lucretia in the first performance of Britten's *The Rape of Lucretia* at Glyndebourne in 1946, and the following year sang Gluck's Orpheus there. These remained her only operatic roles.

Ferrier soon became known in Europe and the USA. Her appearances in *Das Lied von der Erde* at the Edinburgh Festival in 1947 and at Salzburg in 1949 were specially notable, and her recording of the work with Bruno Walter (and Julius Patzak) remains a classic. She also gave lieder recitals in Edinburgh and London with Walter as her partner. Though she did not always manage the degree of nuance appropriate to lieder, Walter wrote that 'No summit of solemnity was inaccessible to her, and it was particularly music of spiritual meaning that seemed her most personal domain'. She also had a close artistic relationship with Barbirolli, and her performances as the Angel in *The Dream of Gerontius* under him were peculiarly radiant. Covent Garden staged Gluck's *Orfeo* for her in February 1953 with Barbirolli as conductor. She could sing only two of the four scheduled performances before illness forced her to yield; these were her last public appearances (see illustration).



Kathleen Ferrier as Orpheus in Gluck's 'Orfeo ed Euridice', Covent Garden, London, 1953

Ferrier's warm, ample and beautiful voice was firm through all its range. She used it with increasing expressiveness, overcoming a certain inflexibility. She was at her greatest in music calling for 'classical dignity' (Cardus's phrase for her style), breadth, nobility and deep emotional commitment: she was an ideal interpreter of Elgar, a very good one of Bach, Handel, Gluck and Mahler, as her recordings show. A winning (and quite un-solemn) personality, she often delighted her audiences by closing her recitals with a Northumbrian folksong, sung with a characteristic lilt.

Bliss's scena *The Enchantress* and the alto part of Britten's Second Canticle were composed for Ferrier. Scholarships are awarded annually in her memory by the Royal Philharmonic Society.

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ALAN BLYTH

Ferrier, Michel (*b* Cahors; *fl* mid-16th century). French composer. He published *Quarante et neuf psalmes de David* (Lyons, 1559), which are three-voice settings, using the traditional Huguenot melodies, of Marot's translations. The selfconscious limitation evident in the use of Marot's original corpus of translations only, along with a *Nunc dimittis* and the Ten Commandments (in contrast to the fuller Psalter already underway in the work of some other Protestant composers), suggests that Ferrier and his printers sought to appeal to a diverse audience, including readers only peripherally affected by Protestant liturgical changes. This is also indicated by the style of the settings, which are not restricted to simple harmonization, but instead are imitative and full of polyphonic animation. The volume was printed by Robert Granjon (using the *civilité* types that characterize much of his printing), and a second edition was issued in 1568 by Du Chemin.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Ferrini, Giovanni (*b* ?1699; *d* Florence, 1758). Italian harpsichord maker. He was an assistant of Cristofori in Florence and worked with him until his death in 1732. Only two signed instruments by Ferrini have survived: a bentside spinet of 1731 and a combination harpsichord-piano of 1745. Much of the work in Cristofori's signed instruments (1720–26) appears to have been executed by Ferrini and Ferrini's combination instrument is probably also a Cristofori design. Documentary evidence suggests that Ferrini continued the production of pianofortes,

although none by him has yet been identified. Some other surviving harpsichords may have been made by Ferrini, but the close similarity of his work to that of the Cristofori workshop makes it difficult to determine the origin of these instruments.

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DENZIL WRAIGHT

Ferrini [Ferini], **Giovanni Battista** (*b* ?Rome, *c*1600; *d* Oct 1674). Italian organist, harpsichordist and composer. His father was Antonio Ferrini. He served as organist at S Luigi dei Francesi, Rome, from 1619 to 1623, and at the Chiesa Nuova from 1628 to at least 1653. For the remainder of his career he performed frequently at S Luigi, S Maria Maggiore, the Oratorio del Crocifisso, the Oratorio di S Marcello and other Roman establishments, along with leading virtuosos including Frescobaldi, Fabrizio Fontana, Cesti, Colista, Pasqualini and Vittori. His speciality was continuo playing; Pitoni referred to him as 'detto della spinetta' in the *Guida armonica* (*c*1695), and he is similarly described (e.g. 'Giobatta della Spinetta') in various payment records. He was buried in the Chiesa Nuova.

A manuscript (*I-Rvat* Vat. Mus. 569) contains 12 pieces by him, including two toccatas, a bold *tastata*, a *trombetta*, sets of variations on popular tunes and basses, and miscellaneous dances, one of which is actually a balletto from the 1637 edition of Frescobaldi's *Toccate e partite . . . libro primo*. Partial concordances with other manuscripts in the Vatican and one in Christ Church, Oxford, suggest that his music was widely circulated. Stylistic considerations suggest he composed at least one other toccata (*Rvat* Chigi Q IV 24) and some dance pieces (Chigi Q IV 28). He may have composed the four second-rate instrumental pieces by 'Bapt. Ferini' in the British Library; indeed, the fragments supplied by Pitoni in the *Guida armonica* indicate he wrote instrumental dance music. Kircher's association of Ferrini with the *stile melismatico* of the arietta and villanella implies he composed vocal music, though this cannot be substantiated.

WORKS

12 pieces, kbd, 1661–3, *GB-Och*, *I-Rvat*

Toccata, kbd, *Rvat*, doubtful
10 dance pieces, kbd, *Rvat*, doubtful
4 pieces, vn, lute, spinet, org, *GB-Lbl*, doubtful, by 'Bapt. Ferini'

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LEWIS REECE BARATZ

Ferris, Richard Montgomery (*b* New York, 19 March 1818; *d* New York, 6 Dec 1858). American organ builder. He was apprenticed to Henry Erben and was soon working as a pipemaker and installer. He opened his own workshop in 1841, and from 1845 to 1849 worked in partnership with William H. Davis (1816–88). Afterwards he built under his own name until 1857. In 1851 he advertised organ pipes for sale to the trade. Ferris suffered a stroke in 1857 and turned over the management of the business to his half-brother, Levi Underwood Stuart (1827–1904), who continued it under the name of Ferris & Stuart until 1860, after which time Stuart worked under his own name in collaboration with his four brothers. Ferris's organs were well designed and made, and he was one of the first in New York to introduce some of the more Romantic unison stops. Significant instruments include those built for Calvary Church, New York (1847), All Souls Church, New York (1856), and St Mary's Church, Norfolk, Virginia (1868), but the firm also made several chamber organs.

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S.L. Pinel: 'Richard M. Ferris: New York Organbuilder', *The Diapason*, lxxx/6 (1989), 12–15

BARBARA OWEN

Ferro, Gabriele (*b* Pescara, 15 Nov 1937). Italian conductor. Born into a musical family (his father was the composer Pietro Ferro), he studied the piano, composition (with Petrassi) and conducting (with Franco Ferrara) at the Conservatorio di S Cecilia in Rome, and won the RAI Young Conductors' Competition in 1964. In 1967 he founded the Bari SO, of which he was principal conductor. Invited by Abbado, he began conducting the symphony concerts of the orchestra of La Scala, Milan, in 1974. Alongside his position as musical director of the Palermo SO, he has held the posts of chief conductor of the RAI SO (1988–90) and Generalmusikdirektor at the Stuttgart Opera (1992–7). He has made many guest appearances, conducting *L'italiana in Algeri* in Chicago (1987), Verdi's *Attila* at the Vienna Staatsoper (1990–91) and *L'elisir d'amore* at Los Angeles (1996), and has directed rarely performed works by Gluck, Cherubini, Rossini and Mercadante at the Settimana Musicale Senese. Ferro has conducted the Italian premières of operas by Berio, Busoni, Braun, Morton Feldman, Milko Keleman, Maderna, Nono and others, as well as the world premières of Gerard Grisey's *Les espaces acoustiques* (1981) and Flavio Testi's *Cori di Santiago* (1976). His recordings include genial, idiomatic accounts of *Don Pasquale* and *L'italiana in Algeri* and the first ever recording of Zemlinsky's *Lyrische Symphonie*.

RENATO MEUCCI

Ferro, Giulio (*b* Urbino; *d* after 1594). Italian composer and priest. His name is first recorded at the end of 1575, when there was provisional correspondence concerning his service as a chorister at Urbino Cathedral. He eventually took over from Marco Giuliano as *maestro di cappella*, probably in December 1576. In 1581 Lienhart Meldert took over as *maestro*. Ferro's only known work, *Il primo libro de madrigali a cinque voci* (Venice, 1594[12]), is dedicated to Clemente Bartoli, a nobleman from Urbino, and contains 22 madrigals, one of which, *Non è questa*, is by Pier Matteo Ferro, who was probably a relative. The texts are by Tasso, Caro, Guarini, Spiro and Giraldi Cinzio, and the collection contains one six-voice madrigal *La bella pargoletta*. Some of the works are stylistically akin to spiritual madrigals, and in some cases the division

of the text divides the madrigal in to distinct *spirituale* and *amorosi* parts. It is possible that some of the works were inspired by the techniques of Cipriano de Rore, and two of the works use texts also set by Rore.

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PIER PAOLO SCATTOLIN

Ferro, Marco Antonio (*d* Vienna, 1662). Italian composer and lutenist. A Knight of the Golden Spur, he was a lutenist in the Hofkapelle, Vienna, from 1642 to 1652 and from 1 October 1658 to 1662. As a composer he is known only by *Sonate a due, tre, & quattro* op.1 (Venice, 1649). This comprises 12 sonatas for varying combinations of string instruments, including two works for four violas. Alternative scorings include the use of two cornetts, bassoon, trombone and theorbo. Each sonata consists of a single movement in four or five sections, which tend to be alternating homophonic adagios and fugal allegros somewhat in the manner of Massimiliano Neri's op.1 (1644). The sonatas are conservative for their date.

NONA PYRON

Ferro, Vincenzo (*b* early 16th century). Italian composer. He is represented by 15 madrigals in some nine anthologies and collections published between 1549 and 1582. They include settings for three and four voices under the regular *alla breve* mensuration (¢) or, in the case of madrigals *a note nere*, under the mensuration sign C, also known as *misura breve* (among the latter are three in the third and one in the 'true third' books of this type, RISM 1549[30] and 1549[31] respectively; ed. in CMM, lxxiii/3–4, 1980).

DON HARRÁN

Ferroud, Pierre-Octave (*b* Chasselay, nr Lyons, 6 Jan 1900; *d* Debrecen, 17 Aug 1937). French composer. He studied natural sciences at the University of Lyons and the organ with Edouard Commette. From 1920 to 1922 he studied with Guy Ropartz in Strasbourg; after returning to Lyons he became a pupil and confidant of Florent Schmitt. He took an active part in the musical life of the city, notably through the Salon d'Automne Lyonnais, which he founded for the performance of new music. In 1923 he moved to Paris where he was largely responsible for the establishment of Le Triton, a society which gave a remarkable series of concerts (1932–9) of contemporary music, including works by Bartók, Dallapiccola, Hindemith, Honegger, Janáček, Martinů, Milhaud, Poulenc, Prokofiev, Schoenberg and Stravinsky; it soon established itself as an important forum for young French composers. Ferroud also worked as a music critic for the journals *Musique et théâtre* and *Chantecler*. His death in a car crash deeply affected his friend Poulenc, who was moved to compose the *Litanies à la Vierge noire* as a memorial.

For the Ballets Suédois, he arranged some Swedish folk tunes for the score of Jean Börlin's *Le porcher* (1924). *Foules*, an orchestral work depicting the rapid movement of a city crowd, was first performed on 21 March 1926 and again a few weeks later at the ISCM Festival in Zürich. With Ravel, Milhaud, Poulenc, Roussel and others, he collaborated on the charming ballet *L'éventail de Jeanne* (1927); his only opera, *Chiurgie* (a comic tale about a toothache, based on a story by Chekhov), was first performed in Monte Carlo the following year. Ferroud's last stage work was the ballet *Jeunesse*, a collaboration with André Coeuroy and Serge Lifar, given its première at the Paris Opéra in 1933. His musical style was sometimes astringent, sometimes lyrical, but usually with a strong contrapuntal sense and a liking for bold harmonies. He was influenced in particular by Bartók. His most important orchestral work was the Symphony in A, first performed by Monteux with the Orchestre Symphonique de Paris on 8 March 1931.

WORKS
(*selective list*)

STAGE

Le porcher (ballet, J. Börlin, after H.C. Andersen), 1924, Paris, Champs-Elysées, 19 Nov 1924

Marche for L'éventail de Jeanne (ballet, 1, Y. Franck and A. Bourgat), 1927, Paris, private perf. at the home of Jeanne Dubost, 16 June 1927

Chiurgie (opéra-bouffe, 1, D. Roche and A.D. Bloch, after A. Chekhov), 1928, Monte Carlo, Opera, 20 March 1928

Jeunesse (ballet, A. Coeuroy and S. Lifar), Paris, Opéra, 27 April 1933

OTHER WORKS

Orch: Foules, 1922–4; Au parc Monceau, orchd 1925; Sérénade, 1929; Sym., A, 1930

Chbr: 3 pièces, fl, pf, 1921–2; Sonata, F, vn, pf, 1928–9; Sonata, A, vc, pf, 1932; Trio, E, ob, cl, bn, 1933; Str Qt, 1934

Pf: Au parc Monceau, suite, 1921; Prélude et forlane, 1922; 3 études, 1918–23; Types, 1924; Sonatine, C♯, 1928; Tables, 1931

Songs: A contre-coeur (Franc-Nohain, J. Cocteau, R. Kerdyck), Bar/T, pf, 1923–5; 5 poèmes de P.J. Toulet, 1927; 3 poèmes de Paul Valéry, 1929; 3 poèmes intimes (J.W. von Goethe, trans. Ferroud); 3 chansons de Jules Supervielle, 1932; 3 chanson de Fous (V. Hugo), Bar/T, orch

Principal publisher: Durand

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CLAUDE ROSTAND/R

Fertőd. Hungarian village. It is the site of the ESZTERHÁZA palace.

Fes (Ger.). F♭. *See* PITCH NOMENCLATURE.

Fesca, Alexander (Ernst) (*b* Karlsruhe, 22 May 1820; *d* Brunswick, 22 Feb 1849). German pianist and composer, son of Friedrich Fesca. He had his earliest piano instruction from his father, and gave his first public performance at the age of 11 in Karlsruhe. When he was 14 he went to Berlin, where he entered the Royal Academy of the Arts, and studied composition and harmony with Rungenhagen and A.W. Bach, instrumentation with Schneider and the piano with Taubert. In 1838 he returned to Karlsruhe, where his first opera, *Mariette*, was performed. He began his first concert tour as a piano virtuoso in autumn 1839. His second opera was performed at Karlsruhe in 1841, and in the same year he became chamber virtuoso to Prince Carl Egon von Fürstenberg. Through his concert tours Fesca gained a reputation as a talented pianist. He was a prolific composer of songs, chamber and piano music which often lack originality. His best works include the Piano Sextet op.8, though he

is remembered chiefly for his songs. His operatic style was influenced by Lortzing and Marschner.

WORKS

for a complete list of published works, see Pazdírek

Ops: Mariette, 1838; Die Franzosen in Spanien, Karlsruhe, 1841; Der Troubadour, Brunswick, 1847; Ulrich von Hutten, inc., perf. Karlsruhe, 1849

Other vocal: collections of Fr. and Ger. songs; other solo songs in various languages

Serenade, military band; 2 pf septets (also arr. pf qt); Pf Sextet; 6 pf trios; 4 str qts

Pf solo: rondos, fantasias on op themes, variations, nocturnes, [18] Lieder ohne Worte, Sonata, other concert and programmatic pieces; many arr. pf 4 hands, incl. Le cor des Alpes

Org: Adagio, Romance

BIBLIOGRAPHY

PazdírekH

For further bibliography *see* FESCA, FRIEDRICH ERNST.

GAYNOR G. JONES

Fesca, Friedrich Ernst (*b* Magdeburg, 15 Feb 1789; *d* Karlsruhe, 24 May 1826). German composer and violinist. He was the son of Marianne Podleska, a singer and former student of Hiller, and Johann Peter August Fesca, a civil servant and amateur musician. He showed early musical talent and had violin lessons with the theatre musician Lohse and studied theory with J.F.L. Zachariä and composition with F.A. Pitterlin in Magdeburg. In 1805 he went to Leipzig to study composition with A.E. Müller and to serve as solo violinist in the Gewandhaus Orchestra. In February 1806 he became chamber musician in the Duke of Oldenburg's chapel. Early in 1808 he joined the celebrated court chapel of Jérôme Bonaparte, who resided as King of Westphalia in Kassel. There he wrote the first of his string quartets and symphonies (which were published later), whose performances achieved considerable success. At the same time his public performances became less frequent because of a serious lung disease. After the dissolution of the court at Westphalia in 1813 Fesca was engaged as first violinist at the chapel of the Grand Duke of Baden at Karlsruhe. Before he took up this appointment in April 1814 he visited his brother in Vienna, where he sold his first compositions to the publisher Mechetti. In the years until 1821, when his health faded rapidly, Fesca was a central figure in the musical life of Karlsruhe.

Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the *Allgemeine musikalische Zeitung*, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuration and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp.7, 12 and 14 display the more extrovert manner of the *quatuor concertant*. Besides the chamber works, Fesca's sacred vocal music also gained critical acclaim. A.B. Marx (1827) ranked Fesca alongside Beethoven as a composer of distinctly personal church music, while Rochlitz (1818) noted that Fesca's setting of Psalm ix was such as a 'contemporary Handel' might have given to his *Utrecht Jubilate*. Fesca's operas and symphonies show features of early Romantic style, while at the same time revealing his admiration for Mozart.

WORKS

for complete lists see Pazdírek and Rochlitz; for complete thematic catalogue see Frei-Hauenschild

INSTRUMENTAL

Chbr: 16 str qts: E♭, f♯, B♭, op.1 (Vienna, 1815); b, g, E, op.2 (Vienna, 1815); a, d, E♭, op.3 (Vienna, 1816); c, op.4 (Vienna, 1816); f, e, op.7 (Leipzig, 1817); d, op.12 (Leipzig, 1818/19); B♭, op.14 (Leipzig, 1819); D, op.34 (Bonn, 1814); C, op.36 (Bonn, 1825)

4 str qnts: D, op.8 (Leipzig, 1817); E♭, op.9 (Leipzig, 1817); E, op.15 (Leipzig, 1820); B♭, op.20 (Leipzig, 1921)

4 quatuors brillants, fl, vn, va, vc: D, op.37 (Bonn, 1825); G, op.38 (Bonn, 1825); F, op.40 (Bonn, 1825/6); D, op.42 (Bonn, 1826); fl qnt, C, op.22 (Bonn, 1820/21); potpourris and short pieces, various insts

Orch: 3 syms.: E♭, op.6 (Vienna, 1817/18); D, op.10 (Leipzig, 1817/18); D, op.13 (Leipzig, 1819)

2 ovs: D, op.41 (Bonn, 1825/6); C, op.43 (Berlin, 1826)

Vn Conc, e, 1805 (lost); Andante and Rondo, hn, orch, F, op.39 (Bonn, 1825/6)

VOCAL

Sacred: Vater unser, 4vv, chor, op.18 (Leipzig, 1820); Psalm ix, 4 solo vv, chor, orch., op.21 (Leipzig, 1821); Psalm xiii, 4vv, pf, op.25 (Bonn, 1822/3); Psalm ciii, SSAT, chor, orch., op.26 (Bonn, 1823)

Partsongs: An die heilige Caecilia, 4vv (Bonn, 1823); 4 Gesänge, 4vv, op.16 (Vienna, 1819); Scherzhaftes Tafellied, 4 male vv, op.31 (Bonn, 1823/4); 6 Tafellieder, 4 male vv, op.35 (Bonn, 1825)

Operas: Cantemire (2, A. von Dusch), op.19, Karlsruhe, 27 April 1820, vs (Bonn, 1820); Omar and Leïla (3, L. Robert), op.28, Karlsruhe, 24 August 1823, vs (Bonn, 1824)

Songs: 1v, pf: 6 Lieder, op.5 (Vienna, 1816/7); 6 Lieder, op.17 (Bonn, 1822); 6 Lieder, op.24 (Bonn, 1822); 6 Lieder, op.30 (Bonn, 1823/4); 5 Lieder, op.32 (Bonn, 1824); Der Catharr (Bonn, 1823/4); 1 or 2vv, pf: 5 Gesänge, op.27 (Bonn, 1822/3)

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MARKUS FREI-HAUENSCHILD

Fescennini [fescennina, fescennini versus, fiscennia carmina]. Ribald or taunting songs or dialogues sung especially at weddings, festivals or processions. The *fescennini* are doubtless related to the Greek *epithalamion* and HYMENAIOS. In Aristophanes' *Peace* (1329–57), an elaborate *hymenaios* exhibits an antiphonal structure and a considerable amount of innuendo and erotic word play. The term, which came to be applied to scurrilous verse in general, is derived either from the name of the town Fescennium in Etruria or from the phallus (*fascinum*) carried in processions to ward off evil. Horace (*Epistles*, ii.1.139–50) described these as having grown from the rustic taunts improvised in alternating verse by the farmers, their families and slaves at harvest celebrations; he thought these were the origin of later Roman drama (cf Livy, vii.2.7; Virgil, *Georgics*, ii.385ff). Examples of

the type of verse may be found in GAIUS VALERIUS CATULLUS (61.126–55) and Horace (*Satires*, i.5.51–70). St John Chrysostom specifically and sharply criticized the music, dancing, singing and torchlight processions still associated in his day with weddings.

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THOMAS J. MATHIESEN

Fesch, Willem de. *See* DE FESCH, WILLEM.

Feses (Ger.). F♭♭. *See* PITCH NOMENCLATURE.

Festa, Costanzo (*b* *c*1485–90; *d* Rome, 10 April 1545). Italian composer and singer, for many years (1517–45) a prominent member of the Cappella Sistina in Rome. His birthplace, like that of his putative kinsman Sebastiano Festa, may have been in Piedmont, somewhere near Turin; in a papal breve of November 1517 he is referred to as a cleric (he apparently never became a priest) in the diocese of Turin.

The earliest notice of Festa as a composer is the attribution to him of a motet, *Quis dabit oculis*, written (as was a motet on the same text by Mouton) to commemorate the death (9 January 1514) of Anne of Brittany, Queen of France. Speculation that Festa may have spent some time studying in France (Lowinsky, 1968) remains unproved. The discovery that he visited Ferrara early in March, 1514, bringing with him several motets, tells us both that he could not have lingered in France and that he was by this time a recognized composer; the presence of *Quis dabit* in *I-Bc* Q19, a manuscript compiled in northern Italy *c*1516–19, suggests that this motet could have been among those brought by the composer to Ferrara.

At some point between 1510 and 1517 (probably the last few years in this period) Festa lived on the island of Ischia, in the bay of Naples; he was employed as a music teacher for Rodrigo and Alfonso d'Avalos, members of a powerful Neapolitan princely family. A document recording this engagement refers to Festa as 'musico celebrato'. In 1517 he joined the papal chapel in Rome; from this period come a group of motets in the Medici codex (*I-Fl* 666), including *Super flumina Babylonis* with its tenor on a requiem chant, a lament for an unspecified person (there is no proof that it was written for the death of Louis XII in 1515).

During his long tenure in the Cappella Sistina Festa wrote a good deal of liturgical music (masses and mass movements, a cycle of *Magnificat* settings, a set of Lamentations, a celebrated set of hymns), a number of motets, and a quantity of madrigals. Individual motets and madrigals appeared in print, and Festa apparently contemplated, in the late 1530s, publication of all or most of his music; in 1536 he asked Filippo Strozzi for information about a Venetian printer who could publish his music, and two years later he received a Venetian privilege to print his 'Messe motettj madrigali, basse, contraponti, lamentation, et qualunque'. The single volume to appear was a book of madrigals (1538; two partbooks extant) probably issued in Rome. Otherwise the only music printed under his name was a set of three-voice madrigals (1537; 1543, a popular edition often reprinted). A device, perhaps a personal one of the composer, which appears in the madrigal book is also found in *I-Rvat* C.S.20, a manuscript devoted entirely to Festa's sacred music and perhaps prepared (1539–40) with a view to publication (Brauner, 1982).

Some of Festa's music, in addition to the motets mentioned above, may be dated with some precision. Two motets in *I-Rvat* C.S.46, the eight-voice *Inviolata, integra et casta Maria* and a *Regina caeli*, were copied into that manuscript between about 1515 and 1519 (Dean, 1984). From the same period come five motets (and possibly a *Fors seulement* mentioned by Aaron in 1519) copied into *I-Bc* Q19. The motet *Gaude virgo*, perhaps partially extant in manuscripts in Casale Monferrato and Rome (Crawford, 1975; Silbiger, 1977), is mentioned by Aaron in 1525. In 1528 Festa sent several *canti* (madrigals) to Filippo Strozzi, to whom he owed money and who was godfather to the composer's infant son. Strozzi, a Florentine often in Rome on political and financial business, had more texts, written by him or by his brother Lorenzo, set to music by Festa in 1531; and in 1536 still more madrigals, including a 'cancione del cald'arost', were sent by the composer to Strozzi (Agee, 1985). The manuscript *I-Rv* S¹35–40, copied *c*1530–32, contains five Festa motets. There is mention in 1533 of a madrigal to a text by Michelangelo (now lost); and in 1536, following a visit of Charles V to Rome, Festa wrote a motet (lost) on the emperor's device *Plus ultra* (Jeppesen, 1962).

Festa's dealings with Filippo Strozzi, his motets in the Vallicelliana manuscript, his setting of a madrigal, *Sacra pianta da quell'arbor*, in honour of a Florentine notable (?Alessandro de' Medici, see Einstein, 1949), and his contribution to the Medici wedding music of 1539 all suggest connections with Florence; but there is nothing to support the claim that he was Tuscan or ever lived in Florence. His service to two Medici popes, Leo X and Clement VII, is sufficient to explain the connection. Cosimo Bartoli, Florentine patriot and close observer of music, mentions Festa with approval but places him only in Rome in his *Ragionamenti accademici* (published in 1567 but written some 15 years earlier).

Three of Festa's four extant masses are preserved in Roman manuscripts, close to the papal chapel and presumably written for that institution. None of the four have titles (these are supplied by Main, CMM, xxv, 1962–78). The *Missa carminum* or *diversorum tenorum* uses five 15th-century chansons (*L'homme armé*, *J'ay pris amours*, *Petite camusette*, *Adieu mes amours*, and *De tous biens pleine*); this suggests a bow to tradition or perhaps evidence of a student work. A Marian mass survives, written in the Roman tradition made famous by Josquin's *Missa de beata virgine*; a mass parodying an Isaac Gloria, and one based on *Se congie pris*, an Odhecaton chanson. Festa wrote a good deal of liturgical

polyphony for the papal chapel, including a complete *Magnificat* cycle (each one set for all verses, in the Roman tradition), a set of Lamentations, a litany, and four Benedicamus Domino settings; all are in serviceable but far from perfunctory style, and must have seen much use. None were published in his lifetime (the Magnificat settings were printed in 1554, the litany in 1583). The most celebrated of his sacred compositions was a set of vesper hymns, copied in a Cappella Sistina manuscript in 1539 and widely disseminated; they may have replaced Du Fay's hymns in daily use at the papal chapel. Some 60 motets survive, for three to eight voices, and ranging in style from simple to quite elaborate, making use of canons and separately texted tenors. Festa's contrapuntal technique has been praised (see Main, *Grove6*; Jeppesen, 1962); the motets certainly show competence although a certain dryness and stiffness is evident in some of the more ambitious settings.

Festa appears not to have written any chansons – a surprising lacunae if he really did live for a time in France. He was active as a madrigalist, and from an early period in its history; only Verdelot and two composers in Leo X's service, Bernardo Pisano and Sebastiano Festa, composed madrigals before him, and this dating may be deceptive since the dates of composition are largely unknown for Festa's madrigals; a reasonably safe assumption is that they were all written between *c*1525 and 1540. The print *Delli madrigali a tre voci* (RISM 1537[7]), of which only the bass partbook survives, contains 13 pieces attributed to 'Constantius festa' along with a number of anonymous ones ascribed to him in later prints. Given the fact that Festa was looking for a Venetian printer in 1536, this book, printed by Ottaviano Scotto from woodcuts by Antico, may represent the first (and only) volume of a projected series. After an odd publication of 1541 which although called the *Primo libro a tre* of Festa actually contains only one piece by the composer, Gardane issued a *Vero primo libro* in 1543, printing many of the pieces from the 1537 book while adding a number of new ones, not all reliably the work of Festa; this volume enjoyed lasting success, with five subsequent printings. Meanwhile Festa had printed a *Libro primo . . . di Constantio Festa* (1538) of four-, five- and six-voice madrigals, presumably starting a new series; of this only two partbooks survive. That more volumes were contemplated is strongly suggested by the existence of a manuscript partbook (*I-PEc* 3314) containing 19 madrigals of which the first 17 are ascribed to 'Constantius Festa'; many of these are known from manuscript and print concordances to be Festa's work. The contents and especially the presence of ascriptions, unusual in manuscripts of the period, support the idea that this partbook was copied from a (lost) print or represents a volume whose publication was planned but never carried out (Fenlon and Haar, 1988).

Festa wrote about 100 madrigals; as with Arcadelt there are problems with conflicting attributions. His three-voice works, graceful and unassuming, were clearly popular; the four-voice madrigals share the idiom established by Verdelot and contribute substantially to the genre, though perhaps without the skill and variety displayed by Arcadelt. The multi-voice madrigals, like some of Verdelot's, show a certain hesitancy of technique in the face of what Willaert and Rore were soon to produce.

Festa's 'contraponti' and 'basse' long remained a mystery and were assumed to be lost; but Jeppesen signalled the existence of a manuscript (*I-Bc* C36) containing 'Cento cinquantasette contrapunti sopra del canto fermo intitolato la Base di Cons. Festa' ascribed to G.M. Nanino and dated 1602. It has now been shown (Agee, 1985) that only the last portion of this work is by Nanino; the rest is Festa's long-lost 'contraponti'.

Festa has long been regarded as the first native Italian to join the ranks of distinguished northern polyphonists active in Italy in the early 16th century. Now that the work of Marchetto Cara, an older contemporary of Gasparo de Albertis, perhaps an exact one, and of Francesco Layolle and Bernardo Pisano, slightly younger ones, has become better known, this no longer seems appropriate; but in his position at the papal chapel Festa did achieve an eminence unusual for Italian musicians before the mid-16th century.

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Costanzo Festa: Hymni per totum annum, ed. G. Haydon, Monumenta polyphoniae italicae, iii (1958) [H]

MASSES, MASS MOVEMENTS

Missa carminum (also known as the Missa diversorum tenorum), 4vv, M i (on secular tunes; attrib. De Silva in 1521[1])

Missa de domina nostra, 4vv, M i (on plainchant from Cr IV, Masses IX, XVII)

Missa 'Et in terra pax', 4vv, M i (on Gl which is attrib. Isaac in MS; lacks Cr)

Missa 'Se congie pris', 5vv, M i (c.f. popular song)

Credo 'Solemnitas', 5vv, M i (c.f. ant now known as Nativitas gloriosae virginis Mariae)

4 Benedicamus Domino, 4vv, M i (2 on Mass IV, 2 on Mass IX)

MAGNIFICAT, LAMENTATIONS

8 Magnificat (tones I–VIII), 4vv, M ii (all verses polyphonic)

4 Magnificat (tones, I, III, VI, VIII), 4vv, M ii (all verses polyphonic)

2 Sicut locutus est (tones III, VI), 2vv, M ii (presumably frags. of otherwise unknown settings)

8 Lamentations for Holy Week, 4–7vv, M vi

MOTETS

Alma Redemptoris mater, 4vv, M iii

Alma Redemptoris mater, 6vv, M iv

Angelus ad pastores, 4vv, M v

Ave nobilissima creatura, 5vv, M iii

Ave regina (i), ?3vv, M v (?lacks 1v)

Ave regina (ii), ?3vv, M v (?lacks 1v)

Ave regina, 6vv, M iv

Ave virgo gratiosa, ?3vv, M v (?lacks 1v)

Ave virgo immaculata, 4vv, M iii

Congratulamini mihi omnes, 4vv, M v

Da pacem, 4vv, M v

Deduc me Domine, 4vv, M iii

Deus qui beatum, 4vv, M iii

Deus venerunt gentes, 5vv, M iii (probably intended as protest against the sack of Rome, 1527)

Dominator caelorum, 5vv, M v (c.f. Da pacem; also attrib. Conseil)

Domine non secundum, 6vv, M iv

Ecce advenit dominator, 6vv, M iv (c.f. Christus vincit)

Ecce Deus salvator meus, 4vv, M iii

Ecce iste venit, 6vv, M iv (c.f. Magnificat, tone I)

Elisabeth beatissima, 4vv, M v

Exaltabo te, 6vv, M iv (c.f. Canticle of Zachary and part of Cum iucunditate)

Factus est repente, 4vv, M iii

Felix Anna, 4vv, M v

Florentia, 5vv, M v (c.f. part of Lamentation formula)

Gaude felix ecclesia, 6vv, M v (c.f. Virgo Dei genetrix; anon. in source, attrib. Festa by Llorens)

Inclytae sanctae virginis Catharinae, 5vv, M iii (c.f. Veni sponsa Christi)

In illo tempore, 5vv, M v (c.f. part of Ave maris stella)

Inviolata, integra et casta Maria, 8vv, M iv
Jesu Nazarene, 5vv, M v (c.f. v.1 of Vexilla Regis)
Laetemur omnes, 6vv, M iv
Libera me Domine, 4vv, M iv
Litaniae, 8vv (2 choirs) (Munich, 1583), M vi (text corresponds in part to Litany of Loreto)
Lumen ad revelationem gentium, 4–5vv, M iv (alternatim setting with Nunc dimittis)
Maria virgo praescripta, 5vv (c.f. Angeli, archangeli; only 3vv survive)
Miserere, 4–5vv, M v (alternatim setting; attrib. doubtful: given in G. Baini, *Memorie storico-critiche della vita e delle opere di . . . Palestrina*, Rome, 1828/*R*, but none appears now in this 17th-century MS, presumably because of careless trimming)
Nunc dimittis, 4vv, M v
O altitudo divitiarum, 6vv, M v (c.f. Da pacem; anon. in source, attrib. Festa by Llorens)
O lux et decus, 5vv, M iii (c.f. O beate Jacobe)
O pulcherrima virgo, 4vv, M v
Pater noster, 6vv, M iv (on plainsong, with c.f. Ave Maria . . . benedicta tu)
Petrus apostolus, 4vv, M v
Quam pulchra es, 4vv, M v (also later, defective version without A)
Quasi stella matutina, 4vv, M iii
Quis dabit oculis, 4vv, M v (lament for Anne of Brittany, *d* 1514; pubd by Ott, Nuremberg, 1538, with text changed for death of Maximilian I and attrib. Senfl)
Regem archangelorum, 4vv, M v
Regem regum Dominum, 4vv, M v
3 Regina caeli, 4vv, M iii
Regina caeli (i), 5vv, M iv
Regina caeli (ii), 5vv, M v
Regina caeli, 6vv, M iv
Regina caeli, 7vv, M iv
Sancta Maria succurre, ?3vv, M v (?lacks 1v)
Sancto disponente spiritu, 5vv, M iii (c.f. Quia vidisti me)
Sub tuum praesidium, 4vv, M iii
Super flumina Babylonis, 5vv, M v (c.f. part of Dies irae; lament)
Surge amica mea, ?3vv, M v (?lacks 1v)
Te Deum, 4vv, M iv (also in 2 later versions of doubtful authenticity)
Tribus miraculis, 6vv, M v
Video in hac crucis ara, 4vv, M iii
Vidi speciosam, 6vv, M iii (c.f. Assumpta est Maria)
Virgo Maria, 4vv, M iii

VESPER HYMNS

all 4vv, I-Rvat; ed. in H

Ad caenam agni providi; Audi benigne conditor; Aurea luce et decore roseo; Aures ad nostras Deitatis preces; Ave maris stella; 2 Christe redemptor omnium; Conditor alme siderum; 2 Deus tuorum militum; Exsultet caelum laudibus; Hostis Herodes impie; Huius obtentu; Iste confessor

2 Jesu corona virginum; Jesu nostra redemptio; Lucis Creator optime; Nardi Maria pistici; O lux beata Trinitas; Pange lingua gloriosi; Petrus beatus catenarum laqueos; Rex gloriose martyrum; Sanctorum meritis; Tibi Christe splendor Patri; Tristes erant apostoli; Urbs beata Jerusalem; Ut queant laxis resonare fibris; Veni creator Spiritus; Vexilla Regis prodeunt

MADRIGALS

Afflitti spirti miei, 3vv, M vii; Aggiacci et arde, 4vv; Ahi, lasso che spero, 3vv, M vii; Alte gratie et divine, 4vv; Altro non è'l mio amor, 3vv, M vii (also attrib. Arcadelt); Amanti il servir vostro, 4vv, M viii; Amanti io el vo pur dir, 4vv; Amanti io lo dico a voi, 4vv; Amanti o lieti amanti, 4vv, M viii; Amor ben puoi tu hormai, 5vv, M vii; Amor che mi consigli, 2vv, M vii; Amor s'al primo sguardo, 4vv, M viii; Aura gentil che in ver, 4vv; Bramo morir per non patir, 4vv, M viii (also attrib. Arcadelt); Cad' amor la tua gloria, 4vv; Caron Caron un amante fedel, 4vv; Che giova saggitar, 3vv, M vii; Che parlo o dove sono, 3vv, M vii; Che si può più vedere, 3vv, M vii; Chiar'Arno'l dolor mio, 4vv, M viii; Chi de cognoscer, 4vv; Chi vuol veder, 4vv, M viii; Come che'l desir segue, 3vv, M vii; Come lieto si mostra, 4vv, M viii; Come potria giamai, 4vv; Constantia 'l vo pur dire, 5vv, M vii; Coppia d'amici a cui, 4vv, M viii; Coppia felice a cui, 4vv, M viii; Così estrema è la doglia, 6vv; Così soav' il foco, 4vv, M viii

D'amor le generose, 4vv, M viii; Datemi pace o duri miei pensieri, 4vv, M viii; Deh piaccia al cielo, 3vv, M vii; Divelt' è'l mio bel vivo, 4vv, M viii; Dolce inimica mia, 4vv; Dolor sta sempre meco, 3vv, M vii; Donna che lungi, 4vv; Donna non fu, 5vv, M vii; Donna s'io vi dicessi, 4vv, M viii; Donna si vi spaventa, 4vv, M viii; Due cose fan contrasto, 5vv, M vii; Duro è il partito, 4vv, M viii; E morta la speranza, 4vv, M viii; Et se per gelosia, 3vv, M vii; Già mi godea felice, 4vv; Hor vegio ben, 4vv; Ingiustissimo amor, 3vv, M vii; Io dovea ben pensarmi, 4vv; Io non so ben, 4vv; Io son tal volta, 4vv, M vii (also attrib. Arcadelt); Ite caldi sospiri, 4vv; Lasso che amor mi mena, 4vv; Lasso che ben mi acorgo, 4vv; La semplice farfalla, 4vv; Leggiadri amanti in cui, 4vv; Lieti fior verde frondi, 4vv, M viii; Lieto non hebbi mai, 3vv, M vii

Madonna al volto mio pallido, 3vv, M vii; Madonna al volto mio pallido, 4vv, M viii; Madonna il vostro orgoglio, 3vv, M vii; Madonna io mi consumo (i), 3vv, M vii; Madonna io mi consumo (ii), 3vv, M vii; Madonna io prend' ardire, 3vv, M vii; Madonna io sol vorrei, 3vv, M vii; Madonna io v'amo et taccio, 3vv, M vii; Madonna i preghi miei, 5vv, M vii; Madonna oimè per qual cagion, 4vv, M viii (also attrib. Arcadelt); Mentre nel dubbio petto, 5vv, M vii; Nasce fra l'herbe, 4vv, M viii; Non mi duol il morir, 3vv, M vii; Non mi par che sia ver, 3vv, M vii; Non s'incolpa la voglia, 5vv, M vii; Occhi non ma del ciel, 4vv; O dio che la brunetta mia, 3vv, M vii; O felici color che nott'e giorno, 4vv, M viii; Ogni beltà madonna, 3vv, M vii; Ogni loco m'attrista, 3vv, M vii; O solitario ed a me grato, 5vv, M vii; Per alti monti, 4vv, M viii; Perché madonna io vivo, 4vv, M viii; Per inhospiti boschi, 4vv, M viii; Più che mai vaga, 4vv, M viii; Porta negli occhi, 4vv, M viii

Qual anima ignorante, 5vv, M vii; Qual paura ho, 4vv, M viii; Qual sarà mai, 3vv, M vii; Quando i bell'occhi, 4vv; Quando ritrovo la mia pastorella, 4vv, M viii; Quanto più m'ard', 4vv, M viii; Quanto più solco d'Adria, 4vv; Real natura, 4vv, M viii; Ridendo la mia donna (i), 4vv, M viii; Ridendo la mia donna (ii), 4vv; Sacra pianta da quel arbor, 5vv, M vii; Se grato o ingrato, 4vv, M viii; Se i sguardi di costei, 4vv, M viii (also attrib. Arcadelt); Sel'humana natura, 4vv, M viii; Se mai vedete amanti, 3vv, M vii; Se mort' in me potesse, 4vv, M viii; Se non fosse il sperar (i), 3vv, M vii; Se non fosse il sperar (ii); Se per forza di doglia, 5vv, M vii; Se saper donna curi, 4vv; Se voi mirasti dentro, 4vv; Se voi mirasti dentro, 4vv; Si come sete bella (i), 3vv, M vii; Si come sete bella (ii), 3vv, M vii; Si come seti bella, 4vv; Si liet' alcun giamai, 4vv, M viii (also attrib. Arcadelt); Si travaliato il stato, 4vv; So che nissun mi crede, 4vv, M viii; Sopra una verde e dilettosa riva, 3vv, M vii; Suave e dolce loco, 4vv; Tra quante furno et sonno, 4vv; Una donna l'altrier, 3vv, M vii; Un baciar furioso, 4vv, M viii; Vaghi luci sol, 3vv, M vii; Valli desert' e sole, 4vv, M viii; Vegghi hor con gli occh', 4vv, M viii; Venite amanti insieme, 3vv, M vii; Venuta era madonna, 3vv, M vii; Venuta era madonna, 4vv; Veramente in amore, 4vv

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JAMES HAAR

Festa, Sebastiano (*b* Villafranca Sabauda, Piedmont, *c*1490–95; *d* Rome, 31 July 1524). Italian composer, perhaps related to Costanzo Festa. He may have received his early training in Turin, where his father Jacobinus resided in the 1520s. The first page of *I-Bc* Q19 has the inscription '1518 / a di 10 di zugno / seb. festa' above a motet, *Angele Dei*, presumably by Festa (the manuscript contains two other motets by him as well as several by Costanzo Festa). The manuscript is thought to have been compiled in north-east Italy *c*1516–19; the extent to which Sebastiano Festa was involved with, or even copied, the entire manuscript (the first pages are an addition, preceding the index) remains a matter for speculation. Festa was active in Rome, in a circle of musicians connected with the papal court of Leo X (*d* 1521). In 1520 he was in the employ of Ottobono Fieschi, a young Genoese noble who was bishop of Mondovì, near Turin, who lived in Rome as protonotary for Leo X; in the same year Festa was given a canonicate at Turin Cathedral.

Festa's small output (four motets and about a dozen madrigals) suggests that he died young. He is nonetheless important as one of the earliest cultivators of the nascent madrigal, along with Carpentras and Pisano, both in Leo X's chapel; Costanzo Festa, also a member of this chapel, and Verdelot (in Rome *c*1520) must have known his work. His Italian pieces are written in a very simple texture of chordal declamation varied only by an occasional pre-cadential melisma. One or two show hints of frottola rhythms but on the whole the patterns are derived from the French chanson of the period. These madrigals were well known in Florence, copied into manuscripts such as *I-Fn* Magl.164–7 and *US-NH* 179 in the 1520s; during that decade Roman printers published most of them.

One piece in particular, *O passi sparsi*, setting a Petrarch sonnet in an unassuming and schematic way, appears in many manuscripts: in the *Libro primo de la croce* (RISM 1526[6], a reprint of a lost earlier edition), in an Attaingnant print of 1533 (Claudin de Sermisy wrote a mass based on it) and in many later 16th-century prints where it is, alas, attributed to Costanzo Festa. It was also a favourite among instrumental intabulators.

WORKS

all 4vv

Edition: *Libro primo de la croce (Rome: Pasoti and Dorico, 1526): canzoni, frottole et capitoli*, ed. W.F. Prizer (Madison, WI, 1978) [P]

SACRED

Angele Dei (dated 10 June 1518), *I-Bc* Q19, ed. K. Jeppesen, Italia sacra musica, ii (Copenhagen, 1962)
Haec est illa dulcis rosa, *Bc* Q19
In illo tempore, *Bc* Q19
Virgo gloriosa, *Bc* Q20

SECULAR

Amor che mi tormenti, P
Amor se vuoi ch'io torna, P
Ben mi credea passar, P
Come senza costei viver, P
L'ultimo dì di maggio, P; also ed. in Torrefranca, 486
O passi sparsi, P; also ed. in Haar, 1964, 229
Perche quel che mi trasse, P; facs. in K. Jeppesen: *La frottola* (Copenhagen, 1968)
Se amor qualche rimedio, 1530[2]
Se'l pensier che mi strugge, P
Vergine sacra, P

DOUBTFUL

Amor che vedi ogni pensiero aperto, *Bc* Q21 (see Gallico, 13, 97f)
Amor quando fioriva mia speme, *Fn* Magl.XIX.164–7 (see Pannella, 7f, 42)
Nova angeletta sovra l'ale accorta, ed. in CMM, xxxii/1 (1966); see Pannella, 42
Or vedi, Amore, che giovinetta donna, ed. in CMM, xxxii/1 (1966); see Pannella, 42
Poi ch'io parti' da cui partir, ed. in CMM, xxxii/1 (1966); see Pannella, 42
Quando el suave mio fido conforto, *Fn* Magl.XIX.164–7 (see Gallico, 13, 85f)
Se l'aura a l'ombra, anon. in 1530[2] and 1534[15], attrib. Festa in *VogelB*, 625

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JAMES HAAR

Festa teatrale (It.: 'theatrical celebration'). A title applied to a dramatic work. Although attempts have been made to identify them as members of a single, distinct genre, *feste teatrali* fall into two quite distinct classes: operas and serenatas (*see* SERENATA). When divided into acts, as in Marazzoli's *Gli amori di Giasone e d'Isifile* (1642, Venice) and Cesti's *Il pomo d'oro* (1668, Vienna), they belong to the first category; when they are undivided or consist of two parts, as in works written for the Viennese court to librettos supplied by Metastasio, Pariati, Pasquini and others, they belong to the second. What operas and serenatas so labelled have in common is that they are

presented on stage (unlike most serenatas described merely as 'drammatico') and celebrate, often with direct allusions, some important public event such as an imperial birthday or wedding.

The first of Metastasio's nine serenatas titled *festa teatrale* by their author was *La contesa de' numi* (1729, Rome, music by Vinci); all the rest except *La pace fra le tre dee* were written for the Viennese court. The last work in the series was Hasse's *Partenope* (1767). No librettist after Metastasio appears to have revived the term.

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MICHAEL TALBOT

Festetics Quartet. Hungarian string quartet. One of Europe's most accomplished period-instrument quartets, it was founded in Budapest in 1982 by Istvan Kertész and Erika Petöfi, violins, Peter Ligeti, viola, and Reszö Pertorini, cello. While the Festetics's repertory embraces the complete quartets of Mozart (which it has recorded) and many of Beethoven's and Schubert's quartets, the group has a special affinity with the quartets of Haydn. Its complete recorded cycle of the quartets, made in collaboration with the noted Haydn scholar László Somfai and using the most authentic editions, has been widely praised for its perception and its unity of style. The Festetics performs regularly in Hungary and throughout Europe, and has appeared at major festivals in Budapest, Vienna, Stuttgart, Utrecht and elsewhere.

RICHARD WIGMORE

Festing, Michael Christian (*b* London, 29 Nov 1705; *d* London, 24 July 1752). English composer and violinist. He was a son of John and Elizabeth Festing, and it is possible that the family had some connection with Gros Festin, near Stralsund in Schleswig-Holstein, Germany. John Festing, one of his brothers, played the flute and the oboe, and left a sizable fortune, which he obtained mainly by teaching. He is believed to be the musician portrayed in Hogarth's painting *The Enraged Musician* (1741, now in the Tate Gallery, London).

Michael Christian Festing was primarily a violin virtuoso. He was taught the violin first by Richard Jones and then by Francesco Geminiani. Festing in his turn gave violin lessons, Thomas Arne being one of his pupils. It is likely that the manuscript discovered in 1993, containing three of Festing's op.4 violin solos (*GB-Lbl*), belonged to one of his pupils. His first public appearance was on 6 March 1723 at Hickford's Room, London, and the first mention of music composed by him occurs in a concert advertisement in 1726. In 1729 he performed at the York Buildings, Villiers Street, and his first published composition, *Twelve Solos for a Violin and Thorough Bass* op.1, dedicated to the Earl of Plymouth, appeared the following year. On 4 November 1726 he replaced James Moore as a member of the King's Musick. His close involvement with the court is shown by the appearance of three sets of minuets for the reigning monarch's birthday, each 'perform'd at the Ball at Court'. Festing was also closely associated with amateur music societies, the earliest of which met at the Swan Tavern, Cornhill. He was a member of the Academy of Ancient Music, but he and Maurice Greene left over the Bononcini–Lotti affair of 1731 and set up the Apollo Academy in the Devil Tavern. According to Burney, Festing was director of the orchestra at the Italian opera house in 1737; however, Hawkins claimed that John Clegg became leader. In 1738 Festing and a group of colleagues founded the Fund for the Support of Decay'd Musicians and their Families, later known as the Royal Society of Musicians; for many years he acted as honorary secretary. All the notable musicians of the day, including Handel, became members. When the Ranelagh Gardens were opened in 1742, Festing was appointed musical director, providing compositions and leading the band for the next ten years. He had two sons and two daughters; Michael (*b* 1725) married Maurice Greene's daughter, Katherine.

Festing's works generally show a clear line of development from the Baroque to the *galant* style. The early instrumental pieces employ ground basses, canons at the octave and fugal treatments. His output in general is more adventurous than that of Geminiani, although in some respects close parallels can be drawn between the two composers. In particular, virtuoso improvisatory passages reflect the influence of Geminiani, rising as high as d'''', which was then regarded as the uppermost limit of the violin's register. Festing followed Geminiani's example in his elaborate and detailed ornamentation of the solo parts; more unusually, the bass lines (notably of the trio sonatas) are extensively marked with bowing, phrasing and ornaments. All Festing's works include sudden and unusual modulations. Key changes up or down a tone are common, and other dramatic modulations reflect the Spanish harmonies of Domenico Scarlatti. Some of Festing's vocal compositions were written for Ranelagh, and others were performed at the Apollo Academy. Most of the cantatas are homophonic, with orchestral accompaniments, and include arias with binary structure. In many respects they resemble the cantatas of John Stanley. His *Ode on the Return of ... the Duke of Cumberland* is particularly noteworthy for its use of full Baroque orchestra including kettledrums, trumpets, oboes and horns. His *Ode on St Cecilia's Day* reflects the influence of Handel's oratorio *Alexander's Feast*. His odes and cantatas owe their importance to their break from the Italian tradition; the use of extended aria forms and inventive orchestration, and the imaginative use of dramatic gesture betray an English trait.

WORKS

all printed works published in London

INSTRUMENTAL

op.	
1	12 Solo's, vn, bc (1730)
2	12 Sonata's, nos.1–3, 2 rec/vn, b, nos.4–6 (rec, vn)/(2 vn), b, nos.7–12, 2 vn, b (1731)
—	Minuets with their Basses for Her Majesty Queen Caroline's Birthday 1733, vn/rec/hpd, b (1733)
3	12 Concertos (1734), nos.1–8, 4 vn, va, vc, bc, nos.9–12, 2 rec, 2 vn, va, vc, bc
—	Minuets with their Basses for Her Majesty Queen Caroline's Birthday, vn/rec/hpd, b, bk 2 (1734)
—	Minuets with their Basses for His Majesty's Birthday, vn/rec/hpd, b (1735)
4	8 Solos, vn, bc (1736), 2 transcr. vc, *GB-Lbl*
—	6 Setts of Airs, 2 Ger. fl/vn, bc (1737)
5	8 Concertos, a 7, 4 vn, va, vc, bc (1739)
6	6 Sonata's, 2 vn, b (1742)
7	6 Solos, vn, bc (1747)
8	6 Solos, vn, bc (hpd) (*c*1750)
9	6 Concertos, 4 vn, va, vc, bc (hpd) (1756)

2 concs., F, ob, G, 2 ob, *Lbl*

2 concs., transcr. hpd, *Ob* Tenbury MS784; conc. no.2 transcr. from op.3 no.10 (without movt 3); conc. no.3 transcr. from op.5 no.1
2 solos, transcr. hpd, *Ob* Tenbury MS784; solo no.1 transcr. from op.1 no.9; solo no.4 transcr. from op.4 no.6

VOCAL

An English Cantata call'd Sylvia, and 2 songs (1744; 2/1747 with 5 songs)
An Ode on the Return of ... the Duke of Cumberland, S, 2 ob, tr, 2 hn, kettledrum, 2 vn, bc (?1745; 2/1746 with 5 songs); text by Havard
Milton's May Morning and Several Other English Songs, S, 2 fl, 2 vn, bc (1748)
A Collection of [5] English Cantatas and Songs (1750)
6 English Songs and a Dialogue with a Duet (n.d.)
Single songs (*c*1730–50): Cupid Baffled; On Tree Top'd Hill; Reason for Loving, Address'd to Salinda; The Doubtful Shepherd (Lyttelton); The Lass of the Mill; The Poor Shepherd (Gay); Tis Not the Liquid Brightness; Yielding Fanny
For thee how I do mourn (ode), SATB, *GB-Lcm*
Ode on St Cecilia's Day (J. Addison), SATB, 2 vn, va, vc, bc, ob, *Lcm*
O Great George for ever, catch, 3vv, *Lbl*
Our God is Great (double canon), SATB, *Ckc*
The honest heart, song, *Lbl*, inserted in T.A. Arne's Love in a Village, 1762
Numerous works and arrs. appear in 18th-century anthologies: see RISM

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MELANIE GROUNDSELL (text, bibliography), ELIZABETH M. LAMB (work-list)

Festival. A generic term, derived from the Latin *festivitas*, for a social gathering convened for the purpose of celebration or thanksgiving. Such occasions were originally of a ritual nature and were associated with mythological, religious and ethnic traditions. From the earliest times festivals have been distinguished by their use of music, often in association with drama. In modern times the music festival, frequently embracing other forms of art, has flourished as an independent cultural enterprise, but it is still often possible to discover some vestige of ancient ritual in its celebration of town or nation, political or religious philosophy, living or historical person. The competitive music festival has also retained combative features reminiscent of festival events of former times.

The present article is concerned with the evolution of the musical festival in Western Europe and North America, and with developments elsewhere in the world that have sprung from these traditions; discussions of individual festivals may also be found in the articles on the relevant towns and cities.

1. Ritual origins. 2. Court festivals of state, *c*1350–*c*1800. 3. Choral festivals in England, Germany and Austria, *c*1650–*c*1900. 4. Commemorative festivals, *c*1750–*c*1900. 5. North American festivals, *c*1850–*c*1900. 6. The 20th century. 7. List.

1. RITUAL ORIGINS. The earliest festivals were held to celebrate important points within the annual cycle of seasons, as well as family or tribal events. Their main purpose was to stimulate the unseen forces considered to be the arbiters of human destiny to give good crops and protection against natural disaster. The most famous early example of festival ritual was the Olympic Games, held on the plain of Olympus in Greece in honour of Zeus. These combined athletic competitions and religious observances with music and dancing, and were held at the time of the summer solstice. From 776 BC the games took place every fourth year until, in their original form, they were abolished at the end of the 4th century. In *The History of the Decline and Fall of the Roman Empire* (1776–88; chap.15) Edward Gibbon gave a succinct account of the character of festivals, 'artfully framed and disposed throughout the year', that distinguished Roman civilization. In due course their influence coalesced with that of various Middle Eastern traditions subsumed in Hebraic culture to provide a foundation for the religious feasts of European Christianity. Lang (1884) pointed out, for example, that 'in Catholic countries, to this day, we may watch, in Holy Week, the Adonis feast described by Theocritus (Idyll XV), and the procession and entombment of the old god of spring'.

Among the British people who withdrew into Wales under the impact of post-Roman invasions the art forms of the Druidic bards were retained in the EISTEDDFOD, a competition in poetry and music. The first for which there is reliable documentary evidence was in 1176, but an eisteddfod supervised by the famous bard Taliesin is reputed to have taken place as early as 517 at Ystum Llwdiarth in South Wales, and another about 20 years later near Conway in North Wales. Since the 12th century the institution has played an important role within the concept of Welsh nationhood. In the 16th century the highly competitive nature of the eisteddfod was emphasized by the presentation of silver models of bardic chair, tongue, harp and crwth to those who performed best in the main sections. The modern Royal National Eisteddfod is held each year in a different place in Wales and, being conducted entirely in Welsh, it has contributed much to the development of Welsh political consciousness as well as to Welsh culture. Since the late 19th century eisteddfods have been held among Welsh communities in the USA, Canada and Australia, and in 1947 an International Eisteddfod was inaugurated at Llangollen in North Wales.

In Ireland pagan and Christian practices met traditionally on St Bridget's Day (the first day of spring), St Patrick's Day (the first day of sowing), May Day, St John's Eve, All Hallows Day and many more. The term 'feis', associated in the first place with an ancient gathering at Tara described in the 12th-century *Book of Leinster*, is now used to denote a cultural festival. The Feis Ceoil, inaugurated in Dublin in 1897 by the Irish National Literary Society and the Gaelic League, is, like the Welsh eisteddfod, intensely nationalist in content. Also in 1897 a purely Gaelic cultural festival, 'Oireachtas, was instituted under the presidency of Douglas Hyde.

An institution similar to the eisteddfod was the PUY, a competitive festival held from the 12th century to the early 17th in northern France by the literary–musical societies also known as *puys*. Around 1575 a musical *puy* dedicated to St Cecelia was established in Evreux;

Giullaume Costeley was among its founders, and Orlande de Lassus among the prizewinners.

During the medieval period the festival absorbed elements of chivalry, popular dumb-shows, religious theatre and allegory. Its principal element was the procession with its religious overtones, mute pageants or *tableaux vivants*, and mystery plays. Depending on the context, a distinction was made between musical ensembles of loud and soft instruments; vocal music was either sung unaccompanied or combined with the latter.

2. COURT FESTIVALS OF STATE, *c*1350–*c*1800. With the start of the Renaissance, festivals began to be used as court propaganda, testaments to the power, wealth and prestige of the ruling houses of Europe. Elaborate festivities were planned in conjunction with events of state such as coronations, weddings, baptisms, ceremonies of allegiance, state visits or entries, peace treaties and funerals. They included processions, competitions such as dramatic tournaments or tilting, pageants, banquets, often with their own dramatic interludes, balls, masquerades, theatrical presentations, regattas and water shows, and fireworks with general illumination. They lasted from a few days to several months, offering innumerable occasions for music-making.

For his coronation in 1377, Richard II was welcomed by all of London. On a stage 'were many [dressed as] angels, with dyvers melidiez and songe'. When Charles V of France entertained the Holy Roman Emperor in Paris, trumpet fanfares accompanied the march back to the city, where an ensemble of royal musicians played 'virelais, chansons and other bergerettes'. When in 1461 the newly crowned Louis IX left Reims for Paris, no fewer than 54 trumpeters accompanied him; at one tableau on the route three pretty girls, nude, sang 'little motets and bergerettes', and next to them were many performers of *bas instrumens*. At one pageant for the visit of Charles VIII to Rouen in 1485, seated figures representing the 24 Old Men of the Apocalypse held portative organs, harps, lutes, rebecs, shawms, crumhorns and other instruments, while minstrels did the playing from behind. It was customary for the loud instruments to be placed on a scaffold or balcony, where they performed for banquets and dances such as the lively saltarello or *alta danza*. They were also featured at tournaments, where fanfares of penetrating sonority were called for. Soft instruments, on the other hand, often played or accompanied the singing of chansons for the slow, stately *basse danse*.

Renaissance festivals reflected the pervasive influence of classical antiquity in triumphal arches with inscriptions, pageant-wagons and theatre with humanistic or mythological themes. Both vocal and instrumental music encompassed the new style. This was most apparent in the long series of extravagant MEDICI festivals in Florence. The marriage of Cosimo I and Eleonora of Toledo in 1539 included a huge banquet with a comedy staged in the palace courtyard, its acts interspersed with *intermedi* featuring madrigals by such composers as FRANCESCO CORTECCIA and Costanzo Festa. For the wedding celebrations of Cosimo's heir Francesco I and Joanna of Austria in 1566, the artist and art historian Giorgio Vasari designed the costumes and pageant-wagons. The bride was ushered into Florence 'to the sounds of many trumpets and the roar of drums'. The birth of a daughter to Francesco was celebrated during the carnival season of 1567 with mock combats, masquerades, banquets, an allegorical pageant, a comedy and fireworks. A six-part madrigal by Corteccia was sung with the parts doubled by two cornetts, two crumhorns and two trombones. One of the jousts displayed 'a great number of trumpets and shawms [as well as] Turkish-style kettledrums, all mounted'. At the second marriage of the duke in 1579, to Bianca Cappello of Venice, one of the six major events was a staged battle, with 'diverse musicians with many voices and innumerable instruments'. Music by Vincenzo Galilei, Piero Strozzi and Alessandro Striggio were performed; one of the singers was Giulio Caccini.

The courts of northern Europe soon absorbed these new influences, examples including the numerous state visits of Holy Roman Emperor Charles V between 1515 and 1533, the coronation festivities for Anne Boleyn in 1533, 'garnysshed with mynstralsy & chyldren syngyng', with pageants featuring Apollo and the Nine Muses and the Judgement of Paris; and the French royal festivals, conceived by humanists 'in the antique style', during the reigns of Francois I and Henri II, who had married Catherine de' Medici. When Henri made a triumphal entry into Lyons in 1540, from the top of a classical edifice an ensemble of cornetts, shawms, crumhorns and dulcians was heard. A long series of festive entries (*joyeuses entrées* or *blijde inkomsten*) into Flemish cities celebrated the successive imperial governors: when Archduke Ernest arrived in Brussels and Antwerp in 1594, one of the staged tableaux represented the Nine Muses, six playing cornett, buisine, triangle, *viola da braccio*, flute and gamba, and three singing from partbooks. The elaborate celebrations for the marriage of Duke Wilhelm V of Bavaria and Renée of Lorraine in 1568 included processions, feasting, games of skill, dancing, dramatic performances and fireworks. The music was directed, and largely composed, by the Kapellmeister Orlande de Lassus. During the prenuptial banquet winds and strings alternated with vocal music. At the wedding service a six-part mass by Lassus was performed by chorus and instruments, while the banquet which followed included an organ composition by Annibale Padovano, a motet by Lassus played by cornetts and trombones, and all sorts of instrumental and vocal music between the various courses.

At the wedding of Archduke Johann Friedrich of Württemberg and Barbara Sophia of Brandenburg 'there was a completely glorious musical performance'. Each of the noble guests brought along his own musical establishment, all participating in the dramatic processions and banquets. The skill of the ducal musicians was on display at the baptism of Prince Friedrich in 1616. Sacred works by Ludwig Daser and Gregor Aichinger were performed by voices accompanied by basoons, bombardes, cornetts and trombones. The rulers of Savoy in Turin were known for their lavish festivals. Marco da Gagliano's *Dafne* was performed at the wedding of Marguerite of Savoy and Francesco Gonzaga of Mantua in 1608. For the wedding of Princess Adelaide and Ferdinand Maria of Bavaria in 1650, an ensemble of 24 violins played throughout the banquet, and a dramatic horse-ballet included the court musical ensemble playing from the logia of a stage set representing the Palace of Love.

At his coronation in 1654 Louis XIV of France 'was escorted to the cathedral [of Reims] preceded by a dozen trumpeters, drummers, fife players, oboists, flautists, bagpipers and trombonists'. Following the service, as soon as the doors were thrown open, 'trumpets, fifes,

drums and other instruments ... blended their agreeable sounds with the voices of the populace, crying "vive le Roy"'. The king entertained his court at Versailles with elaborate festivities including ballets, theatre, banquets and grand balls. Lully's *Alceste* had its première at a *divertissement* in 1674 celebrating a military victory. As Charles II of England was welcomed on his way to his coronation in Westminster Abbey in 1660, he passed through four triumphal arches upon which dramatic performances were staged along with music: respectively, trumpets and drums, a wind band, string instruments and a mixed ensemble. Spread out along the route of march, other musicians played as the procession passed by.

Italian opera became a staple feature of these court festivals, especially at the imperial court in Vienna beginning with Ferdinand II. Antonio Cesti's *Il pomo d'oro* was first performed during birthday celebrations for Queen Margherita in 1668. In the same year, Antonio Draghi's *Il fuoco eterno* was commissioned for the birth of a daughter to Emperor Leopold I. The combination of opera, masked balls, theatre, ballets, parades and liturgical music with orchestral companiment added to the magnificence of these occasions. The carnival season at the Saxonian court in Dresden in 1695 included as its main event an 11-part dramatic procession of pagan gods and goddesses, the music for which was organized and directed by the Kapellmeister Nicolas Strungk. The entire musical ensemble, as well as those from other invited courts, was integrated into the affair, the choice of instruments being determined by the deity and dramatic context of each segment.

Full-scale, homogeneous instrumental and vocal performances were the norm in 18th-century court festivals. One of the most important political events was the marriage in 1719 of Friedrich August II of Saxony and Princess Maria Josepha of Austria. The famous Dresden court orchestra was on display; the evening's entertainment included work for 64 trumpets and eight timpani and the *serenata La gara degli dei* by the orchestra's director Johann David Heinichen, while the main feature was the performance of Antonio Lotti's opera, *Teofane*. Heinichen's *serenata Diana sull'Elba* was the highlight of an aquatic festival for which a large orchestra performed from a barge shaped like a seashell.

Oaths of allegiance and fidelity were festal occasions as well. When Emperor Charles VI was installed as Duke of Steyer in 1728 the ceremonial banquet included a concert by ensembles of instruments stationed in the various dining chambers. At the homage ceremony made by the Austrian nobles to Maria Theresa as Archduchess of Austria in 1740, the customary trumpets and kettledrums were employed in both sacred and secular music-making as a symbol of imperial power. Louis XV was welcomed by the cities of Strasbourg and Mets in 1744; at one ceremony the festivities included a *Te Deum*, the voices 'intermingled with fanfares from trumpets and timpani and [the sounds of] oboes and bassoons'. In both royal and imperial processions throughout Europe, military regiments by then included wind bands or oboes, bassoons and sometimes even horns.

The coronation of Holy Roman Emperor Leopold II in 1790 took place in Frankfurt; the music, directed by Vincenzo Righini, Kapellmeister at Mainz, was performed by the archbishop's own ensemble, augmented by 15 members of the imperial orchestra from Vienna. This represented perhaps the apogee of festal performances of the period, combining fully concerted music with works commissioned especially for the occasion.

3. Choral festivals in England, Germany and Austria, c1650–c1900. In England St Cecilia's Day (22 November) received particular attention and musical celebration (*see* Cecilian festivals). In her honour performances were given by the choristers of the Sardinion Embassy Chapel (dedicated to her) and by the Musical Society at St Bride's Church in Fleet Street. In 1683 Purcell dedicated the first of his St Cecilia odes, *Welcome to all the pleasures*, to the society. Other composers who provided substantial works for this festival included John Blow, G.B. Draghi, John Eccles and Handel; the most celebrated poem set was Dryden's *From Harmony, from Heav'nly Harmony*. Various other bodies organized similar functions for different occasions; some, not least under the aegis of the Church of England, placed emphasis on charity. The Corporation of the Sons of the Clergy, founded in 1655, held an annual service to raise funds for the relief of distress among the families of clergy; from 1697 this was held each May in St Paul's Cathedral. The best professional talent was employed, and for many years Purcell's *Te Deum and Jubilate* in D was regularly performed. In later years Handel's music took pride of place. Another festival came into being at about the same time to provide funds for children in the charity schools of London, with music performed by the children themselves. This also took place, in due course, in St Paul's, and eventually as many as 6000 children participated. Both Haydn and Berlioz praised the standard of their performance.

No other composer, perhaps, stimulated as many festivals in England as Handel, reverence for whom rapidly overtook that previously done to St Cecilia. His large-scale choral works, fashioned to a considerable extent from the indigenous anthem, enjoyed so much popularity that arrangements for their regular performance were established in towns and villages throughout Britain. The example of the Sons of the Clergy and St Cecilia festivals stimulated an annual 'Meeting' of the cathedral choirs from Gloucester, Worcester and Hereford, the first of which took place about 1715. By 1752 the practice of diversifying the schedule of music with secular works in other buildings was well established. In either case Handel's music, held in universal veneration, provided the mainstay of the programmes. The Three choirs festival, as it came to be known in the 19th century, developed into a major musical occasion which afforded increasing opportunity for performances of new works by the principal British composers, and of important works from Europe and North America.

Festival performances of Handel's oratorios were given during the last years of his life and immediately after his death in many towns, of which the most important were Newcastle upon Tyne, Salisbury, Bristol, Bath, Coventry, Oxford and Cambridge In centres of industrial expansion such festivals were usually coupled with middle-class concern about social conditions, and important events were organized in Leeds (1767), Birmingham (1768), Norwich (1770), Chester (1772), Newcastle (1778), Liverpool (1784), Manchester (1785), Sheffield (1786) and York (1791) with the primary aim of raising funds to establish or support new hospitals.

In 1784 the 'centenary' commemoration of Handel in Westminster Abbey and the Pantheon, with some 500 performers from all parts of England, accelerated the formation of choral societies and charitable foundations. It also implanted the idea that excellence was somehow related to size. This found expression in the early 19th-century Handel performances held under the direction of George Smart, who controlled most of the principal festivals in the country between 1820 and 1850. He was followed by Michael Costa, who directed the Handel festival (1859) at the Crystal Palace, where similar festivals were held triennially until 1926. During the 19th century major festivals developed in the industrial centres of England, fuelled by a great expansion of amateur choral activity. The new concert and town halls erected in Birmingham, Bristol, Leeds, Liverpool, Manchester and Norwich were used for large-scale musical festivals. While Handel remained central in programmes, Mendelssohn (whose *Elijah* was a Birmingham commission) enjoyed lasting popularity. Other European composers, including Dvořák, Gounod, Massenet and Raff, received generous commissions.In 1874 a Tonic Solfa festival took place at the Crystal Palace in London, with 3000 children participating. This was the brainchild of John Curwen, who was also responsible for instituting competitions to stimulate high standards of musical literacy. These in turn inspired Mary Wakefield to hold a modest competitive festival in Westmorland in 1885. From this sprang the modern competitive movement which, since 1921, has been regulated in Britain by the British Federation of Music Festivals (since 1991 part of the British Federation of Festivals), to which over 300 festivals are affiliated. Non-competitive festivals for schools were promoted by Geoffrey Shaw and Cyril Winn, both Board of Education inspectors. Among composers contributing to such amateur music-making were Thomas Dunhill, Gerald Finzi, Gustav Holst, Gordon Jacob, Herbert Howells, John Ireland, Ralph Vaughan Williams and Peter Warlock.

In German-speaking countries, as in England, the oratorios of Handel and Haydn lent impetus to the formation of choirs and related associations. On 20–21 June 1810 G.F. Bischoff, Kantor of Frankenhausen, assembled singers and instrumentalists from neighbouring towns in Thuringia for a performance of Haydn's *The Creation* and other works under Spohr's direction. This was Germany's first festival in the modern sense, and its success led to similar events in that town in 1812, 1815 and 1829. On 15–16 August 1811 Bischoff was constrained to organize a 'Napoleon Festival' in Erfurt. Although he probably disliked the reason for the festival, he provided an interesting and varied programme, including works by Haydn, Mozart, Beethoven and Spohr. In 1820 the industrious Bischoff arranged a three-day festival in Helmstedt, and it was after his example that Johannes Schornstein, musical director at Elberfeld, combined singers from that town and from Düsseldorf for a Whitsuntide festival in 1817. From this developed the Niederrheinisches Musikfest, held in turn in Düsseldorf, Aachen, Wuppertal and Cologne, which Mendelssohn conducted from 1833 until his death in 1847.

That festivals should be directed by a distinguished guest conductor became an early principle, and one that usually delighted the amateur singers who took part. In 1829 J.F. Naue, musical director at Halle, engaged Spontini to conduct a festival in the city, and two years later he concentrated attention on Halle's most famous son in a Handel festival. All these ventures were evidence of a zeal for choral music and for the ideals that went with it. The most obvious of these were concerned with nationalism and education; pioneers of the music festival as an educational resource included Hans Georg Nägeli and Friedrich Silcher, who founded a festival at Plochingen (Württemberg) in 1827. In Vienna large-scale festival performances of Handel's *Alexander's Feast* in 1812 contributed to the foundation of the Gesellschaft der Musikfreunde and thereafter annual music festivals, at which oratorios were given by a large number of performers in the Riding School.

4. Commemorative festivals, *c*1750–*c*1900. Festivals to commemorate a great writer or musician seem to have originated in the second half of the 18th century. In 1769, even before the Handel Festival of 1784 (see §3 above), Stratford-on-Avon had marked the bicentenary of Shakespeare's birth with pageantry for which music was composed by Thomas Arne. After the death of Beethoven the cult of the great artist became stronger in response to evolving nationalist urges. Handel festivals, designed to further a British or a German national heritage according to where they took place, continued to proliferate, but at the end of the 18th century and the beginning of the 19th other important German-speaking composers, particularly of the Baroque and Classical periods, began to find support and adulation from societies and collateral festivals. On 23 April 1843, a year after a statue of Mozart had been placed in Salzburg, a monument to Bach was unveiled in Leipzig, with the performance of suitable music chosen by Mendelssohn. This occasion may be taken as the progenitor of all subsequent Bach festivals. In August 1845 the new statue of Beethoven in Bonn occasioned a much larger demonstration of devotion in a truly international festival, the forerunner of countless Beethoven festivals in many parts of the world. During the 1858 Handel Festival in Halle a statue of him was presented to the public. A Mozarteum was instituted in Salzburg, and the first of the great sequence of Mozart festivals took place there in 1877. This was appreciatively noticed by Mary Cowden-Clarke, not only on account of the excellence of the music but also because of the 'gastronomical pleasures' that are now taken to be a necessary concomitant to artistic enterprises designed to accommodate touristic interest. Wagner can be said to have instituted his own commemorative festival in 1876, when the Festspielhaus was opened at Bayreuth for the sole purpose of presenting his music dramas.

5. North American festivals, *c*1850–*c*1900. In the USA festivals had a particular appeal among German immigrant communities who had formed their own choirs, and they were furthered by the establishment of a 'North German Bund' in 1847. In 1857 and 1858 the Handel and Haydn Society of Boston organized 'conventions' (i.e. festivals) in Boston and Worcester. But it was Patrick S. Gilmore, a bandmaster styled 'high priest of the colossal', who brought the cult of bigness to its first climax in the National Peace Jubilee and Musical Festival held in Boston in 1869. Described at the time as 'the grandest musical festival ever known in the history of the world', it required a chorus of 10,000 and an orchestra of 1000. The conclusion of the Franco-Prussian War in 1871 so stimulated interest in German music in the USA that some

20,000 performers took part in Gilmore's World Peace Jubilee in Boston in 1872. A prominent conductor in the USA at that time was the German-born Theodore Thomas. With his own orchestra, he had conspicuous success in organizing the Cincinnati May Festival of 1873 and the Philadelphia Centennial Concerts of 1876, and he was given control of those held in New York and Chicago in 1883.

Meanwhile music festivals were taking root in Canada; the first of any importance took place in Montreal on 24 October 1860, when the Prince of Wales opened the Victoria Bridge. British connections remained strong, and the choral tradition was cultivated by British-born musicians. One of the most active was Charles Harriss, who in 1903 invited Alexander Mackenzie to direct 18 festivals in five weeks, the programmes being almost entirely of works by British composers. In 1906 Harriss organized a successful British-Canadian Music Festival in London (England). A choir of multi-cultural character that sang in many festivals both in Canada and abroad was the Toronto Mendelssohn Choir, founded by the German A.S. Vogt (1894) and taken over after his retirement by H.A. Fricker, formerly chorus master for the Leeds Festival. The patriotic feelings of German Canadians led to a Friedensfest in Berlin (now Kitchener), Ontario, at the end of the Franco-Prussian War, and to a Sängerfest in the same place in 1875. This was a rallying point for such immigrant music groups as the Concordia of Berlin and the Germania of Hamilton. Nationalism of another kind was also evident in the Fête Nationale des Canadiens-Français held in Quebec in 1880, at which Calixa Lavallée's *O Canada* was first sung.

6. The 20th century. As the century progressed there was an unprecedented proliferation of music festivals of all kinds. Modern communications ensured that those well established in the 19th century became increasingly international in character and that newly-established festivals were quickly able to find places on the international scene. Among the latter were the Maggio Musicale Fiorentino (inaugurated 1933), the Holland Festival (1948), and festivals at Lucerne (1938), Prague (1946) and Edinburgh (1947).

In Europe the music festival continued through the century to function as an embodiment of national or ideological aspirations. In 1905 it was claimed that there were some 50,000 amateur singers engaged in competitive choral festivals in England. In that year a festival primarily for rural choirs was founded in England at Leith Hill, where Vaughan Williams lived; he became closely associated with it and it remains a monument to his concern for amateur musicians. In Germany the Arbeiter Sängerbund, founded in 1928, held music festivals with political objectives, organizing an international Arbeiter Olympiade in Strasbourg in 1935. After the Yalta conference of 1945, the political climate affected Eastern European festivals for 50 years. Music at public festivals was meant to support the tenets of Marxism; in the German Democratic Republic in particular there was no shortage of suitable new texts from the pens of, among others, Berthold Brecht, Johannes R. Becher and Stephen Hermelin, and the composers Hanns Eisler and Ernst Hermann Meyer made effective use of this material. Central to the East German festival tradition were the Arbeiter-Festspiele, to which many composers contributed. Bach and Handel festivals were also continued. The Festival of Britain (1951), conceived as 'a tonic for the nation' in a time of austerity and marking the centenary of the Great Exhibition, included music as an important element. An ambitious range of concerts, opera and ballet was given in London, where the Royal Festival Hall remains as a monument, and music was included in local arts festivals throughout the country. The Arts Council of Great Britain provided financial support, promoted concert series of early music, and commissioned works by many British composers.

The festival organized by Benjamin Britten and others in Aldeburgh, Suffolk (from 1948), included other arts than music, particularly painting and literature; this became a popular practice for festivals established in the latter half of the century. Just as Britten's initiative gave prominence to its locality, so did the festival at Kirkwall in the Orkney Islands, established by Peter Maxwell Davies in 1974. In both places local authorities, at first reluctant, discovered that such events could help the local economy as well as the community's artistic reputation. By the end of the century there were few European towns associated with scenic beauty, distinguished architecture or a famous composer that did not have their own festivals, and few festivals could resist claiming 'international' status. The music festival has also become an international phenomenon taken up by major cities throughout the world. From the 1950s Rio de Janeiro was a centre of festivals and music competitions. Arts festivals in Tokyo (established 1948), Osaka (1958), Hong Kong (1972) and Seoul (1976) all include music as an important element.

Most of the large towns and many centres of tourism in Australia, Canada and the USA initiated music festivals of one kind or another during the 20th century, and festivals were organized around major orchestras. Among the most important North American events is the Tanglewood Festival in Massachusetts (first held in 1934 in Stockbridge), centred on concerts by the Boston SO. The Marlboro (Vermont) Music Festival (founded 1951) is devoted entirely to the performance of chamber music. Other well-established American festivals include those at Aspen, Colorado (founded 1949), Ravinia Park, near Chicago (1936), Wolf Trap Farm Park, near Washington, DC (1971), Ojai, near Los Angeles, and the Grant Park Concerts in Chicago (1934). One of the first festivals devoted to indigenous American music was the Old Time Fiddlers' Convention, founded in 1924 in North Carolina. The National Folk Festival in the USA had its origins in St Louis in 1934; its permanent base from 1971 was Wolf Trap Farm Park. In Canada, festivals of traditional music were inaugurated in Calgary, Edmonton, Vancouver and Winnipeg during the 1970s and 80s. The Smithsonian Institution in Washington, DC, holds an American Folklife Festival; the Philadelphia Folk Festival was founded in 1962. Although a precursor of the jazz festival took place in Chicago in the form of the International Jazz Congress of 1926, the first true jazz festivals sprang up outside the USA: the Australian Jazz Convention was first held in 1946, and the Nice Jazz Festival, the first jazz festival of international importance, was in 1948, followed by the first Paris Jazz Fair in 1949. Among important and long-lived American jazz festivals are those at Newport, Rhode Island, in 1954 (moved to New York in 1972) and Monterey, California, in 1958. The jazz festival in Warsaw founded in 1959 also drew

international attention. Such festivals provided unprecedented opportunities for internationally known jazz musicians to come together, and some musicians made careers travelling from one festival to another. Scores of jazz festivals were inaugurated throughout North America and Western Europe in the 1970s and 80s, reflecting the increasing interest in jazz as concert music.

The proliferation of festivals has led many organizers to look for a focal point for their concerts and recitals. Often a different anniversary or aspect of music is chosen each year. In other cases a festival may be built around a celebrated executant (e.g. Casals at the PRADES FESTIVAL and in Puerto Rico, Menhuin in Bath and Windsor) or a famous composer (e.g. Britten at the ALDEBURGH FESTIVAL, Villa-Lobos in Rio de Janeiro). Festivals wholly or partly devoted to opera, apart from Bayreuth, include those at Munich (dating in its present form from 1901), Zürich (1909), Glyndebourne (1934), Aix-en-Provence (1948), Wexford (1951) and Marseilles (1971, devoted to contemporary opera). The Haslemere Festival was founded in 1925 by Arnold Dolmetsch to give practical effect to his research in the performance of early music. In the second half of the century early music played an increasingly important role in many festivals, and several festivals devoted to it were established, among them those at Innsbruck (inaugurated 1972), Cervantes, Mexico (1972), York (1977), Boston (1981) and Glasgow (1990). Devotees of the organ are served by several specialist festivals; one of the best known, the biennial International Organ Festival, was established by Peter Hurford at St Albans, Hertfordshire, in 1963. The earliest 20th-century festival to focus on contemporary music was at Donaueschingen, initiated in 1921 by Prince Max Egon zu Fürstenberg. It was at first for chamber music, but this emphasis was abandoned when it was revived in 1950. The first of many important festivals organized by the ISCM (1923) was also given over to chamber music, but the scope soon widened to include many different genres. Festivals devoted to contemporary music were later established in Venice (1930), Witten (1936, chamber music), Cheltenham (1945, British music), Brussels (1958), Palermo (1960), Wrocław (1962), Royan and La Rochelle (1964), Brescia (1969), Huddersfield (1978) and San Francisco (1980). The Japanese Society of 20th-Century Music (founded in 1957) sponsors a summer festival, and the Japanisch-Deutsches Festival für Neue Musik was established in 1967.

A fashion for pop and rock festivals on a huge scale was set by the Monterey International Pop Festival held in 1967, which attracted an audience of 60,000; two years later the rock festival at Woodstock, New York, drew 300,000 people. Their mix of internationally famous performers, enthusiastic audience participation, drug use and social protest was imitated elsewhere in the USA and Europe during the 1970s. By the end of the 20th century popular music particular to the young, while owing much to American practice, had become international. The use of global communication media to promote pop festivals and performers, together with the increased availability of international travel, have allowed such festivals to reach unprecedentedly large and diverse audiences. This potential was exploited in the 1980s and 90s to raise money for charity, notably with Band Aid in Britain and Farm Aid in the USA; in both cases the performances and appeals for donations were broadcast internationally. The travelling Lollapalooza festival, founded in the early 1990s around grunge music, also used international media to publicize its annual season of tours.

7. LIST. The following is a selective list of non-competitive festivals that have achieved international significance. The list is organized alphabetically by country, and within that, by city and name of festival. Each entry is based on the following scheme:

(i) Name of festival. Each festival is given under its full original name. Subsequent name changes are given in chronological order, with dates provided where known. Variations in name, or alternative names, are also indicated after the original name. Square brackets are used to indicate original language titles of festivals, or English translations of festivals that are used in this dictionary.

(ii) Founding date. The date of foundation of the festival, where known, is shown in parentheses at the end of the entry.

(iii) Frequency of festival. This is indicated as follows: Y – yearly, B – biennially, T – triennially, O – occasionally or irregularly.

Other details are shown after a semicolon. Further information can be found in the appropriate country or city articles and, in some cases, in articles on the festival. Where only the country or state is mentioned instead of a city, the festival takes place in more than one location.

ALBANIA

GJIROKASTRA National Folklore Festival of Gjirokastra [Festivali Folklorik Kombëtar i Gjirokastrës] (1968) O

GHKODËR National Children's and Pioneers' Festival [Festivali Kombëtar i Këngës për Fatosa dhe Pionierë] (1963) Y

TIRANA Albanian Radio and Television Song Festival [Festivali i Këngës në Radiotelevizion] (1962) Y

TIRANA Evenings of New Albanian Music [Mbremje e Muzikës së re Shqiptare], later Days [Ditë] of New Albanian Music (1992) Y

TIRANA International Days for New Chamber Music [Ditë Ndërkombëtare të Muzikës se Re të Dhomës], from 1998 Tirana Autumn [Vjeshta e Tiranës] (1994)

TIRANA Nikolla Zoraqi Festival of the Interpretation of Contemporary Music [Festivali i Interpretimit të Muzikës Bashkëkohore 'Nikolla Zoraqi'] (1994, 1997, 1998)

TIRANA Tonin Harapi Albanian Song Festival [Festival i Romancës Shqiptare 'Tonin Harapi'] (1994) Y

AUSTRALIA

ADELAIDE Adelaide Festival of Arts (1960) B

ADELAIDE Barossa Music Festival (1992)

BRISBANE Brisbane Biennial Arts Festival

MELBOURNE Melbourne International Organ and Harpsichord Festival, Y

MELBOURNE Melbourne Jazz Festival

MELBOURNE Montsalvat Jazz Festival

PERTH Festival of Perth (1953)

AUSTRIA

EISENSTADT International Haydn Festival (1987)

GRAZ Styrian Autumn Festival [Festival Steirischer Herbst] (1968) Y

INNSBRUCK Festwochen der Alten Musik, also known as Innsbruck Festival of Early Music (1977)

INNSBRUCK Innsbrucker Orgelwochen (1958, Y from 1965)

LINZ Internationale Brucknerfest Linz, also known as Bruckner Festival (1974) Y

LINZ Linzer Klangwolke (1979)

MELK Melk Summer Festivals (1960) Y

MELK Organ Summers, later Organ and Soloists Concerts (1972–98)

MELK Pentecostal Concert Series, from 1992 Internationale Barocktage (1979) Y

SALZBURG Easter Festival, also known as Osterfestspiele (1967)

SALZBURG Salzburg Festival (1920–23, 1925–43, Y from 1945)

SALZBURG Salzburg Mozart Week [Salzburger Mozart-Woche] (1956) Y

VIENNA Vienna Festival [Wiener Festwochen] (1951) Y; earlier festivals 1927–37

VIENNA Wien Modern (1988)

BELARUS

VITEBSK Slavyansky Bazar (1979) Y

BELGIUM

ANTWERP Vlaams Nationaal Zangfest, Y

BRUSSELS Ars Musica (1988) Y

LIÈGE Festival de la Guitare

LIÈGE Festival des Nuits de Septembre

LIÈGE Festival du Jazz de Comblain-au-Pont

BRAZIL

RIO DE JANEIRO Bienal de Música Brasileira Contemporânea (1975–97)

RIO DE JANEIRO Villa-Lobos Festival (1966)

BULGARIA

RUSE March Musical Days [Martenski Muzikalni Dni]

SOFIA New Bulgarian Music [Nova Balgarska Muzika] Y

SOFIA New Music [Muzika Nova] (1993) Y

SOFIA New Year Music Festival

SOFIA Sofia Weeks of Music [Sofiyski Muzikalni Sedmitsi] Y

SOFIA Young Bulgarian Music [Mladata Balgarska Muzika] Y

VARNA Varna Summer International Music Festival [Varnensko Lyato] (1926–*c*1939, Y from 1957)

CANADA

HALIFAX Scotia Festival

KITCHENER Sängerfest (1875)

MONTREAL Contemporary Music Week (1961)

MONTREAL Organ Festival of the Oratory of St Joseph (1971)

OTTAWA Bluesfest (1994)

OTTAWA Festival Canada, from 1978 Festival Ottawa (1971–83, 1988–91)

OTTAWA Ottawa Chamber Music Festival (1994) Y

OTTAWA Ottawa Jazz International Festival (1981)

QUEBEC CITY Fête Nationale des Canadiens-Français (1880 only)

TORONTO Caribana Festival (1967)

VANCOUVER Kiwanis Music Festival (1923)

VANCOUVER Vancouver International Festival, from 1965 Vancouver Festival (1958–68)

WINNIPEG CBC Spring Radio Festival, Y

WINNIPEG Manitoba Musical Competition Festival, from 1983 Winnipeg Music Competition Festival (1919)

WINNIPEG Winnipeg Folk Festival (1974)

CHILE

SANTIAGO Chilean Music Festival (1948–69, 1979, 1998)

SANTIAGO Contemporary Music Festival

CROATIA

DUBROVNIK Dubrovnik International Summer Festival [Dubrovačke Ljetne Igre]: (1950)

SPLIT Split Summer Festival [Splitske Ljetne Priredbe, later Splitsko Ljeto], (1954)

ZAGREB Music Biennial Zagreb [Muzički Biennale Zagreb] (1961) B

CUBA

HAVANA Festival de Guitarra de La Habana

HAVANA Festival de Jazz

HAVANA Festival de Música Contemporánea de La Habana

CZECH REPUBLIC

BRNO Brno Music Festival (1966) Y

BRNO Moravian Autumn, Y

MARIÁNSKÉ LÁZNĚ Chopin Festival

OSTRAVA Ostrava Musical May

PRAGUE International Jazz Festival Prague [Mezinárodní Jazzový Festival Praha] (1964) O

PRAGUE Prague Autumn [Pražské Podzim] (*c*1989) Y

PRAGUE Prague Spring [Pražské Jaro] (1946) Y

PRAGUE Week of New Works [Týden Nové Tvorby] (1956)

ÚSTÍ NAD LABEM Maifestspiele

DENMARK

Nordic Music Days (*c*1950); held in Finland, Denmark, Iceland, Norway and Sweden

ÅRHUS Århus Festdage (1965) Y

ÅRHUS International Jazz Festival

ÅRHUS NUMUS Festival (1978)

ÅRHUS Skanderborg Festival

ODENSE Musikhøst, festival

ODENSE Musiknytår, festival

ESTONIA

TALLINN Baroque Music Festival [Barokkmuusika Festival]

TALLINN Estonian Song Festival [Laulupidu]

TALLINN Nyyd

TALLINN Tallinn Organ Festival [Tallinna Orelifestival]

FINLAND

Nordic Music Days [Pohjoismaiset Musiikkipäivät] (*c*1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

HELSINKI Contemporary Music Days [Nykymusiikin Päivä] (1960–*c*1980)

HELSINKI Helsinki Biennale (1981) B, from 1998 Musica Nova Helsinki, Y

HELSINKI Helsinki Festival [Helsingin Juhlaviikot] (1968) Y

HELSINKI Sibelius Week [Sibelius Viikko] (1951–65)

KAUSTINEN Folk Music Festival (1968)

SAVONLINNA Savonlinna Opera Festival [Savonlinnan Oopera-juhlat] (1912–14, 1916, 1920, Y from 1967)

TAMPERE Tampere Biennale, B

TURKU Turku Music Festival (1960); incl. Ruisrock from 1970

FRANCE

AIX-EN-PROVENCE Festival d'Art Lyrique et de Musique d'Aix-en-Provence et l'Académie Européenne de Musique, informally Aix-en-Provence Festival (1948) Y

AVIGNON Festival d'Avignon

BESANÇON Festival International de Musique, also known as Besançon Festival (1948) Y

BESANÇON Festival Jazz en Franche-Comté (1981)

BORDEAUX Mai Musica (1950)

LA ROCHELLE Rencontres Internationales d'Art Contemporain (1973–77); see also under Royan

LYONS Lyons Berlioz Festival, from 1991 Biennale de la Musique Française (1979) B

MONTE CARLO Le Printemps des Arts de Monte Carlo, Y

NICE Festival des Musiques Actuelles

NICE Nice Jazz Festival (1948)

PARIS Festival d'Automne (1972)

PARIS Festival de Paris (1954)

PARIS Fête de la Musique (*c*1981) Y

PARIS Journées de Musique Contemporaine (1970) Y

PARIS Oeuvre du XXe Siècle (1952)

PARIS Semaines Musicales Internationales de Paris (1968)

POITIERS Rencontres de Musique et Danse Contemporaines de Poitiers

POITIERS Tournoi Européen d'Improvisation Musicale

PRADES Prades Festival (1950) Y

ROYAN Festival International d'Art Contemporain, also known as Royan Festival, in 1973 moved to La Rochelle as the Rencontres Internationales d'Art Contemporain (1964–77)

STRASBOURG Festival de Musique (1932)

TOURS Fêtes Musicales en Touraine (1964) Y

GERMANY

Niederrheinisches Musikfest, also known as Lower Rhine Festival (1818); held alternately in Aachen, Cologne, Düsseldorf and Wuppertal

ANSBACH Ansbach Bach Festival (1948) B

AUGSBURG Schwäbisches Musikfest (1886)

BADEN-BADEN Deutsche Kammermusik Baden-Baden (1927–9); see also under DONAUESCHINGEN

BADEN-BADEN Tonkünstlerfest des Allgemeinen Musikvereins (1880 only)

BAYREUTH Bayreuther Festspiele (1876, Y from 1936–44, Y from 1951)

BERLIN Insel-Musik (early 1970s)

BERLIN Musik-Biennale (1960s)

BREMEN Musikfest Bremen

BREMEN Pro Musica Antiqua (*c*1961) B

BREMEN Pro Musica Nova (*c*1961) B

DARMSTADT Ferienkurse für Internationale Neue Musik, later Internationale Ferienkurse für Neue Musik, informally Darmstadt summer courses (Y 1946–70, B from 1972)

DARMSTADT Sommerspiele Kranichstein (1994)

DESSAU Wagner Festival

DONAUESCHINGEN Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst, also known as Donaueschingen Festival, moved to Baden-Baden 1927–9 and Berlin 1930, revived in 1950 in Donaueschingen as Donaueschinger Musiktage für Zeitgenössiche Tonkunst, also known as Donaueschingen Festival of Contemporary Music, from 1969 Donaueschinger Musiktage (1921)

DORTMUND Westphalian Music Festival (1852) O

DRESDEN Dresdner Musikfestspiele (1978)

DRESDEN Dresdner Musiktage (1949–1960s)

DRESDEN Tage der Zeitgenössischen Musik (1987)

DÜSSELDORF International Schumann Festival (1981)

DÜSSELDORF Rheinisches Musikfest (1984)

EISENACH Eisenacher Sommergewinn

EISENACH Telemann festival (1982)

EISENACH Thüringer Bach-Wochen (1991); also held in other cities

ERFURT Musica Rara

ERFURT Napoleon Festival (1811 only)

FRANKFURT Frankfurt Festival (1980s–1994)

GOTHA Thüringisches Sängerfest (1845)

GÖTTINGEN Göttinger Händel-Festspiele (1920–*c*1939; Y from 1946)

HALLE Hallische Musiktage (1963) Y

HALLE Handel Festival (1922, Y from 1952)

HALLE Reichs-Händel-Fest (1935 only):

HEIDELBERG Castle Festival [Schloss-Festspiele Heidelberg] (1973)

KARLSRUHE Handel Days, from 1985 Handel Festival (1978)

KARLSRUHE Karlsruher Musiktage (1982)

KASSEL Contemporary Sacred Music Week (1966)

KASSEL Documenta

KASSEL Gustav Mahler Festival (1989)

KASSEL Kasseler Musiktage (1933–8, Y from 1952)

KIEL Kieler Herbstwochen für Kunst und Wissenschaft

KOBLENZ Koblenzer Sommerspiele (1949–70) Y

KÖTHEN Bach festival, B

LEIPZIG Leipzig German Bach Festivals

MEININGEN Saxe-Meiningen music festival

MUNICH Münchner Biennale (1988)

ROSTOCK Rostocker Musikfest (1819)

STUTTGART Internationale Festtage Alter Musik, Y

WITTEN Wittener Musiktage, from 1969 Wittener Tage für Neue Kammermusik (1936)

WÜRZBURG Tage Alter Musik (1982) B

WÜRZBURG Tage der Neuen Musik (1977) B

WÜRZBURG Würzburg Mozart Festival (1921) Y

ZWICKAU Schumann festival (1847)

GREECE

ATHENS Athens Festival (1955) Y

ATHENS Hellenic Weeks of Contemporary Music (1966–8, 1971, 1976)

ATHENS World Music Festival (1979 only)

CORFU Corfu Festival (1981)

IRAKLION Musical August [Moussikos Avgoustos]

THESSALONIKI Demetria Festival (1966) Y

THESSALONIKI International Music Days [Dhiethnis Moussikes]

THESSALONIKI Young Artists' Music Week [Moussiki Evdhomadha Neon Kallitechnon] (1969)

HUNGARY

BUDAPEST Budapest Autumn Festival, Y

BUDAPEST Budapest Spring Festival [Budapesti Tavaszi Fesztival] (1980s) Y; incl. Budapest Jazz Festival

SZEGED Contemporary Hungarian Music Week [Mai Magyar Zene Hete], from 1990 Musical Week of Our Century's Music [Zenei Hét Századunk Muzsikájából] (1970)

SZEGED Szeged Chamber Music Days [Szegedi Kamarazenei Napok] (1978)

SZEGED Szegedi Ünnepi Játékok (1931–9, 1959–)

ICELAND

Nordic Music Days (*c*1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

REYKJAVÍK Reykjavík Festival [Listahátid i Reykjavík] (1970) B

IRELAND (EIRE)

CORK Éigse na Laoi, Y

CORK International Choral and Folk Dance Festival, Y

DUBLIN Dublin Festival of 20th-Century Music (1969) B

DUBLIN Dublin International Organ Festival (1981)

DUBLIN Dublin Music Festival (1831)

DUBLIN Feis Atha Cliath (1904)

DUBLIN Feis Ceoil (1897)

DUBLIN Oireachtas (1897)

WEXFORD Wexford Festival (1951) Y

ISRAEL

HAIFA Ein Gev Music Weeks, from 1948 Ein Gev Festival (1943)

JERUSALEM Abu Ghosh–Kiryat Yearim Music Festival (1957–71, 1992–)

JERUSALEM Israel Festival (1961) Y

ITALY

BERGAMO Festival Donizettiano (1982)

BRESCIA Rassegna Internazionale di Musica Contemporanea (1969)

BRESCIA Settimana di Musica Barocca, B

CATANIA Bellini Festival (1989) Y

CATANIA Catania Musica Estate (1985)

FLORENCE Maggio Musicale Fiorentino (1933) Y

LUCCA Festival Internazionale di Marlia (1978)

NAPLES Autunno Musicale Napoletano (1958–66)

PADUA Tartini Festival, later Veneto Festival (1971) Y

PALERMO Settimana Internazionale di Nuova Musica (1960–63, 1965, 1968)

PARMA Verdi Festival (1989)

PERUGIA Sagra Musicale Umbra (1937) Y

PESARO Rossini Opera Festival (1980)

SIENA Settimane Musicali Senesi (1939) Y

SPOLETO Festival dei Due Mondi, also known as Festival of Two Worlds (1958) Y; see also Charleston, SC, USA

TREVISO Autunno Trevigiano

VENICE Festival Internazionale di Musica Contemporanea, later Biennale Musica (1930–73) B

VERONA Vero

VICENZA Vicenza Festival, Y

JAPAN

KUSATSU Summer International Music Festival (1980) Y

OSAKA Osaka International Festival (1958) Y

TOKYO Arts Festival (1946) Y

TOKYO Festival for Contemporary Music (1957–65)

TOKYO Japanisch-Deutsches Festival für Neue Musik (1967–70)

TOKYO Music Today (1973–92)

TOKYO Tokyo Summer Music Festival [Tōkyō no Natsu Ongakusai] (1985) Y

LUXEMBOURG

ECHTERNACH Echternach Festival (1975)

LUXEMBOURG Printemps Musical de Luxembourg (1983)

WILTZ Wiltz Festival (1953)

MALTA

International Jazz Festival

MEXICO

MORELIA Festival Internacional de Música de Morelia (1988) Y

MOLDOVA

CHIŞINĂU Days of New Music, Y

CHIŞINĂU Mertsishor, Y

NETHERLANDS

AMSTERDAM Holland Festival (1948) Y [Amsterdam and other cities, from mid-1980s Amsterdam]; incl. Off-Holland (*c*1986)

AMSTERDAM Mahler festivals (1920, 1995)

BREDA Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

HAARLEM Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

UTRECHT Holland Festival of Early Music [Festival Oude Muziek] (1982) Y

NEW ZEALAND

CHRISTCHURCH Arts Festival, B

CHRISTCHURCH International Chamber Music Festival and Competition, B

CHRISTCHURCH Jazz Festival, B

WELLINGTON New Zealand International Festival of the Arts (1986) B

NORWAY

Nordic Music Days (*c*1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

OSLO Oslo Chamber Music Festival (1989)

OSLO Ultima-Oslo Contemporary Music Festival

TRONDHEIM Olav Festival [Olavsfestdagene] (1963) Y

POLAND

BYDGOSZCZ Bydgoszcz Music Festival (1963)

GDAŃSK International Festival of Organ Music [Festiwal Muzyki Organowej w Oliwe]

KRAKÓW Kraków Spring Festival [Krakowska Wiosna Muzyki] (1962)

KRAKÓW Organ Music Days [Dni Muzyki Organowej] (1966)

KRAKÓW Wawel Evenings [Wieczory Wawelskie] (1966)

WARSAW International Jazz Jamboree Festival (1959)

WARSAW Warsaw Autumn Festival, also known as International Festival of Contemporary Music [Warszawska Jesień, Międzynarodowy Festiwal Muzyki Współczesnej] (1956) Y

WROCŁAW Breslau Organ Festival (by 1942)

WROCŁAW Days of Old Masters (1967)

WROCŁAW Festival of Music of Composers from the Western Parts of Poland, from 1964 Festival of Contemporary Polish Music, later Musica Polonica Nova (1962)

WROCŁAW Heinrich Schütz Festival

WROCŁAW Jazz on the Odra (1964)

PORTUGAL

LISBON Encontros Gulbenkian de Música Contemporânea (1977) Y

PUERTO RICO

SAN JUAN Puerto Rico Casals Festival (1957) Y

ROMANIA

BRAŞOV Cerbul de Aur

BRAŞOV Muzica de Cameră

BUCHAREST International George Enescu Festival [Festivalul şi Concursal Internaţional George Enescu] (1958) T

BUCHAREST New Music Week [Săptămâna Muzicii Noi] (1991) Y

TIMIŞOARA Musica Sacra (1996)

RUSSIA

MOSCOW Evenings of Contemporary Music (1909)

PERM′ Perm′ Festival (1992)

ROSTOV-NA-DONU Don Musical Spring [Donskaya Muzykal′naya Vesna] (1967)

ST PETERSBURG From the Avant-Garde to the Present Day [Ot Avantgarda do Nashikh Dney] (1993)

ST PETERSBURG Musical Spring in St Petersburg [Muzïkal′naya Vesna v Peterburge] (1965) Y

ST PETERSBURG Sound Paths [Zvukovïye Puti] (1989)

ST PETERSBURG White Nights Festival [Belïye Nochi], from 1993 Stars of the White Nights Festival [Zvyozdï Belïkh Nochey] Y

SARATOV Genrikh Neygauz Russian Festival

SARATOV L.V. Sobinov All-Russian Festival of Operatic Art (1986)

SLOVAKIA

BRATISLAVA Bratislava Festival (1965) Y

BRATISLAVA Bratislava Jazz Days [Slavokoncert]

BRATISLAVA Melos-Ethos Festival, B

KOŠICE International Organ Festival (1970) Y

KOŠICE Ko7ice Musical Spring Festival

SLOVEVIA

LJUBLJANA Ljubljana Festival (1952) Y

SPAIN

BARCELONA Barcelona Festival (1963) Y

BARCELONA Early Music Festival (1977)

GRANADA Festivales de Música y Danza (1952) Y

MADRID Festival of Spanish and Latin American Music

SWEDEN

Nordic Music Days (*c*1950); held in Finland, Denmark, Iceland, Norway and Sweden

Young Nordic Music; held in Finland, Denmark, Iceland, Norway and Sweden

DROTTNINGHOLM Drottningholm Festival (1953) Y

SWITZERLAND

LAUSANNE Festival de Lausanne, also known as Lausanne International Festival (1956–84) Y

LUCERNE Lucerne International Music Festival, informally Lucerne Festival (1938, 1939, Y from 1941)

MONTREUX Montreux International Jazz Festival, also known as Montreux Jazz Festival (1967)

MONTREUX Septembre Musical, from 1954 Montreux Music Festival (1946) Y

ZÜRICH Internationale Festspiele (1921–6)

ZÜRICH Italienische Gastspiele (1916)

ZÜRICH Jahrhundert-Festspiele (1934 only)

ZÜRICH Junifestspiele, later Junifestwochen (1909–92, 1998–)

ZÜRICH Schütz festival (1963 only)

ZÜRICH Tage für Neue Musik (1986) Y

ZÜRICH Tagung der Deutschen Tonkünstlerversammlung (1882 only)

UNITED KINGDOM

ABERDEEN Alternative Festival (1982)

ABERDEEN Doric Festival (1994)

ABERDEEN International Youth Festival (1973)

ALDEBURGH Aldeburgh Festival (1948) Y

BATH Bath Assembly, later Bath International Music Festival (1948) Y (except 1956–7)

BELFAST Belfast Musical Festival (1908)

BIRMINGHAM Music Meetings, from 1790 Musical Festival, later Birmingham Festival (1768) O

BOURNEMOUTH Easter Festival

BRADFORD Musical Festivals (1853, 1855, 1859)

BRIGHTON Brighton Festival (1967) Y

CAMBRIDGE Cambridge Folk Festival (1962)

CARDIFF Cardiff Festival of 20th Century Music (1967–87) Y

CARDIFF Llandaff Festival (1958–86) Y

CARDIFF Lower Machen Festival (1968)

CARDIFF Vale of Glamorgan festival (1969)

CHELTENHAM Cheltenham Festival, from 1974 Cheltenham International Festival (1945) Y

CHESTER Chester Summer Music (1977); earlier festivals 1772–1900, O

CHICHESTER Southern Cathedrals Festival; see under Winchester

DORKING Leith Hill Musical Festival (1905)

EDINBURGH Edinburgh International Festival of Music, Drama and the Visual Arts, also known as Edinburgh Festival (1947) Y; incl. Edinburgh International Jazz Festival (1979)

GLASGOW Glasgow International Early Music Festival (1990) B

GLASGOW Mayfest, Y

GLOUCESTER Three Choirs Festival (*c*1715) Y; held alternately in Hereford, Gloucester and Worcester

GLYNDEBOURNE see under Lewes

HASLEMERE Haslemere Festival (1925) Y

HEREFORD Autumn Music (1993) B

HEREFORD Three Choirs Festival (*c*1715) Y; held alternately in Hereford, Gloucester and Worcester

HUDDERSFIELD Huddersfield Contemporary Music Festival (1978) Y

LEEDS Handel festivals (1769, 1784, 1793, 1795)

LEEDS Leeds Musical Festival, also known as Leeds Festival (1858, 1874, T from 1880, B from 1970)

LEWES Glyndebourne Festival Opera (1934–*c*1939, Y from 1946)

LLANGOLLEN Llangollen International Musical Eisteddfod (1947) Y

LONDON English Bach Festival, see under Oxford

LONDON Festival of the Sons of the Clergy (1655, Y from 1697)

LONDON Handel Commemoration festival (1784 only)

LONDON Handel Festival (1857, T 1859–83, 1885–1912, 1920–26)

LONDON Orchestral Festival Concert, later Richter Concerts (1879)

LONDON Queen's Hall Promenade Concerts, from 1944 BBC Henry Wood Promenade Concerts, also known as 'the Proms' (1895)

LONDON Spitalfields Festival, founded (1976) Y

LONDON Tonic Solfa Festival (1874)

NEWCASTLE UPON TYNE Newcastle Festival (1960s) Y

NORWICH Norfolk and Norwich Triennial Musical Festival (O 1824–1976, Y from 1989)

NORWICH Norwich Festival of Contemporary Church Music (1981)

NOTTINGHAM Nottingham Festival (1970)

NOTTINGHAM Nottingham General Hospital festival (1782): Y

NOTTINGHAM Nottingham Music and Drama Festival (1902)

OXFORD English Bach Festival (1963) Y; founded in Oxford, held in Oxford and London from 1968

OXFORD Handel in Oxford (1985)

SALISBURY Southern Cathedral Festival; see under Winchester

SHEFFIELD Sheffield Musical Festival (1895) O

STOKE-ON-TRENT North Staffordshire Festival (1888)

SWANSEA Bach Week (1965–83) Y

SWANSEA Gower Festival (1976) Y

SWANSEA Swansea Festival of Music and the Arts (1948) Y

WALES National Eisteddfod (1880)

WINCHESTER Hampshire Music Meeting, from 1808 Hampshire Musical Festival (by 1780)

WINCHESTER Southern Cathedrals Festival (1904) Y; choirs of Salisbury, Chichester and Winchester Cathedrals

WORCESTER Drei Choren Festival (1994) Y; takes place alternately in Breda, Haarlem and Worcester

WORCESTER Elgar Choral Festival (1988) T

WORCESTER Three Choirs Festival (*c*1715) Y; held alternately in Hereford, Gloucester and Worcester

YORK York Early Music Festival (1977) Y

YORK York Festival (T 1951–69, T from 1973)

YORK York Musical Festival (1910 only)

YORK Yorkshire Grand Musical Festival (1823, 1825, 1828, 1835)

UNITED STATES OF AMERICA

ANN ARBOR (MI) Ann Arbor May Festival (1894) Y

ASPEN (CO) Aspen Music Festival and School (1949) Y

AUSTIN (TX) New Texas Festival, from 1999 Texas Music Works (1993) Y

AUSTIN (TX) South by Southwest, Y

BETHLEHEM (PA) Bethlehem Bach Festival (1900, 1901, 1903, 1905, Y from 1912)

BOSTON (MA) Boston Early Music Festival and Exhibition (1981) B

BOSTON (MA) National Peace Jubilee and Musical Festival (1869 only)

BUFFALO (NY) June in Buffalo Festival (1975) Y

BUFFALO (NY) North American New Music Festival (1983–96)

CENTRAL CITY (CO) Central City Opera Festival (1932)

CHARLESTON (SC) Charleston Baroque Festival (1997 only)

CHARLESTON (SC) Festival of Two Worlds, later Spoleto Festival USA (1977) Y; see also Spoleto, Italy

CHICAGO (IL) Grant Park Concerts, from 1995 Grant Park Music Festival (1934)

CHICAGO (IL) Ravinia Festival (1936); incl. Jazz and Contemporary Music Series

CINCINNATI (OH) May Festival (1873, 1875, B from 1878, Y from 1967)

CLEVELAND (OH) May Festival (1880–86, 1895–7)

CLEVELAND (OH) Sängerfest (1855, 1859, 1874, 1893, 1927)

CORAL GABLES (FL) Mozart Festival

DETROIT (MI) Montreux-Detroit International Jazz Festival, from 1982 Montreux-Detroit Kool Jazz Festival (1980)

GREAT BARRINGTON (MA) Aston Magna Festival (1972)

INDIANAPOLIS (IN) May Music Festival, also known as Grand Festival (1874–5, 1886–98)

INDIANAPOLIS (IN) Romantic Music Festival (1968–88) Y

LENOX (MA) Tanglewood Festival (1934) Y; incl. Festival of Contemporary Music (1964)

LOUISVILLE (KY) Sound Celebration (1987, 1992)

MARLBORO (VT) Marlboro Music School and Festival (1951) Y

MEMPHIS (TN) New Music Festival, later Imagine Festival (1972)

MIAMI (FL) Calle Ocho Festival (1978) Y

MIAMI (FL) Hispanic Heritage Month (1973) Y

MINNEAPOLIS (MN) Viennese Sommerfest (1980) Y

MONTEREY (CA) Monterey International Pop Festival (1967 only)

NEW ORLEANS (LA) New Orleans Jazz and Heritage Festival (1969) Y

NEW YORK (NY) Mostly Mozart Festival (1966) Y

NEW YORK (NY) Newport Jazz Festival, moved to New York, from 1981 Kool Jazz Festival (1972) Y

PHILADELPHIA (PA) Ambler Festival at Temple University (1967–80)

PHILADELPHIA (PA) American Music Theatre Festival (1984)

PHILADELPHIA (PA) Bach Festival, Y

PHILADELPHIA (PA) Philadelphia Folk Festival (1962)

ROCHESTER (NY) Opera under the Stars Festival (1952–74)

ROUND TOP (TX) International Festival-Institute at Round Top (1971)

ST LOUIS (MO) National Ragtime Festival (1965)

SALT LAKE CITY (UT) Park City Arts Festival

SALT LAKE CITY (UT) Utah Arts Festival, Y

SAN DIEGO (CA) (Summer) Verdi Festival (1978–82, 1985)

SAN FRANCISCO (CA) Stern Grove Midsummer Music Festival (1938)

SAN FRANCISCO (CA) Summer Opera Festival (1981–5)

SANTA FE (NM) Santa Fe Opera Festival (1957) Y

WASHINGTON (DC) American Folklife Festival in the Smithsonian Institution

WASHINGTON (DC) American Music Festival at the National Gallery of Art

WORCESTER (MA) Worcester Music Festival (1858) Y

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PERCY M. YOUNG/R (1, 3–6), EDMUND A. BOWLES (2), JENNIFER WILSON (7)

Festival International d'Art Contemporain. *See* ROYAN FESTIVAL.

Festival of Two Worlds [Festival dei Due Mondi]. Opera festival founded in SPOLETO in 1958 by Menotti. In May 1977 the festival was expanded to Charleston, South Carolina. *See* CHARLESTON (i).

Festival van Vlaanderen. Annual festival in Belgium; it includes musical activities based in ANTWERP, BRUGES, BRUSSELS and other cities in Belgium.

Festschriften (Ger.: 'festival-writing'). A publication of essays and other contributions usually issued to celebrate the birthday of a distinguished scholar, as a memorial volume, or on the occasion of an important anniversary. While Festschriften are described by a German word (and the custom of publishing them began in Germany), the phenomenon of producing such collections is an international one, with numerous series or individual volumes in English, French, Italian, and, indeed, in almost every other language used for scholarly writing. According to the *Oxford English Dictionary*, the earliest use of the word in an English-language publication was *An English Miscellany* (Oxford, 1901), a collection of essays presented to the literary scholar F.J. Furnivall on his 75th birthday, which was subtitled 'a Festschrift'.

The Festschrift has been a feature of music literature since the 19th century and in addition to honouring academics, Festschriften have also been dedicated to the work of composers, performers and others involved in music such as librarians and publishers. The scope and usefulness of such publications varies widely, and the contents are sometimes too disparate to make a satisfying whole. But in many cases Festschriften contain a coherent group of contributions (sometimes in more than one language) on, for example, a particular aspect of music or musicology, or a particular composer. Others are affectionate but usually less enduring collections of short tributes from friends and colleagues, more in the tradition of the Birthday Book.

Though musical Festschriften have been roundly condemned by Nicolas Slonimsky as a 'wasteland of depressing dullness' (*Lectionary of Music*, London, 1989, p.165), a number of them have been planned and compiled with a clear focus which gives them a lasting value. These include volumes devoted to the detailed exploration of a subject closely associated with a particular scholar. Examples of this kind of 'thematic' Festschrift include historical performance practice in *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, 1981); aspects of music bibliography in *Musik und Verlag: Karl Vötterle zum 65. Geburtstag* (Kassel, 1968), *Music and Bibliography: Essays in Honour of Alec Hyatt King* (London, 1980), and *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel* (Urbana, IL, 1994) and studies related to the holdings of a major library such as *Sundry Sorts of Music Books: Essays on the British Library Collection presented to O.W. Neighbour on his 70th Birthday* (London, 1993).

There are many volumes devoted to single composers such as Beethoven (*Divertimento für Hermann J. Abs: Beethoven-Studien dargebracht zu seinem 80. Geburtstag*, Bonn, 1980; *Beethoven Essays: Studies in Honor of Elliot Forbes*, Cambridge, MA, 1984), Handel (*Georg Friedrich Händel: ein Lebensinhalt: Gedenkschrift für Bernd Baselt*, Kassel, 1995), Bruckner (*Bruckner-Studien: Leopold Nowak zum 60. Geburtstag*, Vienna, 1964) and Delius (*A Delius Companion: a 70th Birthday Tribute to Eric Fenby*, London, 1976); more particular aspects of research

on a composer have also produced useful publications such as *Bach-Interpretation* (Göttingen, 1969, in honour of Walter Blankenburg's 65th birthday) and *Franz Schubert: Jahre der Krise, 1818–1823; Arnold Feil zum 60. Geburtstag* (Kassel, 1985).

Specific national or regional styles are examined in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock* (Ann Arbor, 1990), *Musical Canada: Words and Music Honouring Helmut Kallmann* (Toronto, 1988), *Russian and Soviet Music: Essays for Boris Schwarz* (Ann Arbor, 1984) and *Slavonic and Western Music: Essays for Gerald Abraham* (Ann Arbor and Oxford, 1985).

A clearly defined period in music history has been the concern of Festschriften such as *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, MI, 1997), *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony* (Cambridge, 1989), *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer on his Seventieth Birthday* (New York and London, 1970), *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann* (Stuyvesant, NY, 1994), and the more nationally orientated *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth* (Cambridge, 1983).

Other Festschriften have been devoted to a particular genre such as opera (*Music and Theatre: Essays in Honour of Winton Dean*, Cambridge, 1987) or to a more specialized area of opera as in *New Looks at Italian Opera: Essays in Honor of Donald J. Grout* (Ithaca, NY, 1968); and the musical life in a particular city or region has sometimes provided a helpful focus, such as *Beiträge zur Musikgeschichte der Stadt Köln: zum 70. Geburtstag von Paul Mies* (Cologne, 1959). Aspects of ethnomusicology and organology have also been the subject of important Festschriften. Several longer-lived German-speaking scholars have been honoured with more than one Festschrift: Otto Erich Deutsch, for example, was the recipient of volumes published to celebrate both his 75th and 80th birthdays (in 1958 and 1963) and others with two or more Festschriften dedicated to them include Alfred Orel, Karl Gustav Fellerer, Hellmut Federhofer and Joseph Schmidt-Görg.

Other Festschriften are devoted to consideration of an individual's life and work, either as a celebration or as a memorial. Of the publications of this kind offered as tributes to composers, the most remarkable include the special numbers of the *Revue musicale* devoted to – among others – Debussy (1920), Dukas (1936), Roussel (1937) and Ravel (1938), each following their deaths, and the numbers produced in honour of Fauré (1922) and Roussel (1929). In most cases these included not only extensive essays, reminiscences, correspondence and tributes, but also a substantial supplement of music composed especially for the volume. All these publications are of considerable and lasting value (the Ravel issue was reprinted in 1987, with the addition of an introduction by Marcel Marnat and a chronology by Jean Roy, as *Maurice Ravel: Qui êtes vous?*). Other periodicals such as *Tempo* and the *Österreichische Musikzeitschrift* have regularly produced similar special issues to celebrate or commemorate important composers and *Tempo*, in particular, has continued the tradition established by the *Revue musicale* of including new music as well as writings.

Among performers, it is perhaps conductors who are most often the subject of Festschriften: Furtwängler, Karajan, Mengelberg, Nikisch and Weingartner have all had anniversary or memorial volumes devoted to them, as have pianists such as Dinu Lipatti and Clara Haskil. As with volumes dedicated to individual scholars or composers, these are of variable quality, ranging from significant essays to short contributions of a kind more often encountered in a Commonplace Book. Not only composers, performers, scholars and music librarians, but also publishers have been the subject of Festschriften, such as the volume of tributes to Jacques Durand from many of the composers associated with his firm (*Jacques Durand 1865–1928*, Geneva, 1929) and the collection of essays in *Musik, Edition, Interpretation: Gedenkschrift Günter Henle* (Munich, 1980).

Musical organizations such as orchestras, concert societies, opera companies and publishing houses have all been the subject of volumes produced to celebrate important landmarks. Performing organizations have sometimes used an important anniversary as the opportunity to produce a Festschrift which consists of detailed documentation of their activity: useful examples include the 50th anniversary publications of the Vienna PO (Richard von Perger's *Denkschrift zur Feier des Fünfzigjährigen unterbrochenen Bestandes der Philharmonischen Konzerte in Wien 1860–1910*, Vienna and Leipzig, 1910) and of the Vienna Opera (*50 Jahre Wiener Operntheater*, ed. A. Przistaupinsky, Vienna, 1919). Among publishers, Universal Edition used their 25th anniversary in 1926 as an opportunity to launch their first yearbook, *25 Jahre neue Musik* (Vienna, 1926), a Festschrift in all but name, which includes not only a chronology of the firm's activities, but also essays on a range of musical subjects by several of its most distinguished composers: Berg, Hauer, Krenek, Malipiero, Schoenberg, Wellesz and Weill, among others. The great Leipzig music-printing firm Röder published a handsome Festschrift on the occasion of its 50th anniversary (*Festschrift zur 50jährigen Jubelfeier, 1846–1896, des Bestehens des Firma C.G. Röder*, Leipzig, 1896) which included an important essay by Hugo Riemann, 'Notenschrift und Notendruck'. The same firm's 75th anniversary was celebrated with a more unusual (though very appropriate) volume: Walter von zur Westen's *Musiktitel aus vier Jahrhunderten: Festschrift anlässlich des 75jährigen Bestehens der Firma C.G. Röder, Leipzig* (Leipzig, 1921), a magnificently produced iconography. The contents of musical Festschriften up to the late 1960s have been indexed in Walter Gerboth's *An Index to Musical Festschriften and Similar Publications* (New York, 1969).

NIGEL SIMEONE

Festum stultorum [Festum fatuorum] (Lat.). *See* FEAST OF FOOLS.

Fethy, Sir **John** (*fl* *c*1530–68). Scottish composer, poet, priest and teacher. There are many references to a John Fethy in 16th-century Scotland – possibly not all to the same man; e.g. one to a 'dominus Johannus Fethy, noster confrater' who received permission from the Abbot of Arbroath to study abroad at university is perhaps rather too early (1498) to refer to this composer. A note by Thomas Wood (i) in his partbooks (*IRL-Dtc*, *GB-Eu*, *Lbl*, *US-Wgu*) in 1592 recorded that Fethy was a 'papeist preist', spent some time abroad, returned to Scotland in

about 1530, brought the new technique of five-finger organ playing with him and that he wrote both text and music of *O God abufe* (MB, xv, 1957, 3/1975 no.37), a partsong in a motet-like style similar to Josquin's. Traces survive of other songs (both music and text) in the later Claudin style. In the 1540s Fethy was canon of the Chapel Royal and spent a short time as Master of the Aberdeen song school between 1544 and 1546, though there is evidence of dispute on a matter of discipline with John Black, also composer and teacher there. He was Master of the Edinburgh song school from 1551 until his resignation in 1568, and was named as one of the prebendaries of the Chapel Royal to receive a 'teind of benefice' in 1561.

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G. Donaldson, ed.: *Accounts of the Collectors of Thirds of Benefices, 1561–72*, Scottish History Society Publications, ser.3, xlii (Edinburgh, 1949)

H.M. Shire: *Song, Dance and Poetry of the Court of Scotland under King James VI* (Cambridge, 1969)

J. MacQueen, ed.: *Ballattis of Luve* (Edinburgh, 1970)

KENNETH ELLIOTT

Fétis. Belgian family of musical scholars, critics, teachers and composers.

(1) François-Joseph Fétis (*b* Mons, nr Liège, 25 March 1784; *d* Brussels, 26 March 1871). Musicologist, critic, teacher and composer. At once both a pioneer and a conservative, he was among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity.

Fétis came from a family of musicians and instrument makers: his grandfather, Simon-Joseph, was an organist and organ builder; his father, Antoine-Joseph, an organist, violinist in a local theatre and a conductor of subscription concerts in Mons. As a child he played the organ, piano and violin and began to compose; he was giving piano lessons in his early teens in order to help his family out of financial difficulties. As a result of playing continuo for his father's musical gatherings, he became well acquainted with the music of C.P.E. Bach, Viotti, Mozart and Haydn before leaving for Paris aged 16 to study at the Conservatoire, where he matriculated on 31 October 1800. His piano teachers included Boieldieu and Louis Pradher; he studied harmony with J.-B. Rey, a disciple of Rameau, but soon recognized the conflict between Rey's teachings and the new theories propounded in Catel's *Traité de l'harmonie*. The incompatibility of the two theories provoked Fétis to undertake a detailed study of harmonic systems that was to culminate in his own highly influential treatise of 1844. Since the Conservatoire offered no formal tuition in the history of music, it was through his own interest, kindled by Cherubini's encouragement, that Fétis began to study the writings of Zarlino and Martini, the music of Palestrina, and the notational problems of medieval music; the latter resulted in an unfinished commission to prepare a new edition of the Gradual and the Antiphonal. In 1806 he married the 14-year-old Adelaïde Robert, the wealthy daughter of the editor of the *Mercure national*, and was able to look forward to a life of independent means, his career prospects boosted by the award of second prize in composition at the Conservatoire in 1807 (the competition later became the Prix de Rome). In 1811, however, the sudden loss of his wife's fortune forced the couple to move to the provinces in search of employment. Settling first in Bouvignes in the Ardennes and then, in 1813, in Douai, Fétis made a living as an organist and schoolteacher of harmony and singing, studying and writing throughout. His tenure as organist at St Pierre, Douai, fuelled his enthusiasm for the music of J.S. Bach. Fétis's return to Paris in 1818 marked the rather belated beginning of his professional career as a composer, teacher and critic, and he began by piecing together a freelance existence. He seems to have been music director at the Comédie-Française briefly during 1820, and was appointed professor of counterpoint and fugue at the Paris Conservatoire in 1821, a post which paid only 1800 francs per year. To supplement his income, he taught privately, was tutor in harmony at Choron's Institution Royale de Musique Classique et Religieuse and composed music in popular genres: piano variations and fantasias, and teaching pieces. His first published treatise, the *Méthode élémentaire et abrégée d'harmonie et d'accompagnement*, appeared in 1823. Seven operas were staged at the Opéra-Comique between 1820 and 1832, of which only one, *La vieille* (1826), was a success. That year, Fétis was appointed librarian at the Conservatoire, a post he had coveted for several years and from which he was removed in 1831 (on account of absenteeism in the cause of his research) to be succeeded by Bottée de Toulmon. Fétis's departure was followed by a storm of accusations of theft; until October 1871 there were concerted attempts to retrieve from Brussels valuable historic items still 'on loan' to their erstwhile curator. During the 1820s Fétis supplemented his income through writings which made him a particularly influential figure in Parisian musical life. He wrote reviews for *Le temps* and *Le national*, and in 1827 founded and wrote almost single-handedly the *Revue musicale*, a weekly specialist journal which became a model for future publications (his first attempt at a specialist journal, the *Journal de musique* of 1804, was short-lived). He also instituted in 1832 a series of Concerts Historiques, in which he introduced his chosen repertory with a set of mini-lectures which were then printed in the *Revue*. Sometimes lasting over three hours, the concerts were carefully organized around themes (the first presented a history of opera; the second was devoted entirely to music of the 16th century), but often marred by inadequate performance.

Following his appointment in 1833 as Director of the Brussels Conservatory and *maître de chapelle* to Léopold I, Fétis continued many of the activities which had earned him renown in Paris. From August 1833 until July 1834 he published the *Gazette musicale de la Belgique*, whose text was almost identical to that of the *Revue musicale*, now supervised in Paris by his son, Edouard. After the takeover of his *Revue* by Maurice Schlesinger in November 1835, he wrote for the new *Revue et gazette musicale* until his death, though with decreasing frequency. He resumed his Concerts Historiques in 1839 and continued to compose, also beginning a prolific period of theoretical, pedagogical and historical writing marked in particular by the first edition of the *Biographie universelle des musiciens* (1835–44) and the *Traité de l'harmonie* (1844), in which his ideas on the philosophy of tonality were fully expounded. Fétis remained based in Brussels for the rest of his life, regularly visiting Paris. Of immense influence

in his native Belgium, he remained powerful in France, where he regularly caused controversy with his writings for the *Revue et gazette* (the Wagner essays of 1852–3 are perhaps the most important example).

Fétis's immersion in the musical past was undoubtedly a reaction against much of the music of his own time, particularly that of Wagner, Liszt, Berlioz and Schumann. His own output was suitably eclectic: his instrumental compositions are classically inspired, the most well-known during his lifetime being the *Grand sextuor* (1820), which was written for the unusual combination of piano duet and string quartet but conservative in form. Mozartian in its melodic chromaticism and its concertante treatment of the piano in the finale, it reveals piano writing and use of texture which look towards Schubert, combined with contrapuntal work reminiscent of early Beethoven. His *opéras comiques* are firmly situated within Grétry's model. Doubtless on account of a long-standing friendship and abundant reviews revealing Fétis's empathy with his compositional style, Meyerbeer regarded Fétis as the person most suited to making the final revisions of his last opera, *L'africaine*, in 1865.

The trajectory of Fétis's thought was set definitively by the nature of his studies in Paris. His interests in early music and music theory, first pursued in 1800, found a decisive philosophical focus 26 years later in the lectures on aesthetics of a man eight years his junior, Victor Cousin, whose thought appeared most famously as *Du vrai, du beau, et du bien* of 1853. Both men shared intellectual empathy with the German idealists, particularly Schelling and Herbart. Moreover, Cousin's new theory of eclecticism, with its rejection of all forms of philosophical extremism, including positivism's theories



François-Joseph Fétis, 1860s

of progress, offered an aesthetic justification for renewed interest in the early music Fétis so admired. Cousin's argument that all periods of history contained valuable truths, and that truth existed on two levels (the apparent and the real) enabled Fétis to argue that great music of any period embodied a real and universal truth which was shrouded by a surface level of apparent truth dictated by fashion. Hence his maxim that although music changes over time (its apparent truth is altered), it does not progress (its real truth, the expression of emotion, remains constant).

Cousin's anti-extremist promotion of a *juste milieu* (middle way) in government, aesthetics and philosophy, was to prove of supreme importance in all Fétis's future writing. The conflict between Fétis and Berlioz (from 1832 until their partial rapprochement in the face of a common enemy: Wagner) arose not from the incompatibility of a French Romantic and a French Classicist, but from the incompatibility of a philosophy of extremes with the philosophy of the *juste milieu*. However, throughout his career, Fétis was caught between two contradictory musical philosophies which he never convincingly reconciled. The philosophy of the *juste milieu* gave rise to his celebrated claim that 'art does not progress, it merely changes', a belief that underpinned the revival of early music in 19th-century France and Belgium, since it allowed early music to be judged by standards other than those of the 19th century; yet elements of his theory of harmony, as presented in 1844 and applied in his other writings, suggested that he subscribed to a theory of progress more akin to the work of the positivist Auguste Comte on the progress of civilization. Fétis identified four periods in the history of harmony: the *ordre unitonique* (modal music); the *ordre transitonique* (precipitated by the discovery of tonal modulation); the *ordre pluritonique* (a mature modulatory system epitomized by Mozart); and the *ordre omnitonique* (modulatory practice so chromatic that it threatens tonality itself). Fétis elevated Monteverdi above all other 17th-century composers, crediting him with the invention of the dominant 7th, which enabled the development of the tonal system which Mozart had brought to its height; conversely, music of the *ordre unitonique* was incomplete, as though an art in waiting. By relegating pre-tonal music to an inferior order, Fétis suggested that his philosophy of harmony was based on the principle of progression; however, he retreated from the logical consequences of his prophetic *ordre omnitonique*, in which the hierarchies of tonality itself came under threat from the 'beginning of an acoustic division of the scale into 12 equal semitones, on account of the equality of attractions'. Since he detected (and could not accept) the extended use of the fourth *ordre* in the music of his own time, he advocated the eclectic use of all the *ordres* in appropriate combination, a procedure which he found at its most sophisticated in the operas of Meyerbeer, and which he applied in his own compositions. The effect of Fétis's theorizing on his own criticism was profound, resulting in a view of music history which lionized Mozart as the peak of two centuries of development surrounded by chromatic decadence on the one hand and music based on an incomplete harmonic system on the other. Nevertheless, his commitment to the performance of such 'incomplete' music remained undiminished.

From Cousin, too, came Fétis's suspicion of composers such as Wagner and Berlioz who theorized about their

work and who were rejected by the public. Cousin's Hegelian theory of 'great men' held that such figures were vessels through which predestiny worked, and that they expressed the unarticulated desires of the people; the only unrecognized genius was therefore a false genius. Yet Fétis followed Hoffmann rather than Cousin in his view of programme music, which he disparaged as a regression to 18th-century ideas of imitation. For him, the project of the *Fantastique* was misguided because it put untexted music's most attractive quality, the expression of indeterminate emotion, into a straitjacket: it stemmed from 'the narrowest possible conception of music's purpose'.

Such aesthetic principles are abundantly evident in Fétis's biographical dictionaries: the two editions of the *Biographie universelle des musiciens* (1835–44 and 1860–65), though they are less blatant in the second edition, a collaborative volume in which Aristide Farrenc wrote, checked and revised many of the entries. Despite the subjective and error-strewn nature of the dictionary, it was a landmark in the discipline of musicology, and indicated the comprehensivity of knowledge for which Fétis craved, yet which he was prepared to compromise in the interests of evangelism (the same is true of his Concerts Historiques, for which on at least one occasion he composed an aria by 'Stradella'). Many vast projects were left incomplete at his death; all indicate his intention, driven by the eclectic need to gather information from all relevant periods of history before making a judgment, to provide the widest possible coverage and to bring to the public's attention the greatest variety of music. He planned or partly completed anthologies containing historical treatises in translation and comprising four centuries of music, including harpsichord, piano and organ works, early modern music of the Netherlandish schools, and international folksong; moreover, he acted as a catalyst and adviser for ventures such as Aristide and Louise Farrenc's keyboard anthology *Le trésor des pianistes* (1861–74), which encompassed Byrd and Chopin and for which he lent manuscripts from his collection. At his death he had completed five volumes of a projected eight-volume general history of music which, exceptionally for its time, included material on ethnomusicological subjects. Sometimes referred to as the founding father of comparative musicology, Fétis brought to his work a positivistic approach (probably influenced by Arthur de Gobineau) based upon the conviction that musicality was biologically determined and unequally shared among races: the sophistication of a race's musical culture was an indicator of its brain capacity. His ethnomusicological work was necessarily limited, since he never travelled to the countries about whose music he wrote, having instead to reply upon the writings of others.

In collaboration with Ignaz Moscheles, who planned and performed his own series of Concerts Historiques in the 1840s, Fétis wrote a piano method (the *Méthode des méthodes de piano* of 1840) based on the eclectic principle of combining the best of diverse methods and technique, hence the title. The same principles underpinned his *Méthode des méthodes de chant* of 1869, in which he extracted elements from 18th- and 19th-century treatises to compile a superior method for the training of singers. Such practice illustrates the stability of Fétis's thought and practice in the 40 years since his first exposure to Cousin's work; it also underpins his reputation as a narrow-minded and stubborn teacher who, having formulated his aesthetic ideas in his maturity, remained resistant to new ideas.

Fétis was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information. Most important of all, he displayed unerring judgment regarding the most urgent historical projects which needed to be undertaken, thereby encouraging others to finish that which he was too busy to complete. His vast library and important collection of early instruments, many of them in playing condition, were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory.

WORKS

printed works published in Paris unless otherwise stated

for fuller list see Huys (1972)

STAGE

performed in Paris

L'école de la jeunesse, 1807 (oc, L. Anseaume), unperf.

L'amant et le mari (oc, 2, C. Etienne and J.-F. Roger), OC (Feydeau), 8 June 1820 (1820)

Les soeurs jumelles (oc, 1, F.-A.-E. de Planard), OC (Feydeau), 5 July 1823, excerpts (1823)

Marie Stuart en Ecosse (drame lyrique, 3, Planard), OC (Feydeau), 30 Aug 1823, *B-Br*

Phidias (op, 2), 1824, unperf., *Br*

Le bourgeois de Reims (oc, 1, J.H. Vernoy de Saint-Georges and C. Ménissier), OC (Feydeau), 7 June 1825, *Br*

La vieille (oc, 1, E. Scribe and G. Delavigne), OC (Feydeau), 14 March 1826 (1826)

Le mannequin de Bergame (opéra bouffe, 1, Planard and E. Duport), OC (Ventadour), 1 March 1832, excerpts (1832)

Other stage works

VOCAL

Sacred: Mass, 5vv, 1810; Requiem en expiation de la mort de Louis XVI, 1814 or 1815, lost; Requiem (1850); Te Deum (1856); Domine salvum fac regem nostrum, 4vv, orch, org (Brussels, 1866); Lamentations de Jérémie, 6vv, org, lost; many other works, some lost

Secular: Ariane (cant.), 1807, *B-Br*; 2 nocturnes and canzonette, 2vv (1820); other works

INSTRUMENTAL

Orch: 2 pf concs., before 1800, lost; Concert ov. (Brunswick, 1854); Sym. no.1, E♭ (Brussels, 1862); Sym. no.2, g (Brussels, 1863); Fantaisie symphonique, orch, org (Brussels, 1866); Fl Conc., 1869, *B-Br*; other works, some lost

Chbr: 3 str qts, before 1800, *B-Bc*; Pièces de harmonie, 8 ww insts, op.1 (1810); Grand sextuor, pf 4 hands, 2 vn, va, vc, op.5 (1820); Grand duo, pf, vn, op.8 (1821); 3 str qnts, 2 vn, 2 va, vc, no.1 (Brussels, 1860), nos.2, 3 (Brussels, 1862); other works

Pf: 2 fantasias, opp.2–3 (1818); Préludes progressifs, op.4 (1818); Fantaisie chromatique, op.6 (1819); 3 sonates faciles, pf 4 hands, ?op.7 (1819); Variations, pf 4 hands, op.9 (1823); other works, some lost

Org: 6 messes faciles (1840); Vêpres et saluts du dimanche (1843); 60 preludes and fugues, ?*c*1834, lost; La science de l'organiste, inc., *Bc*; other works

WRITINGS

Méthode élémentaire et abrégée d'harmonie et d'accompagnement (Paris, 1823, 3/1841; Eng. trans., 1835)

Traité au contrepoint et de la fugue (Paris, 1824, enlarged 2/1846)

Solfèges progressifs (Paris, 1827, 4/*c*1857)

with Chabert: *Galerie des musiciens célèbres, compositeurs, chanteurs et instrumentistes* (Paris, *c*1827–30)

Traité de l'accompagnement de la partition sur le piano ou l'orgue (Paris, 1829; Eng. trans., 1888)

Verhandelingen over de vraag: welke verdiensten hebben zich de Nederlanders vooral in de 14e, 15e en 16e eeuw in het vak der toonkunst verworven, en in hoe verre kunnen de nederlandse kunstenaars van dien tijd, die zich naar Italien begeren hebben, in vloed gehad hebben op de muzijkscholen, die zich kort daarna in Italien hebben gevormd? (Amsterdam, 1829/*R*)
Curiosités historiques de la musique, complément nécessaire de La musique mise à la portée de tout le monde(Paris, 1830) [collection of articles from *Revue musicale*]
La musique mise à la portée de tout le monde (Paris, 1830, enlarged 3/1847; Eng. trans., 1831)
Notice biographique sur Sébastien Erard (Paris, 1831)
Traité élémentaire de musique (Brussels, 1831–2)
Etudes de Beethoven: traité d'harmonie et de composition (Paris, 1833)
Biographie universelle des musiciens et bibliographie générale de la musique (Brussels, 1835–44, 2/1860–65/*R*1963, and many later impressions) [suppl. ed. A. Pougin (1878–80/*R*1963)]
Manuel des compositeurs, directeurs de musique, chefs d'orchestre et de musique militaire (Paris, 1837, 2/1864; Eng. trans., 1870)
Manuel des principes de musique à l'usage ... particulièrement des écoles primaires (Paris, 1837, 2/1864)
with I. Moscheles: *Méthode des méthodes de piano* (Paris, ?1840; Eng. trans., 1841)
Traité du chant en choeur (Paris, 1837; Eng. trans., 1854)
Esquisse de l'histoire de l'harmonie considérée comme art et comme science systématique (Paris, 1840)
Méthode élémentaire de plain-chant (Paris, 1843, 5/1862)
Traité complet de la théorie et de la pratique de l'harmonie (Paris and Brussels, 1844, 20/1903)
Notice biographique sur Nicolo Paganini (Paris, 1851; Eng. trans., 1852); repr. in J.-B. Condat: *Nicolo Paganini: musicien, magicien ou mutant de Marfan* (Paris, 1990)
Antoine Stradivari, luthier célèbre (Paris, 1856; Eng. trans., 1864/*R*)
Mémoire sur l'harmonie simultanée des sons chez les grecs et les romains (Brussels, 1858)
'Instruments de musique', *Extrait des rapports du jury international*, ed. M. Chevalier (Paris, 1867) [paper presented at Paris Exposition Universelle, 1867]
Méthode des méthodes de chant (Paris, 1869)
Histoire générale de la musique (Paris, 1869–76/*R*) [inc.]
Biographies de Joseph et Michael Haydn (Paris, n.d.)

Numerous articles in *Revue musicale, Revue et gazette musicale, Le temps, Le national*

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(2) Edouard (Louis François) Fétis (*b* Bouvignes, nr Dinant, 16 May 1812; *d* Brussels, 31 Jan 1909). Critic and teacher, eldest son of (1) François-Joseph Fétis. He assisted his father with the *Revue musicale*, and edited it after his father's departure from Paris in 1833, turning it into a more acerbic and confrontational journal. After the journal's closure he went to Brussels and became fine arts

editor of *L'indépendance belge*. In 1836 he was employed by the Bibliothèque Royale, where he eventually became curator in the department of printed books. From 1839 he contributed to Schlesinger's *Revue et gazette musicale*, providing articles whose subject matter ranged from the politics, censorship and state funding of theatres (a particular interest of his) to historical essays on *opéra comique* (especially the music of Grétry), fiction and polemics. His musical tastes were similar to those of his father, and he argued doggedly against new music intended to challenge its audience. He taught aesthetics at the Académie Royale des Beaux-Arts, Brussels, was the first secretary to the government commission which prepared the *Collection complète des oeuvres de Grétry* (1884–1937), and edited the fifth and posthumous volume of his father's *Histoire générale de la musique*.

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(3) **Adolphe Louis Eugène Fétis** (*b* Paris, 20 Aug 1820; *d* Paris, 20 March 1873). Pianist, teacher and composer, son of (1) François-Joseph Fétis. He studied at the Brussels Conservatory and then in Paris, where his teachers included Henri Herz (piano) and Halévy (composition). He taught harmony and piano in Brussels, Antwerp and, later, Paris. His compositions include comic operas and operettas, songs, light piano and harmonium works, and a string quintet. Of his operettas, only the one-act *Le major Schlagmann* (1859, Paris, Bouffes-Parisiens) was performed complete and published. Based on a weak libretto, its overture was better received than most of the numbers, the counterpoint described by *Le Ménestrel*'s critic Jules Lovy as redolent of a Haydn scherzo. The following year an aria from his *opéra comique L'oncle Tranchard* was performed at the Salle Pleyel.

KATHARINE ELLIS (text, bibliography),
ROBERT WANGERMÉE (work-list, writings) (1);
GUSTAVE CHOUQUET, KATHARINE ELLIS (2–3)

Fetrás, Oscar [Faster, Otto] (*b* Hamburg, 16 Feb 1854; *d* Hamburg, 11 Jan 1931). German conductor and composer. The son of a journalist, he was educated in Hamburg and studied music with August Herzog (1870–72). He began a career in business, but from 1880 was active as conductor and composer of waltzes, polkas, and other dances and marches. His waltz *Mondnacht auf der Alster* op.60 (*c*1890) achieved lasting international popularity and earned him the title of the 'Hamburg Waltz King', making him in demand as guest conductor in cities and spas throughout Germany. His later works embraced 20th-century dances such as the tango and foxtrot, and he also composed incidental music for stage productions. Fetrás was an ardent admirer of Johann Strauss (ii), and he built up a collection of Strauss memorabilia and important manuscripts, acquired by the Vienna Stadtbibliothek in 1971.

ANDREW LAMB

Feuermann, Emanuel (*b* Kolomed [now Kolomyya, Ukraine], 22 Nov 1902; *d* New York, 25 May 1942). Austrian cellist, active in the USA. In 1909 his family moved to Vienna, where he studied with Anton Walter; he later continued his studies privately with Klengel in Leipzig (1917–19). At the age of 16, on Klengel's recommendation, Feuermann was appointed head of cello at the Cologne Conservatory, as well as cellist of the Gürzenich Quartet and principal cellist with the Gürzenich Orchestra. His successful career as a solo artist led him to resign his orchestral duties, and from 1923 to 1929 he toured continuously in Europe, including a recital tour in Russia with Artur Schnabel. In 1929 Feuermann succeeded Hugo Becker as professor of cello at the Berlin Hochschule für Musik, and with Hindemith and Joseph Wolfsthal (later replaced by Szymon Goldberg) he formed a string trio. As a Jew, he was dismissed from his position in 1933 by the Nazis. Until his emigration to the United States in 1938, he toured throughout the world, including East Asia and South America. He made his New York début with Bruno Walter in 1935 playing Haydn's D major Concerto. In 1938 he gave a pioneering series of concerts with the National Orchestral Association at Carnegie Hall, where within four concerts he played 13 works for cello and orchestra. He collaborated closely with Heifetz – their 1939 recording of Brahms's Double Concerto with Ormandy and the Philadelphia Orchestra remains a milestone – and later formed a renowned trio with Heifetz and Rubinstein, which made famous recordings of trios by Beethoven, Schubert and Brahms. In 1928–9 Feuermann made the first commercial recording of Dvořák's Cello Concerto with the Berlin Staatsoper orchestra conducted by Michael Taube. His other notable recordings include *Don Quixote* and Bloch's *Schelomo*. In 1941 he was appointed to the Curtis Institute, Philadelphia. His many distinguished students included Hideo Saito, George Neikrug, Bernard Greenhouse, Claus Adam and Zara Nelsova. His principal instruments were a David Tecchler, a Montagnana and the 'De Munck' Stradivarius.

Feuermann, arguably more than Casals, was responsible for revolutionizing cello technique. His astonishing technical facility made him the first cellist to play with the ease of a violinist, while his purity of tone, intensity of sound, clarity of articulation and fine musicianship mark him out as one of the greatest string players of the 20th century. His untimely death from peritonitis appears to have been the result of a medical mishap.

His brother, Sigmund Feuermann (*b* 1900), was a brilliant child prodigy on the violin, playing concertos at the age of 11 under Nikisch and Weingartner in Leipzig, Berlin and London, and making frequent tours with his brother playing Brahms's Double Concerto. But Sigmund's early promise was not fulfilled. After a period teaching the violin in the USA, he moved with his parents to Palestine in 1939. From 1941 to 1945 he taught at the American University in Beirut. He died from a brain tumour in Israel in 1952.

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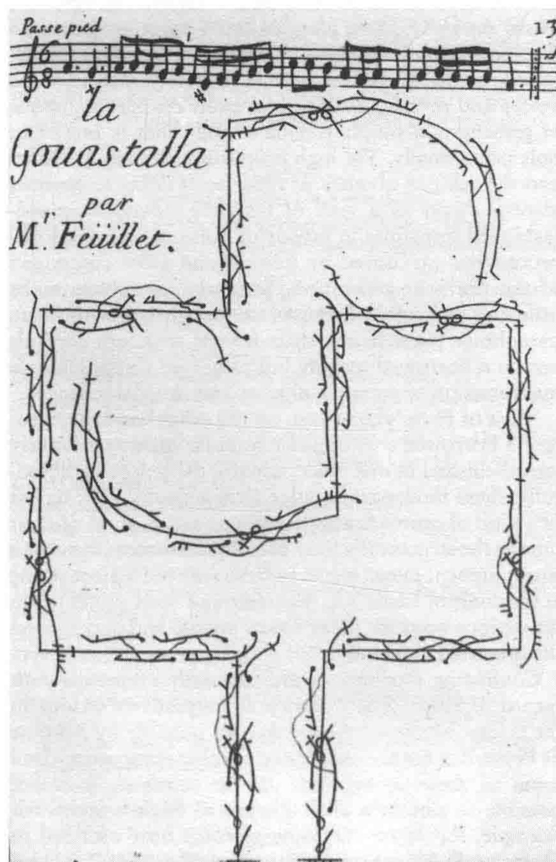
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ANNETTE MORREAU

Feuille d'album (Fr.). *See* ALBUMLEAF.

Feuillet, Raoul-Auger (*b* 1659–60; *d* 14 June 1710). French choreographer, dancing-master and author. He worked at the court of Louis XIV. His fame rests on his *Chorégraphie*, a book describing a system of dance notation that was used in Europe throughout the 18th century. He probably did not invent the system himself (although he said he had) but derived it from the original work of PIERRE BEAUCHAMPS, Louis XIV's personal dancing-master. Unlike previous methods, which describe movement verbally and use letters to refer to the sequence of steps, Feuillet's system is a track notation (see illustration). It represents symbolically not only the steps of the dancer, with his turns, leaps and slides, but also the floor pattern in which he is to travel. The dance music is printed at the top of the page, and the steps are marked off in a manner corresponding to the structure of the music (see Little and Marsh for an inventory of the extant dances).

The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France's pre-eminence in the world of dance. Today the system makes it possible for scholars to study some of the dances in use in the late 17th and early 18th centuries, an important period for the development of the classical French ballet style and technique. Over 350 choreographies are extant in the notation; some are ball dances, intended for use at social functions, and some are theatrical dances, which are the more elaborate choreographies seen in the ballets and operas of the period. Many dances of the types usually known to musicians from the music alone are included in both categories: minuets, bourrées, gavottes, sarabandes, gigues, passepieds, loures, rigaudons, chaconnes, passacailles, forlanes, canaries, pavanes, galliards, hornpipes, courantes and various other entrées. Reconstruction of these choreographies is possible in most cases with the help of verbal descriptions of the steps by writers such as Pierre Rameau (*Le maître à danser*, Paris, 1725/*R*), Kellom Tomlinson (*The Art of Dancing*, London, 1735), and Gottfried Taubert (*Rechtschaffener Tantzmeister*, Leipzig, 1717).



'La Gouastalla': a passepied with its dance notation from Feuillet's 'VIIIe recueil de dances pour l'année 1710' (F-Po Rés.841, p.46)

After the appearance of *Chorégraphie*, Feuillet began publishing dances that he had written into the new notation. He started in 1700 with two collections, one containing 15 of his own works and one with nine dances and dance suites by his illustrious contemporary LOUIS GUILLAUME PÉCOUR. In 1704 there was published a superb collection of theatrical dances choreographed by Pécour and written by Feuillet, many of them giving the names of the dancers who had performed them and the opera or ballet in which they occurred. In 1706 came a simplified method for notating English country dances (or contredanses, as they were called in France), along with ten individual compositions. Beginning in 1702 Feuillet published eight collections of ball dances which were to be performed at important social gatherings of aristocrats. They were issued in annual collections of three or four dances the year before they were to be used, so that everyone could learn them. On Feuillet's death the privilege to publish dances passed to his pupil Dezais, who continued the annual collections until at least 1725 (it is in the preface to the ninth collection of dances for the year 1711 that Dezais referred to the date of Feuillet's death at the age of 50).

At least 38 choreographies by Feuillet himself survive: 15 in the collection of 1700; 10 ball dances in the annual collections; the separately published ball dance *La Madalena*; and 12 solo dances in manuscript (*F-Po* Rés.817). His works show expert craftsmanship and a sensitive use of step patterns to form graceful dances. He will always, however, be in the shadow of Pécour, 120 of whose exquisite choreographies survive, and although *Chorégraphie* was paraphrased or translated into many languages as French dances spread throughout Europe, the system proved to be unsuitable for recording the inevitable changes in style in theatrical dancing. Still, the Beauchamp-Feuillet notation appears in slightly altered form in as late a work as Franz Anton Roller's *Systhematisches Lehrbuch der bildenden Tanzkunst* (Weimar, 1843). The notation was much used in England in the early 18th century, and at least 74 theatrical and ball dances using it are found in the publications and manuscripts of choreographers such as Anthony L'Abbé, Isaac, Josias Priest, Siris, Tomlinson, Thomas Caverley and Grover Leach.

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Chorégraphie ou L'art de décrire la dance, par caractères, figures et signes démonstratifs, avec lesquels on apprend facilement de soy-même toutes sortes de dances (Paris, 1700; 2/1701/*R*; [with Dezais] 3/1709/*R*; Eng. trans., J. Weaver: *Orchesography*, London, 1706/*R*, 2/1710

Recüeil de dances, composées par M. Feuillet (Paris, 1700/*R*)

Recüeil de dances composées par M. Pécour ... et mises sur le papier par M. Feuillet (Paris, 1700/*R*)

La Madalena (Paris, 1703)

Recüeil de dances contenant un très grand nombre des meillieures entrées de ballet de Mr. Pécour, tant pour hommes que pour femmes, dont la plus grande partie ont été dancées à l'Opéra. Recüeillies et mises au jour par Mr. Feuillet (Paris, 1704/*R*)

Recüeil de contredances mises en chorégraphie d'une manière si aisée, que toutes personnes peuvent facilement les apprendre sans le secours d'aucun maître et même sans avoir eu aucune connoissance de la chorégraphie (Paris, 1706/*R*; Eng. trans., J. Essex: *For the Further Improvement of Dancing*, London, 1710/*R*)

Recüeilles de toutes les dances de bal & qui ont été gravées depuis l'année 1700, in *F-Po* Rés.841 [contains the annual collections of ball dances, Paris, 1702–9; continued by Dezais, 1709–22; *La Madalena* by Feuillet (1703) and 4 single works by Pécour]

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MEREDITH ELLIS LITTLE

Févin, Antoine de (*b* ?Arras, *c*1470; *d* Blois, late 1511 or early 1512). French composer. A genealogy of the noble Févin family prepared in 1627 and published by de Puisieux after a now lost manuscript summarized the principal facts known about Antoine's life: he was the second son of Pierre, squire, Lord of Graincourt and Garinet, and alderman of Arras, he was a priest and singer in the service of Louis XII, and he died at Blois. Although his family came from Febvin-Palfart near St Omer (Pas de Calais), they had settled in Arras by the late 14th century and Antoine was probably born there. Glarean called him 'symphoneta aurelianensis' ('composer of Orléans'), but the reference is probably not to Févin's birthplace but to his association with the French royal court, centred in Orléans as well as Blois.

On the basis of circumstantial evidence, Clinkscale suggested that Févin left his native town in the late 1480s or early 1490s. No documents have yet come to light that explain when and where he was ordained as a priest; nor is it clear that Guillaume Crétin's reference to him as 'maistre' should be interpreted to mean that the composer had earned a master's degree at a university. Févin's association with the royal court dated at least from 1507. In that year Louis XII wrote from Italy to ask that a chanson by Févin and a portrait by Jean de Paris (Jean Perréal) be sent him so that he could impress the foreign ladies, who had nothing to equal them.

Crétin's lament for another royal musician, *Plainte sur le trespas de feu maistre Jehan Braconnier, dit Lourdault*, also commemorated Févin, who had died shortly before. Since Braconnier was mortally ill in January 1512, Févin probably died late in 1511 or early in 1512. Jean Mouton, the composer's colleague at court, wrote a déploration, *Qui ne regrettoit le gentil Févin?*, in his memory. He is mentioned as a distinguished musician by Jean Daniel, by Rabelais, and, along with his brother Robert, by Pierre Moulu in a motet that pays tribute to the most celebrated French musicians of the time.

Glarean described him as a follower of Josquin ('felix Jodoci aemulator'). Whether or not his remark referred to a personal relationship between the two composers, it aptly characterizes Févin. His music is invariably distinguished by its clarity of texture and formal design. It is written entirely in the new style begun about 1490 in which all the voices are vocal in character and in which imitative sections are interspersed with chordal passages. He not only laid out his points of imitation in a transparent manner, relying heavily on paired imitation and fragments of dialogue between parts of the chorus, but he also frequently used duets to articulate the structure and to furnish contrast with the full sound. Like his contemporaries he took some pains to devise melodic lines that reflect the texts; yet wrong text accentuation abounds in his settings. Indeed, the purely musical design almost always takes precedence over any attempt to express the emotional power of the words.

The high regard of his contemporaries is reflected in the fact that Petrucci published a volume of his masses. The collection, however, called *Misse Antonii de Fevin* (Fossombrone, 1515), actually contains only three masses by Antoine, and one of them, the *Missa 'Sancta Trinitas'*, is probably by Mouton. (The two remaining masses in Petrucci's volume are by Robert de Févin and Pierre de La Rue, identified as 'Pierzon'.) At least four of Févin's ten surviving masses use parody technique. No model has yet been discovered for some of his masses, for example, the *Missa super 'O quam glorifica luce'*. Some are based on Gregorian chants. In these he incorporated highly embellished paraphrases of the borrowed melody into all of the voices and reverted to the older cantus firmus technique of presenting a simple version of the chant in one voice only occasionally. The high proportion of parody masses and the relative absence of older scaffolding techniques identify Févin as a man of his time, abandoning old-fashioned principles in favour of the new compositional procedures introduced by Josquin and other composers of the previous generation. Similarly his motets make little use of cantus firmi, even though some of them paraphrase plainchants; their formal structure depends not on a borrowed melody but rather on an imaginative juxtaposition of imitative phrases and chordal passages.

Most of Févin's chansons, on the other hand, incorporate a borrowed monophonic popular melody relatively unembellished in one voice, usually the tenor. Paradoxically, these three-part popular arrangements, making use of a kind of cantus firmus technique, are as much of their time as the structurally freer masses and motets, for urban entertainment music seems to have enjoyed a great vogue at the court of Louis XII. The charm of these pieces lies in the various ways the outer voices imitate and play against the pre-existent melody.

Conflicting attributions are especially numerous with regard to Févin. The situation is particularly serious in the largest works; of the ten masses possibly by Antoine de Févin, five are also attributed to other composers. Until some of these ambiguities can be resolved, it is not possible to obtain a clear picture of Févin's style. For example, the *Missa 'O quam glorifica luce'* ascribed to Févin in *D-Mbs* Mus.ms.7 and *A-Wn* 15497 is also transmitted in *P-Cug* 2 as *Missa 'Iste confessor Domini'* ascribed to La Rue. Superficially the Munich and Vienna

ascriptions might appear to be reliable, but the manuscripts' readings are markedly deficient with regard to critical passages in the Sanctus, while the presentation in Coimbra is quite clear.

WORKS

Incomplete source information in Collected Works; selected sources given here to indicate the patterns of distribution.

Edition: *Collected Works of Antoine de Févin*, ed. E. Clinkscale (Ottawa, 1980–96) [C]

MASSES, MAGNIFICAT SETTINGS, LAMENTATIONS
for 4 voices unless otherwise stated

Missa 'Ave Maria' (on Josquin's motet), 1515[1], 1516[1], 9 other MSS and 3 excerpts; C, ii, 1

Missa de feria, 5vv (canonic), 1516[1], 12 MSS and 1 excerpt (in *E-Tc* Res 23 the Credo seems to be ascribed to Gascogne); C ii, 80

Missa 'Dictes moy toutes' (on Compère's rondeau), *I-Rvat* C.S.16, *Rvat* C.G.XII.2 (ascribed to Divitis, but almost certainly by Févin), 5 other MSS; C ii, 37

Missa 'Mente tota' (on Josquin's motet), 1515[1], 1516[1], 7 MSS and 3 excerpts; C ii 139

Missa 'O quam glorifica luce', *A-Wn* 15497, *D-Mbs* Mus.ms.7, *P-Cug* 2 (as Missa 'Iste confessor Domini'ascribed to attrib. La Rue), 3 other MSS; C i, 97

Missa parva (Missa ad placitum), *A-Wn* 4810, *I-Rvat* C.S.16, 4 other MSS and 4 excerpts

Missa pro fidelibus defunctis, 4–5vv, *A-Wn* 15497, 18832, *B-Br* IV.922 (ascribed 'Antonius Divitis', surely in error), *D-Ju* 5, *E-Tc* Res 23; C i, 1

Missa 'Salve sancta parens', *D-Mbs* Mus.ms.7; C, i, 33

Missa 'Sanctorum meritis', *A-Wn* 4810, *I-Rvat* C.S.26, 3 excerpts; C, i, 71

Magnificat primi toni, 1534[7], 1 MS; C, iii, 27

Magnificat tertii toni, 1544[4], 4 MSS; C, iii 37

Magnificat quarti toni, 1544[4], 2 MSS; C, iii 49

3 Lamentations, 3–4vv, 1549[1] (attrib. 'N. Fevin'), *GB-Cmc* 1760 (index also ascribes first two to Robert de Févin), other sources; C, iii, 3

Missa 'Sancta Trinitas' (doubtful, probably by Mouton; on Févin's motet), 1515[1] (sole ascription to Févin), 6 MSS and 6 excerpts; C iv, 1

MOTETS
for 4 voices unless otherwise stated

Adiutorium nostrum (ascribed to Févin in *GB-Cmc* 1760 and elsewhere; 1514[1] as 2p. Mouton's *Celeste beneficium* and perhaps by him)

Ascendens Christus in altum, 6vv (given as doubtful in *Grove6* and in C, but ascription endorsed by fragment *F-Pn* Rés.Vm 1431); C iv, 36

Benedictus Dominus Deus meus; C iii, 63

Dilectus Deo et hominibus, 1538[8] (ascribed to Févin), 1538[7] (ascribed to Josquin), 1514[1] (1p., anon.), 1526[1] (1p., anon.), *I-Pc* A17 (1p., anon.); C iii, 69

Egregie Christi martir, 1514[1] (ascribed to Févin, supported by Pietro Aaron), *A-Wn* 15941 (ascribed to Mouton); C iv, 43

Gaude Francorum regia; C iii, 80

Homo quidam fecit cenam magnam, inc.; C, iv, 59

Inclita pura sanctissima virgo, 3vv; C, iii, 84

Letare mater ecclesia; C iii, 86

Lauda Syon salvatorem; C, iii, 91

Letabundus, ?6vv (only canonic tenor survives), *F-Pn* Rés.Vm 1431

Nesciens mater; C iii, 100

Nobilis progenie; C iii, 105

O preclara stella maris, 3vv; C iii, 109

Que est ista, 4vv (1 canon); C iii, 112

Sancta Trinitas, 41 sources incl. ascriptions to Craen, Morales, Mouton, Costanzo Festa and Josquin; several contain a 6vv arr by Arnold von Bruck; the sources for the Févin ascription leave no possible doubt that it is by him; C iii, 112

Tempus meum est; C iii, 119

Textless motet, *D-Mbs* Mus.ms.3154; C iv, 68

DOUBTFUL

O pulcherrima mulierum, *A-Wn* 15941 ('Fevÿn'), *I-Bc* R142 ('Co. Festa'), *E-Bbc* 454 ('Johannes Mouton'), 1519[1] ('Bauldeweyn'); C iv, 50

Salve regina, *D-Mbs* Mus.ms.3154 (ascribed 'Ar.Fer'; on tenor of Du Fay's *Le serviteur*); ed. in EDM, lxxxi (1993)

Verbum bonum et suave (probably by Therache), *GB-Cmc* 1760 (ascribed to Févin in index but Therache above the music); ed. in MRM, iii–v (1968), no.12

CHANSONS
for 3 voices unless otherwise stated, all ed. in C iii

Adieu solas tout plaisir; Chacun maudit ces jaleux, C; En amours n'a sinon que bien; Faulte d'argent c'est doleur; Fors seullement (over 20 sources, incl. 1 late source with ascription to Robert de Févin; apparently based on Pipelare's chanson); Fuyés regretz; Helas, je suis marry de ces jalloux; Il fait bon aymer l'oyselet; Il m'est advis que je voy perrichon (*GB-Cmc* 1760 attrib. Hilaire, *D-HRD* 9821 attrib. Fevin; almost certainly by Hilaire)

J'ayme bien mon amy de bonne amour, *GB-Cmc* 1760 (ascribed 'de fevin' in index but 'N. le petiti' above the music); J'ay veu la beauté; Je le lairray; Mauditz soient ces maryz jaleux; N'aymés jamais une villaine; On a mal dit de mon amy (9 MSS and 3 prints); Pardonnés moy se je foloye, 4vv (C lacks bassus which appears in *CH-Zz* 169 and *D-HRD* 9820); Petite camusette, 1578[16] (attrib. 'Josquin'), *GB-Cmc* 1760 (ascribed 'Anth. de Fevin'); Qui ne l'aymeroit la belle au corps gent, 1520, 4vv ex 2 canon (anon.), *DK-Kk* 1872, 8vv ex 4 canon ('Antoine Fevin'); 8vv version ed. in Dania sonans, v (Copenhagen, 1986), 390, Tres douke dame debonnaire, C iii, 165

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O. Rees: *Polyphony in Portugal c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995), 133–47

HOWARD MAYER BROWN/T. HERMAN KEAHEY

Févin, Robert de (*fl* 1500–15). French composer. He was evidently the brother of Antoine de Févin, as witnessed by the words 'decori fratres de Févin' among the composers named in Pierre Moulu's motet *Mater floreat* (Lowinsky). Fétis reported, citing an obit book that cannot now be traced, that Févin was master of the Savoy ducal chapel (at Chambéry) and came from Cambrai. Since the family was from Arras, this may mean simply that he was ordained in the diocese of Cambrai. A date of death could be derived from the ascription 'Robertus de fevin pie memorie' above his mass '*La sol mi fa re*' in *D-Mbs* Mus.ms.7, perhaps from 1516–1518.

Févin was an immaculate contrapuntist, evidently owing much to Josquin. His masses *La sol mi fa re* and *Le vilain jaloux* are based directly on works of Josquin; and the Credo *La belle se siet* (which seems more likely

his than Josquin's) shows a knowledge of Josquin's three-voice setting of that melody. All known sources containing his securely attributed music are from the first quarter of the 16th century.

WORKS

Edition: *The Collected Works of Robert de Févin*, ed. E. Clinkscale (Ottawa, 1993) [C]

Missa 'Ave Maria', 4vv; C, 1
Missa 'La sol mi fa re', 4vv; C, 38
Missa 'Le vilain jaloux', 4vv; C, 75
Credo 'La belle se siet', 4vv, 1505[1] ascribed 'Josquin'; *I-Rvat* C.S.41 ascribed 'Roberti Fevin'; C, 123
Alma redemptoris mater, 5vv; C, 140

DOUBTFUL WORKS

2 Lamentations, 4vv and 3vv, in *GB-Cmc* 1760 are ascribed to 'Ro. de fevin' in the original index but in the body of the manuscript the ascriptions are altered to Antoine de fevin. Fors seulement la mort, 3vv, given as by Antoine de Févin in *GB-Cmc* 1760 and two later prints, is given to 'Robertus Fevin' in Stonyhurst College, B.VI.23 (see Fenlon)

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DAVID FALLOWS

Fêvre. *See* LEFÈVRE.

Fevre, Joducus [Josquin]. *See* FABRI, JODUCUS.

Février, Henry (*b* Paris, 2 Oct 1875; *d* Paris, 8 July 1957). French composer. He studied composition at the Paris Conservatoire with Massenet and Fauré and privately with Messager, of whom he later wrote a biography (*André Messager: mon maître, mon ami*, 1948). His early compositions were small-scale, but he later turned almost exclusively to opera composition. Many of the operas (e.g. *Le roi aveugle*, 1906; *L'île désenchantée*, 1925) are set in remote, other-worldly locations, and the redemption of mankind through love is a constant theme, manifest most noticeably in *La damnation de Blanchefleur* (1920). He is probably best known for *Monna Vanna* (1909), a setting of a play by Maeterlinck, for whose work he had a particular affection. Lucien Fugère played a leading role in *Carmosine* (1913), and *Gismonda* (1919, Chicago) opened with Mary Garden in the title role.

In his musical dramas, Février favoured a continuous dramatic flow, uninterrupted by clearly defined arias and choruses. The love duet between the main characters is, however, an exception and in works such as *Le roi aveugle* takes up what appears to be a disproportionate amount of music. His use of such 'set pieces', plus a limited use of leitmotif, and the nature of his plots exhibit the influence of Wagner to a high degree, although his contemporaries saw in *Monna Vanna* the influence of Massenet and Italian *verismo*. Besides opera, he also left sonatas for violin and piano and cello and piano which attracted some attention in their time. His songs reflect his development as a composer: from the conventional early pieces, they gradually absorb the various musical languages of the 20th century, including a surface orientalism. He had considerable success with patriotic songs written during and just after World War I. During the late 1920s he was active as a composer of music for silent films, mostly scored for orchestra or theatre orchestra with piano-conductor. The later music, such as the *Estampes japonaises* for piano, is skilfully written, with a melodic strength and simplicity and an occasional leaning towards pastiche.

WORKS
(*selective list*)

STAGE

Le roi aveugle (op, 2, H. le Roux), Paris, OC (Favart), 8 May 1906 (1906)
Monna Vanna (drame lyrique, 4, after M. Maeterlinck), Paris, Opéra, 13 Jan 1909
Carmosine (conte romanesque, 4, H. Cain and L. Payen, after G. Boccaccio and A. de Musset), Paris, Gaîté, 24 Feb 1913 (1913)
Gismonda (drame lyrique, 4, Cain and Payen, after V. Sardou), Chicago, Auditorium, 14 Jan 1919 (1920)
La damnation de Blanchefleur (miracle, 2, M. Léna), Monte Carlo, Opéra, 13 March 1920 (1920)
L'île désenchantée (drame musical, 2, 3 tableaux, M. Star [E. Stern], after E. Schuré), Paris, Opéra, 23 Nov 1925 (1925)
Oletta, la fille du corse (drame musical, 3, 4 tableaux, A. Leroy and P. de Choudens), Bordeaux, 28 Oct 1927 (1926)
La femme nue (drame lyrique, 4, Payen, after H. Bataille), Monte Carlo, Opéra, 23 March 1929 (1929)
Sylvette (opérette, 3, R. Peter and M. Carré), Paris, Trianon Lyrique, 17 Feb 1932, collab. M. Delmas
Incid music: L'autre France (Cortège funèbre), 1900; Agnès (Dame galante), 1912; La princesse et le porcher (after H.C. Andersen), 1912; Aphrodite (after P. Louÿs, 1914

INSTRUMENTAL

Theatre orch with pf-conc: A l'approche du soir (1923); A la fiancée (1924); A la veillée (1925); Malédiction (1926); Nocturne (1926); Le récit de Djalmar (1926); Remords (1926); A genoux (1927); En suivant la course (1927); L'entrée des fêtards (1927); Les feuilles tombent (Lamento) (1927); Kermesse (1927); Quand j'étais jeune (1927); Tendre histoire (1927); Traqué (1927); Les conjures (1928) Tableau villageois, sym. poem (1928); Idylle au bord de l'étang (1929); Sur les remparts (1929); Grande marche française (1930); Lamento (1930), collab. M. Delmas; La sorcière (1930), collab. Delmas; Pour une princesse (Madrigal)
Chbr and solo inst: Sonata, vn, pf (1901); Pièces mélodiques, vc, pf (1904); Int, hp, 1905, arr. pf (1907); Petite suite d'Antan, pf (1905), orchd 1909; Pf Trio (1907); Allemande, pf (1908); Cortège nuptiale, pf/org (1909); Légende, vn, pf (1909); 3 esquisses, pf (1910); Guirlandes, pf (1913); Stella (Prélude), pf (1913); L'heure sentimentale, pf (1914); La bonne journée, pf (1920); La fée des songes, solo vn, str, perc, pf (*c*1924); Bourée, pf, 1926; Un bruit de rames, pf (1926); La fleur merveilleuse, pf (1926); Frivolités, pf (1926); Remember, pf (1926); Sur le lac sacré, pf (1926); Impromptu, pf (1927); Sonata, vc, pf (1928); Estampes japonaises (ballet), pf (1938)

VOCAL

Songs, 1v, pf: Captif (S. Mancel) (1897); Les savent-elles (Mancel); Aubade (J. Sabine) (1899); Amitié (Mancel) (1905); 2 chansons (M. Maeterlinck) (1905); Soleil couchant (A. Silvestre) (1905); Vers l'amour (V. Hugo) (1905); Les yeux bleus (Mancel) (1905); Petite berceuse (H. Steckel) (1908); 3 prières (F. Jammes) (1908); Les Colombes (T. Gautier) (1909); Larmes (E.P. Lafargue) (1909); Loin de toi (Hugo) (1909); L'oubli (Mancel) (1909); La dernière chanson (R.F.A. Sully-Prudhomme) (1913); Ô femmes qui pleurez! (C. Batilliot) (1914); Or vers le soir (Lafargue) (1914); L'an prochain (Chanson de victoire) (R. Fauchois) (1915); Aux morts de la patrie (C. Péguy: *Hymne*) (1915), also orchd; Les chansons de la Woëvre Verdun 1915 (9 songs, A. Piedallu) (1915); Nos morts sont vivants (Chant patriotique) (Piedallu) (1915); 2 mélodies (Sully-Prudhomme, G. Grappe) (1918); Les saisons (S. Liégeard) (1918); Mon enfant … j'ai peur (Maeterlinck) (1920); Noël (Gautier) (1922); 4 mélodies (J. Heugel) (1925); Veillée de Noël (F. Gregh) (1926); Eternel avril (H. de Régnier) (1927); L'oiseau (A. Delacour) (1927); Les amies (Elégie) (C. Mauclair) (1928); Il était trois garçons charmants (Légende) (V. Margueritte) (1928); Neige, blancheur de la mort (Elégie) (C. Oulmont) (1948)
Other: Le petit mitron (M. Boukay), S, SATB (1939); Hymne à la nature (M. Saint-René), 4 male vv (1943)

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JOHN WAGSTAFF/RICHARD LANGHAM SMITH

Février, Jacques (*b* Saint-Germain-en-Laye, 26 July 1900; *d* Epinal, 2 Sept 1979). French pianist and teacher, son of HENRY FÉVRIER. He studied with Edouard Risler and Marguerite Long at the Paris Conservatoire, receiving a *premier prix* in 1921. He was a champion of modern French music and a friend of the group Les Six. In 1932 he gave the first performance of Poulenc's Concerto for two pianos with the composer (they later recorded the work), and in 1937 he was chosen by Ravel to be the first French pianist to perform the Concerto for the left hand in France and the USA. From 1952 to 1957 he was a professor of chamber music at the Paris Conservatoire. His crisply rhythmic touch and temperamentally reserved approach made him an ideal interpreter of much of the French music that he recorded, including major works of Poulenc and Debussy, Satie's *Trois morceaux en forme de poire* (which he recorded both with Poulenc and Auric) and Ravel's complete piano music (which won a Grand Prix du Disque in 1963).

WRITINGS

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CHARLES TIMBRELL

Février [Febvrier], **Pierre** (*b* Abbeville, 21 March 1696; *d* Paris, 5 Nov 1760). French organist and composer. He was the eldest son of the organist Pierre Febvrier (1669–1706) and Marie-Anne Lescouvette. He succeeded his father as organist of St Vulfran in Abbeville on 7 February 1707 but did not assume the duties of the position until 1 November 1714. About the same time he was also appointed organist of Ste Catherine, Abbeville, again succeeding his father. In September 1720 he left Abbeville and settled in Paris, where he replaced Jean Landrin as organist of the convent of the Jacobins, on the site of the present Marché St Honoré, from July 1721 until his death. From 8 March 1732 until his dismissal on 27 December 1740 he was organist of the collegiate church of Ste Opportune. At the same time, according to Maupoint, he acted as deputy for Louis Garnier and then for Landrin at St Roch, and for Jérôme de La Guerre at the Ste Chapelle. Finally, he was organist of the Jesuit College of Louis-le-Grand. On 18 March 1736 and 8 December 1741, motets of his were performed at the Concert Spirituel. He dedicated his cantata *Le rossignol* to the Countess de La Marck, to whom he had probably given harpsichord lessons. After his death, the guardianship of his younger daughter, Cécile Anne, was entrusted to the organist Charles Noblet.

Février's surviving works – all, apparently, composed between about 1734 and 1741 – bear witness to a training and to attitudes unusual among French organists of his generation. There is a quality of earnestness, of care taken, which is absent from the music of his lesser colleagues and is concealed by the elegant artifice of his greater ones. Two of the suites begin with fugues (Marpurg wrote of 'schöne Fugen auf Händelische Art'), very nearly the only ones in French harpsichord music. The motifs of the allemande *La magnanime* are subjected to a kind of calculated manipulation quite alien to ordinary French practice. Elsewhere, the textures are enriched by the movement of inner parts, by more than the usual amount of dissonance and chord inversion, and by the use of figuration to supply missing chord factors. In his cantata, *Le rossignol*, voice and obbligato instrument have to execute intricate filigree work together.

WORKS

Le besoin d'aimer, 1er cantatille, 1v, fl, vn, bc (Paris, 1734)

Pièces de clavecin, 1er livre (Paris, 1734)

L'amant discret, 1v, fl, vn, bc (Paris, 1737), lost

Pièces de clavecin, 2me livre (Paris, 1737), lost

Vulcain dupé par l'amour, 3me cantatille, B, vn, bc (Paris, 1742)

Le rossignol, cant, S/T, fl, vn/fl, bc (Paris, 1751)

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E. Kocevar: *Les orgues et les organistes de la collégiale Sainte-Opportune de Paris (1535–1790)* (Dijon, 1995)

DAVID FULLER

Fewkes, Jesse Walter (*b* Newton, MA, 14 Nov 1850; *d* Forest Glen, MD, 31 May 1930). American ethnologist. He studied biology at Harvard (AB 1875, PhD 1877), and later studied at Leipzig and the University of Arizona. He was field director of the Hemenway Southwestern Archaeological Expedition (1889–94), and, commissioned by Mary Hemenway, tested the value of the phonograph for fieldwork in March 1890 by recording songs of the Passamaquoddy Indians in Maine. These were soon followed by his Zuni (1890) and Hopi Pueblo (1891) recordings which were then analysed by Benjamin Ives Gilman. He was responsible for the Hemenway Exhibition at the Madrid exhibition of 1892 commemorating Columbus's discovery of America, and consequently received many honours. As a result of his work in Madrid, Hemenway later commissioned recordings by Gilman. From 1895 to 1918 Fewkes worked as an ethnologist at the Bureau of American Ethnology in Washington, DC, becoming chief in 1918, and remaining there until his retirement in 1928.

Fewkes was the first man to record exotic music for the benefit of science. His most important musical contributions are found in the corpus of his lifelong ethnological studies among the Pueblo Indians in Arizona. His legacy to ethnomusicology lies not only in his articles on music but also in the historical value of his many writings on ritual observances and ceremonials accompanied by music and dance, and those on folklore and language relevant to the study of musical instruments and texts. A man with changing careers, Fewkes undertook extensive fieldwork in ethnology, archaeology and invertebrate zoology, and was a prolific writer.

WRITINGS

'A Contribution to Passamaquoddy Folklore', *Journal of American Folklore*, iii (1890), 257–80

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N.M. Judd: *The Bureau of American Ethnology: a Partial History* (Norman, OK, 1967)

SUE CAROLE DEVALE/R

Feyerabend, Sigmund (*b* Heidelberg, 1527 or 1528; *d* Frankfurt, 22 April 1590). German publisher. Much of Frankfurt's status as the leading city for printing in 16th-century Germany was due to his activities. His father Ägidius was a painter and engraver, and a cousin, Johann, was a printer and bookseller active in Frankfurt from 1559. Feyerabend appears to have started printing in Augsburg, before visiting Venice. He was in Frankfurt before 25 May 1559, when he was made a citizen. He set up there as a wood-cutter, doing commissions for the printers David Zöpfel and Johann Rasch, and a portrait of the Doge of Venice in Andress Keller's *Chronik*. Almost immediately he began publishing, employing most of the printers of a lively centre in the following 30 years. In 1563 he entered into an agreement with Georg Rab and the widow of the printer Weigand Han, as a result of which he printed over 60 titles in the next seven years. He employed distinguished craftsmen and artists: his engravers included Jobst Amman and Virgil Solis. He exhibited regularly at the annual Frankfurt fairs, and the extant lists show not only the range of his stock, but also the numbers of copies of individual titles that were taken to exhibition. In 1568 these included seven music titles in 247 copies intended for sale to the trade. He also used agents at the fairs: in 1574 he sold 285 copies of an evangeliary to two agents who took them to the spring fair. Meiland's two pieces composed in honour of Feyerabend and his son praise them for their support of music.

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STANLEY BOORMAN

Feynberg, Samuil Yevgen'yevich. *See* FEINBERG, SAMUIL YEVGEN'YEVICH.

Fezandat [Faisandat], **Michel** [Dauphin, Dauphiné] (*fl* Paris, 1538–66). French printer and bookseller. He was active in Paris as a publisher from 1538 to 1566, dealing specifically with music between 1551 and 1558. From the Hostel d'Albret on Mont St Hilaire he published literary works by François Habert (1549, 1551, 1557, 1560), Michael Beuther (1551), François Rabelais (1552), Marc-Claude Buttet (1561) and others, using four different marks: a pheasant and dolphin, a winged Mercury, a snake with the motto 'Ne la mort ne le venin' and a heron holding a dolphin in its claws. He collaborated with other publishers including Nicolas Buffet (1543), Jérome de Marnef (*c*1550), Vincent Sertenas (1551), Jean Vincent (1554), Robert Granjon (1550–51) and Guillaume Morlaye (1552–8).

His activity in music began on 23 December 1550 when he signed a ten-year contract with Robert Granjon. The association may have realized around 14 books between 1550 and 1551. A new agreement for 18 months was signed on 19 November 1551, but the partnership was dissolved 38 days later after producing two guitar books, by Simon Gorlier (1551[22]) and Guillaume Morlaye (1552[32]). Granjon retained the punches, matrices, moulds and type for a small music type he himself had cut, and formed a new association with Gorlier, concentrating on the Lyons market, while Fezandat continued business at Paris in collaboration with Morlaye. On 19 April 1552 Fezandat contracted to print lute music supplied and corrected by Morlaye in maximum sets of 1200 copies; in return for bearing the whole cost of publication Fezandat was to sell half for his own profit. This partnership produced some 15 instrumental tablatures between 1552 and 1558 including further books for guitar or cittern by Morlaye (1552[33], 1553[34]), four for lute by Morlaye (1552[34], *BrownI* 1554[5], RISM 1558[18], 1558[19]) and a series of lutebooks by the late Alberto da Ripa, edited by Morlaye (1552[36], 1554[34], 1554[35], 1554[36], 1555[36], *BrownI* 1558[6]). Others listed in the catalogues of Antoine Du Verdier and Fétis are lost. Fezandat secured his own ten-year royal privilege to print music on 8 January 1552 and used it to publish two books of four-voice psalms (1552[3], repr. 1556[12]; 1553[18]) and two books of four-voice chansons (1556[20], 1556[21]): the latter include one piece by 'G. Pelletier' who may be Guillaume le Pelletier, apprenticed to Fezandat in 1543. In 1561–2 Fezandat printed four editions of the Genevan Psalter, the last being for the publisher Jacques Du Puys (see Noailly, nos.5–9).

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FRANK DOBBINS

ff. *Fortissimo* (It.: 'very loud'). *See* FORTE.

F fa ut. The pitches *f* and *f'* in the HEXACHORD system.

Ffidil. *See* FIDDLE.

Ffythele. *See* FIDDLE.

Fiala, George (Joseph) (*b* Kiev, 31 March 1922). Naturalized Canadian composer of Ukrainian birth. Between 1939 and 1948 he studied composition, musicology and conducting at the Kiev Conservatory, the Hochschule für Musik in Berlin and the Brussels Conservatory. In 1949 he settled in Montreal, where he has been active as a composer, pianist and organist, and in 1955 he became a Canadian citizen. From 1967 to 1987 he was an announcer and music producer for the Russian section of Radio Canada International, and in that capacity wrote over 1000 scripts for his radio programmes 'Canadian Music Journal' and 'Jazz in Canada'. He was invited to Kiev for concerts of his music in 1990 and, to celebrate his 70th birthday, in 1992. Fiala is categorical in his rejection of avant-garde idioms and insists upon the controlling logic of tonality. Prokofiev, Shostakovich and Khachaturian, all of whom he met in Kiev, were formative influences. On occasion he has drawn upon musical elements from his native Ukraine, from jazz (which he admires), and, in a handful of works written in the 1960s, from serialism. A hard working and fluent composer, Fiala had written over 250 compositions by 2000. His personal papers are at the University of Calgary and his music is available from the Canadian Music Centre. (*EMC2*, G. Potvin)

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ROBIN ELLIOTT

Fiala, Joseph (*b* Lochovitz [now Lochovice], western Bohemia, 2 March 1748; *d* Donaueschingen, 31 July 1816). Bohemian composer, oboist, cellist and viol player. In his youth he was bound to the service of Countess Netolická (Netolitzky) and studied the oboe in Prague with Jan Šťastný (i) and the cello with Franz Joseph Werner, who also taught Josef Reicha. There are divergent accounts of his precipitous departure from Prague and his visits to Regensburg and Vienna. From 1774 Fiala was an oboist in the Kapelle of Prince (Fürst) Kraft Ernst von Oettingen-Wallerstein in Swabia, where his colleagues included Ignaz von Beecke, Josef Reicha and Antonio Rosetti. The Wallerstein parish records mention the baptism of an illegitimate son, 'Franciscus Xav. Josephus', on 26 October 1776, the father being described as 'Josephus Viola Musicus auliens'.

In 1777 Fiala was appointed oboist in the Munich Hofkapelle of Elector Maxmilian III Joseph. He met Mozart in Munich, and a lifelong friendship between the Fiala and Mozart families developed. Also in 1777, he married Josepha Prohaska, daughter of a horn player in the Munich Hofkapelle. Of their several children the sons Franz and Maximilian became musicians in the Badische Hofkapelle in Karlsruhe.

At the end of 1778 the Fialas went to Salzburg, where they stayed in the house of Mozart's birth in the Getreidegasse and Fiala became first oboist in the Kapelle of Archbishop Hieronymus Colloredo. However, he was turning increasingly to the cello and the viol; he played the solo cello in the first performance in Salzburg of Mozart's *Die Entführung aus dem Serail*. After a 'chest ailment' prevented Fiala from playing the oboe for some time, the Archbishop dismissed him summarily on 31 August 1785.

Fiala now went to Vienna. According to an unsubstantiated report, one 'Joseph Fiala' was conductor of Prince Esterházy's wind band at this time. In 1786 he took up an invitation to visit St Petersburg, where he set up a Kapelle for Prince Orlov. On his return from Russia he made concert tours to cities including Prague, Berlin and Breslau, where he played before King Friedrich Wilhelm II of Prussia. In 1792 Fiala became a virtuoso cellist in the Kapelle of Prince Joseph Maria Benedikt zu Fürstenberg at Donaueschingen, where the Kapellmeisters were Wenzeslaus Nerlinger (Nördlinger) and Karl Joseph von Hampeln, not Fiala himself, as has often been incorrectly stated. J.F. Reichardt described him in 1792 as 'the best living player of the viol'.

Fiala's versatility as a composer was characteristic of the musical virtuosity of his native Bohemia. The influence of Mozart is also unmistakable, particularly his chamber music. Four string quartets formerly attributed to Mozart (KA 210–13/C20.01–20.04) and now attributed to Joseph Schuster were once thought to be by Fiala. Mozart himself was enthusiastic about Fiala's compositions. He wrote of a group of wind players in Munich: 'You can easily tell that they were trained by Fiala. They played some of his works, and I must say they are very pretty. He has very good ideas [*er hat sehr gute gedancken*]'.

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Chbr: 30 partitas, 5–10 wind insts; 2 qnts: 1 for ob, vn, 2 va, vc; 1 for ob, hn, 2 va, vc; 24 qts: 14 for 2 vn, va, vc, 6 as op.1 (Frankfurt, 1777), 3 as op.3 (Vienna, 1785), 3 as op.4 (Vienna, 1785); 6 for vn, 2 va, vc [4 also arr. for bn, vn, va, vc]; 4 for ob, vn, va, vc, 2 ed. in MVH, xvi (1966); 10 trios: 6 for 2 vn, vc; 1 for vn, ob, vc; 1 for viol, vn, vc; 2 for bn, vn, vc; 18 duos: 7 for vn, vc, 6 as op.4 (Augsburg, 1799); 3 for vc, db; 1 for 2 fl; 2 for fl/ob, bn; 2 for ob, vn; 2 for ob, va; Rondo, pf/hpd, vn, in H.P. Bossler, ed.: *Blumenlese für Klavierliebhaber*, ii (Speyer, 1783), 17–30
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Lost: 1 sym., 1 vc conc.; 3 fl concs., listed in Breitkopf catalogue, 1782–4

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CLAUS REINLÄNDER

Fiamengo, Arnoldo. *See* FLANDRUS, ARNOLDUS.

Fiamengo, Francesco (*fl* 1620–37). Italian composer of Flemish origin. In 1620 and 1621, already a priest, he was a tenor in the *cappella* maintained by the city authorities of Caltagirone, Sicily. Between 1627 and 1629 he was organist there. Documents of 1628 and 1629 refer to him as Doctor of Theology and Doctor of Medicine respectively. By 1637 he was working at Messina, Sicily, where his earliest known collection of music, *Cantate a tre voci* (now lost), was published in 1632. On the title-page of his sole surviving publication, *Pastorali concenti al presepe, co' responsorij della sacra notte del natale di N[ostro] S[ignore]* op.3, for two to six voices and continuo (Venice, 1637), he is styled 'Dottor Don Francesco Fiamengo'. In the dedication, which is dated 1 May 1637, he referred to a volume of masses that he had published a few months earlier. The 1637 book comprises Latin responses, a *Sonata pastorale* for four instruments and several vernacular pieces in celebration of Christmas. A recitative-dialogue for four voices, based on the Sofronia and Olindo episode in Tasso's *Gerusalemme liberata* (ed. in Balsano) survives in manuscript in the archives of St John's Co-Cathedral, Valletta.

See also PASTORAL, §4.

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JOHN WHENHAM

Fiamengo, Mathias. *See* WERRECORE, MATTHIAS HERMANN.

Fiato (It.: 'breath'). *Stromenti da fiato* or simply *fiati* are wind instruments.

Fiauto [flauto] **d'echo** (It.). *See* ECHO FLUTE.

Fibich, Zdeněk [Zdenko] (**Antonín Václav**) (*b* Všebořice, Bohemia, 21 Dec 1850; *d* Prague, 15 Oct 1900). Czech composer. After Smetana and Dvořák he was the most prominent Czech composer of the second half of the 19th century, notably of operas and orchestral and piano music. His concert and stage melodramas were some of the most ambitious and effective ever written and prompted other Czech composers to write in the same genre, thus creating a sizable and unique repertory for Czech music. Among his compositional strengths were lucid portrayals of the dramatic, particularly apparent in the symphonic poems and concert overtures, a command of miniature forms reminiscent of Schumann and a gift for producing effective melodic lines that range from the straightforward and aggressive to the strikingly poignant.

1. Life. 2. Style. 3. Instrumental works. 4. Vocal works.

1. LIFE. His father, Jan Fibich, came from a long line of forestry officials who served the Auersperg estate; his mother, Marie Römisch, was from a cultured, German-speaking Viennese family. He enjoyed a happy childhood in woodland surroundings, both at Všebořice (south-east of Prague) and Libáň (north-east of Havlíčkův Brod), where his father was transferred in 1857. He attended Hermann's Öffentliche Hauptschule (1859–62) and the Academic Gymnasium (1862–3) in Vienna before transferring to the Czech Gymnasium in Prague's Malá strana (Little Quarter) (1863–5). Fibich's mother had begun teaching him the piano (with his sister Marie) in 1857 and, encouraged by a local priest, František Černý, he wrote his first composition (*Pange lingua*), now lost, in 1862. In Prague he attended (1864–5) the private music institute (founded 1860) of Zikmund Kolešovský, organist at St Ignác. By the middle of 1865, when Fibich left Prague, he had written about 50 works, mostly songs and piano pieces (including *Le printemps*, published that year as his op.1), but also an overture and closing music for Shakespeare's *Romeo and Juliet*, a sketch, in string quartet form, for a symphony in E♭ and part of an opera, *Medea*, to his own libretto.

He continued his training in Leipzig (1865–7), where he studied the piano with Moscheles and theory with E.F. Richter at the Leipzig Conservatory until Christmas 1866. He then studied privately with Salomon Jadassohn, who encouraged an interest in Bach and counterpoint. In addition to several songs and a second symphony (G minor), Fibich wrote three operas while in Leipzig: two works to his own text (*Kapellmeister in Venedig*, 1866, and *Gutta von Guttenfels*, probably in 1867) and one and a half acts to Geibel's *Loreley* (1866–7), which he knew from Max Bruch's setting. After eight months in Paris (1868–9), where he made his living as a piano teacher and pursued his interest in art and sculpture, he concluded his studies in Mannheim (1869–70) with the conductor Vinzenz Lachner, who staged Wagner's *Meistersinger* during Fibich's stay. After his return to Bohemia, he lived with his parents first in Žáky (south of Čáslav) (1870–71), then, when his father retired in Prague. During this period Fibich devoted himself to composition, producing several songs, including a series of pieces to texts from Goethe's *Wilhelm Meisters Lehrjahre*, as well as his first extant opera, *Bukovín*, to a libretto obtained six years earlier, at his request, from Karel Sabina, the librettist for Smetana's *The Bartered Bride*.

In February 1873 Fibich married Růžena Hanušová and in September accepted a choir-training post in Vilnius. Růžena died in October 1874 shortly after she and her husband moved back to Prague, and in the summer of 1875 Fibich married Růžena's older sister Betty (1846–1901), a contralto at the Provisional and National Theatres who created leading roles in several of Smetana's and Fibich's operas.

From 1875 to 1881 Fibich was deputy conductor and choirmaster of the Provisional Theatre in Prague. Adolf Čech was principal conductor and Fibich conducted mostly operettas. From 1878 to 1881 he was also choirmaster of the Russian Orthodox Church, which he found more congenial and less time-consuming. (He succeeded Karel Bendl in both positions.) It was also during this period that he began writing reviews for the periodical *Dalibor*. After 1881 he turned entirely to composition and private teaching (piano and theory) when a post at the Prague Conservatory failed to materialize.

In 1886 Anežka Schulzová (1868–1905), the daughter of Ferdinand Schulz (1835–1905), a well-known historian, writer and literary critic, began to study the piano with Fibich. In 1892, when she started composition lessons, Schulzová began to have a profound effect on her teacher. The passionate relationship that developed was the inspiration for many of Fibich's later compositions. Schulzová became Fibich's collaborator and wrote the librettos for his last three operas, *Hedy*, *Šarka* and *Pád Arkuna* ('The Fall of Arkona'). In 1900 František Urbánek's publishing firm in Prague released Schulzová's book *Zdenko Fibich: eine musikalische silhouette* under the pseudonym Carl Ludwig Richter.

During the last year of his life, Fibich returned to public service in a temporary post as Dramaturg for the National Theatre (1899–1900). The theatre management changed shortly after Fibich's appointment and abolished the position, forcing him to return briefly to private teaching, despite declining health and a weak heart. He died of pneumonia on 15 October 1900, less than a month before the première of his last opera, *The Fall of Arkona*.



1. Zdeněk Fibich

2. STYLE. Unlike his contemporaries Smetana and Dvořák, who cultivated a pervasive Czech style in many of their works, Fibich more often borrowed discriminatingly from folk sources to add familiar spice. The highly stylized version of a polka in the second movement of his First Symphony (op.17) is one such example.

While historians have often distinguished Fibich from Smetana and Dvořák because he seems less 'Czech', it should be noted that all three were significantly influenced by foreign models and all were, to some extent, followers of Wagner in their concern with programmatic content and their devotion to opera. But it was perhaps Fibich, more than his contemporaries, who proved to be the most tenacious in the search for extramusical inspirations and convincing means of translating them to music. The range of works inspired by such sources is wide, from personal experience in the symphonic poem *V podvečer* ('At Twilight') and the piano suite *Z hor* ('From the Mountains') to the illustration of Schulzová's physical attributes in the 'piano diary' *Nálady, dojmy a upomínky* ('Moods, Impressions and Reminiscences'), interpretations of art in the piano suite *Malířské studie* ('Studies of Paintings') and nature in the symphonic poem *Vesna* ('Spring'). His stage works show a similar diversity, drawing their inspiration from Czech legend (*Šárka*), Greek myth (*Hippodamia*) and some of the greatest writers in the wider scope of European literature, including Schiller, Shakespeare and Byron.

Fibich was also responsible for an impressive number of firsts in Czech music. His nationalistic symphonic poem *Záboj, Slavoj a Luděk* ('Záboj, Slavoj and Luděk', 1873), the earliest based on a Czech subject, inspired Smetana's cycle *Má vlast*. (The opening theme of Smetana's *Vyšehrad*, *c*1872–4, bears a striking resemblance to Záboj's theme. Both works also contain strategically important and substantial parts for the harp.) His *Toman a lesní panna* ('Toman and the Wood Nymph', 1874–5), based on František Čelakovský's ballad from the cycle *Ohlas písní českých* ('Echo of Czech Songs', 1839), antedated Dvořák's symphonic poems on K.J. Erben's ballads by more than 20 years. Fibich's concert melodramas heralded a Czech vogue for the genre, to which J.B. Foerster and Otakar Ostrčil made some of the most significant later contributions. (The most important successor to Fibich's staged melodrama *Hippodamia*, 1888–91, was Josef Suk's *Radúz and Mahulena*, 1897–8.)

Fibich is often referred to as the greatest Czech Romantic composer. A cultured man with a broad knowledge of art and literature as well as an extensive familiarity with music of the past, he numbered the poet Jaroslav Vrchlický and the aesthetician Otakar Hostinský among his friends. These two writers provided him with some of the best Czech opera librettos of the 19th century. In his development of the concert melodrama he achieved great popularity in a perilous medium and prepared the way for his unique achievement, the trilogy of stage melodramas *Hippodamia*.

Fibich was the master of a fluent technique that, in its manipulation and transformation of themes, was capable of great subtlety and extraordinary inventiveness. His large-scale works incorporate certain of Wagner's techniques, particularly the leitmotif, and shifts of harmony reminiscent of Smetana, with his own precise dramatic interpretations and sumptuous melodies, which include some of the most lyrical and luxuriant.

Broader aspects of Fibich's style can be related to three lines of development. Springtime subject matter and moods in his early music, culminating in the cantata *Jarní romance* ('A Springtime Tale', 1880–81), the tone poem *Vesna* ('Spring', 1881) and the F major Symphony (1877–83), stem from a love of nature formed during his youth and cherished throughout his life. He exhibits a fondness for the ballad and its melancholy, fearful and fatalistic moods, particularly in the works based on Erben's texts – the concert melodramas *Štědrý den* ('Christmas Day', 1875) and *Vodník* ('The Water Goblin', 1883) – and in the tone poem *Toman and the Wood Nymph*. In his operas this tendency is characterized by the prominent 'fate' themes that run from *Bukovín* (1870–71) to *The Fall of Arkona* (1898–9). A more intimate mode of expression was awakened by his liaison with Anežka Schulzová, resulting in the piano diary *Moods, Impressions and Reminiscences* (1892–9), which describes minute details of their relationship, as well as a series of female-centred operas, including *Šárka*, his most successful, to a libretto by Schulzová.

Although melodies and rhythms characteristic of folk music occur in the chamber pieces, along with several convincing polkas in the orchestral works, folklike music is not an organic feature in most of Fibich's compositions. Yet an enthusiastic German critic of *The Tempest* (1893–4) went perhaps too far when he described it as fundamentally German music ('in seinen Wurzeln deutschen Musik'). While it is true that Schumann, Weber and Wagner were potent musical influences and while Fibich wrote his first operas and well over 100 songs to German texts, he was no less competent when he turned to Czech, devoting great care and skill to idiomatic word-setting.

Fibich's music is solidly crafted, with forceful rhythms and mellow orchestration rich in horns. His skilful use of chromatic harmony complements abundantly fertile melodic gifts and, like Smetana, he could manipulate constantly modulating phrases in such a way that they sounded forthright and unambiguous.

3. INSTRUMENTAL WORKS. The three completed symphonies of Fibich's maturity were written over a period of 20 years, interspersed among the operas: no.1 in F, op.17 (1877–83), no.2 in E♭, op.38 (1892–3) and no.3 in E minor, op.53 (1898). Nos.2 and 3 belong to the period of Fibich's attraction to Schulzová. In fact, a central theme of the second movement of the Third Symphony comes from the piano diary. Ostensibly all three symphonies are conventional four-movement works, observing the formalities of sonata form in their outer movements. Fibich's melodic gifts are evident in the variety of themes in the expositions. His inventive craftsmanship is likewise apparent in the monothematic treatment of the first movement of no.2 in E♭, the first Czech cyclic symphony. Perhaps the most compelling first movement is found in the E minor symphony, however, where a persistent ostinato figure provides the tension that propels the movement forward.

Some of Fibich's most effective orchestral writing is found in the symphonic poems and overtures. *Noc na Karlštejně* ('A Night at Karlštejn [Castle]', 1886), dedicated to Saint-Saëns, and the Komenský Overture (1892) are thematically ingenious (the former in its treatment of the rhythmically incisive first theme, the latter in the way in which the introductory chorale from the Amsterdam hymnbook, published by Komenský in 1659, provides the material for future themes in the Allegro). But in both cases it is their programmes, more than any other single factor, that seem to have sparked Fibich's imagination. His other programme music ranges from the general evocation of mood (as in *Vigiliae*, 1883–5, and the monothematic tone poem *Spring*, where transformations of a single theme suggesting different aspects of spring are enlivened by a polka in the middle section) to the Shakespeare tone poems (on *Othello* and *The Tempest*), in which he followed Smetana's plan in *Richard III* of elaborating a sonata-form structure with themes representing contrasting incidents and characters in the play without reproducing the story in detail. *Záboj, Slavoj and Luděk*, based on material from the Dvůr Králové manuscript, delineates musically the contrasting personalities of Záboj and Luděk while conveying specific events in the legend. Further examples include *At Twilight*, a reminder of evenings spent on Prague's Žofín island with his favourite companion, Anežka Schulzová, that incorporates the theme from no.139 of the piano diary ('Poème') and *Toman and the Wood Nymph*, which echoes in musical analogies almost every incident in Čelakovský's poem.

Fibich's chamber music was written mainly during the early part of his career, and includes several works for violin and piano duo, two piano trios, two string quartets and a piano quartet. The most important of his chamber works, however, is the last, a quintet for piano, clarinet, horn, violin and cello (1893). The use of material from the diary reveals the work's genesis in Fibich's relationship with Schulzová and conveys his happiness during the latter part of his career. Its unusual scoring provided the opportunity for an ingenious mixture of timbres to complement the work's melodic inventiveness.

Fibich's piano music includes several early sonatas for two hands, suites and arrangements for four hands, and the broadly conceived *Velká teoreticko-praktická škola hry na klavír* ('Grand Theoretical and Practical School of Piano Playing', 1883–7, compiled with Jan Malát), in which he incorporated several early works along with newly composed pieces. In addition, he completed two late suites for piano that were connected with his favourite pastimes: the cyclic *From the Mountains* (1887) based on his impressions of the Alps, where he frequently went for holidays (each piece is preceded by a motto from Vrchlický praising the mountain scenery), and *Studies of Paintings* (1898–9), consisting of five musical interpretations of paintings by Ruysdael, Pieter Bruegel, Fra Angelico (Fra Giovanni da Fiesole), Correggio and Watteau.

The most unusual of Fibich's piano works are the 376 *Moods, Impressions and Reminiscences* recording his love for Anežka Schulzová, to whom he presented six of the pieces as a birthday gift in 1893. The collection contains pieces that range from one line to several pages in many styles and moods. Many are in ternary or simple

rondo form and some are grouped into suites. These miniatures assumed a special significance for Fibich and Schulzová. The cross-referencing among the pieces and quotations from other works by Fibich and other composers, represent specific situations in their relationship. Fibich also assigned private titles to the pieces but they were not included in the published scores. Except in a few obvious cases, the titles are more a code than a descriptive programme.

Zdeněk Nejedlý's commentary *Zdeňka Fibicha milostný deník* ('Zdeněk Fibich's Erotic Diary', 1925), based on a study of Fibich's annotations on many of the manuscripts and on Schulzová's own notes, brought the work's private messages into public view. Nejedlý's action provoked arguments about its propriety, but convincingly documented the diary's central significance for Fibich during the last phase of his career. Nejedlý's work explains the pieces' non-chronological grouping for publication into sets of narrative 'reminiscences' (of specific events such as Schulzová's counterpoint lesson, their conversations, their walks along the street, Fibich's confession of love, meeting her parents, various journeys etc.), lyrical 'impressions' (many devoted, in comprehensive detail, to parts of Schulzová's body) and 'moods' (which combine features of the two other groupings, including a succession of pieces illustrating Schulzová in different clothes).

Fibich soon began to borrow thematic material from *Moods, Impressions and Reminiscences* for other works, including the E minor Symphony (no.3), the Quintet and the operas *The Tempest*, *Hedy* and *Šárka*, but the relationship of these works with the diary is often complex. Allusions to existing works sometimes illuminate their programmes, some pieces were written simultaneously with other non-diary works (e.g. *Hedy*), and some of the later pieces, despite the annotations for Schulzová's benefit, are transcriptions of earlier unpublished works. By late 1896, the pieces were becoming fewer and less clearly concerned with Schulzová. Though Fibich was not losing interest in her (he left his wife in 1897), he seemed more eager to throw his energies into large-scale works such as the Third Symphony and the later operas, with Schulzová as his librettist. By the time of his last opera, *The Fall of Arkona*, he was no longer adding to the diary nor does the opera contain references to it.

4. Vocal works. In the last years of his life Fibich destroyed most of the church music written during his youth (all that remains is a published mass) and over half of his 200 songs. These surviving works show how strong was the influence of Schumann and Schubert in his early years. (His prolific songwriting had almost stopped by 1880.) Of the secular cantatas, only *A Springtime Tale*, to a poem of the same name by Vrchlický, proved popular and lasting.

Fibich's most important vocal music is concentrated in his operas and melodramas. The earliest extant operas, *Bukovín* (1870–71), which reveals his admiration for Weber with significant sections modelled on *Der Freischütz*, and *Blaník* (1874–7), dedicated to Smetana, were composed to quasi-historical texts by Smetana's librettists Karel Sabina and Eliška Krásnohorská respectively. But it was his next opera, *Nevěsta messinská* ('The Bride of Messina', 1882–3), to a libretto adapted from Schiller's tragedy by Hostinský, that has sometimes been praised as the finest Czech 19th-century tragic opera. Its dominant features of a severe declamatory style and a complex system of leitmotifs have led admirers to point to the influence of Gluck while critics have denounced it as an imitation of Wagner.

In *Námluvy Pelopovy* ('The Courtship of Pelops'), *Smír Tantalův* ('The Atonement of Tantalus') and *Smrt Hippodamie* ('Hippodamia's Death'), the trilogy of four-act works that make up the stage melodrama *Hippodamia* (1888–91), Fibich took both these features to their logical extreme and, in a further effort to balance words and music, assigned a speaking voice (with pitch and rhythm unspecified) to the continuous text against an accompaniment characterized by an intricate web of leitmotifs. Through careful control of texture and density in the orchestral writing he was able to avoid obscuring the simultaneously performed text, providing music that achieved a successful synthesis with the words.

In the *Hippodamia* trilogy, Fibich composed the most ambitious melodramas ever written. He knew Benda's *Ariadne auf Naxos* and *Medea* that had so impressed Mozart (from conducting them in 1875), as well as Schumann's declamatory ballads and his incidental music for *Manfred* with its numerous sections of melodrama. The Greek myths on which both Benda's melodramas and Fibich's *Hippodamia* are based contain an intense level of dramatic action to drive the works forward. But while Benda relied primarily on the alternation of text and music, Fibich presented text and music simultaneously for most of the work, a practice more closely related to Schumann's in the declamatory ballads. Fibich gained practical experience with this method of text setting in his concert melodramas on Czech and foreign ballads (in Czech translation). These works prepared the way for *Hippodamia* with its continuous instrumental component. *Christmas Day* (1875), written shortly after *Toman and the Wood Nymph*, represents a logical progression from narrative symphonic poem to narrative ballad set as melodrama. Like *Pomsta květin* ('The Revenge of the Flowers', 1877), *Věčnost* ('Eternity', 1878) and *Královna Ema* ('Queen Emma', 1883), it was written for piano and reciter (Fibich orchestrated *Christmas Day* in 1899). *Christmas Day* and *The Water Goblin* (1883, originally for orchestra and reciter), using well-known texts from Erben's collection of folktales *Kytice*, were by far the most popular of Fibich's concert melodramas. In both *The Water Goblin* and *Hakon* (1888) Fibich provides a continuous, symphonically developed companion for the text and in so doing leads directly to *Hippodamia*.

It was several years before Fibich returned to operatic stage works. Meanwhile his relationship with Schulzová had intensified and he had started the piano diary. Both changed the course of his later operas. From *Hedy* (1894–5) onwards all his operas were written to librettos by Schulzová and all focussed on women. Even in the preceding *Tempest* (1893–4), to Vrchlický's adaptation of Shakespeare), Fibich shifted the emphasis strongly towards Miranda and Ferdinand. Furthermore, Fibich's use of pieces from the diary, particularly in *The Tempest* and *Hedy*, shows that he was now frequently reworking existing music so that the principles on which he wrote *The Bride of Messina* no longer applied. Instead of the words dictating the course of the music, they are moulded into cooperation. While *The Bride of Messina* is set in a straightforward declamatory manner that leaves little room for set numbers and affords only the chorus an occasional ensemble, *The Tempest* and *Hedy*, in direct



2. Costume design by Mikoláš Aleš for the title role in the original production of Fibich's 'Šárka', Prague, 1897

contrast, adopt operatic conventions that give voice to Fibich's superior melodic gifts in a collection of set numbers, arias, duets and, in *Hedy*, even a ballet that borrows heavily from the diary pieces. There is less of this ready-made music in *Šárka* (the main character may have been too stark a contrast to Schulzová), but it too was planned around set numbers, particularly the fine succession of pieces that depict the central incident of Čtirad and Šárka's mutual hatred turning to love. *Šárka* is Fibich's most straightforward and best-known opera in which he returned to a Czech subject at a time when he was being denounced as a Wagnerian (fig.2). The next opera, *The Fall of Arkona*, on the other hand, was based on the broader historical topic of early Christianity among the Baltic Slavs. Written in two parts, the one-act prologue *Helga* and the three-act *Dargun*, which takes place 20 years later, it experiments with a more conversational style (e.g. in the chamber-like prologue) that shows Fibich turning to new approaches, a trend cut short by his death a few weeks before the opera's première.

WORKS

Edition: *Souborné vydání děl Zdeňka Fibicha* [Collected Edition of Works of Fibich], ed. L. Boháček, J. Burghauser, J. Hanuš, L. Láska, A. Pokorný and K. Šolc (Prague, 1950–67) [SV]

Printed works were published in Prague unless otherwise stated; op. no.55 was used twice, 58–9 not at all; MSS are mostly in the Fibich family archive, Prague, and in *Cz-Pndh*, *Pnm*, *Bm*, Muzeum české hudby, Prague, and other Czech archives.

OPERAS AND STAGE MELODRAMAS

unless otherwise stated, first performed at Prague, National Theatre

Bukovín (romantic op, 3, K. Sabina), 1870–71, Prague, Provisional, 16 April 1874

Blaník (op, 3, E. Krásnohorská), op.50, 1874–7, Prague, Provisional, 25 Nov 1881, vs (1897)

Nevěsta messinská [The Bride of Messina] (tragic op, 3, O. Hostinský, after F. von Schiller), op.18, 1882–3, 28 March 1884, vs (1884)

Hippodamie [Hippodamia] (stage melodrama trilogy, J. Vrchlický, after Sophocles, Euripides and Apollodorus): Námluvy Pelopovy [The Courtship of Pelops] (4), op.31, 1888–9, 21 Feb 1890, vs (1890); Smír Tantalův [The Atonement of Tantalus] (4), op.32, 1890, 2 June 1891, vs (1891); Smrt Hippodamie [Hippodamia's Death] (4), op.33, 1891, 8 Nov 1891, vs (1891)

Bouře [The Tempest] (op, 3, J. Vrchlický, after W. Shakespeare), op.40, 1893–4, 1 March 1895, vs (1895)

Hedy (op, 4, A. Schulzová, after Byron: *Don Juan*), op.43, 1894–5, 12 Feb 1896, vs (1895)

Šárka (op, 3, Schulzová), op.51, 1896–7, 28 Dec 1897, vs (1897)

Pád Arkuna [The Fall of Arkona] (op, Schulzová): Helga (prol), op.55, 1898, vs (1899); Dargun (3), op.60, 1898–9, 9 Nov 1900, vs (1901)

Lost or destroyed: Medea (op, Fibich), frag., 1863; Kapellmeister in Venedig (comic op, Fibich), 1866, ?perf. Libáň, 6 Jan 1868; Loreley (romantic op, 3, E. Geibel), frag., 1866–7; Gutta von Guttenfels (serious operetta, 1, Fibich), ?1867; Litocha (op, J. Kaňka), frag., 1871; Frithjóf (op, P. Lohmann), frag., 1874

CONCERT MELODRAMAS

Štědrý den [Christmas Day] (K.J. Erben), reciter, pf, op.9, 1875 (1880), orchd 1899, SV

Pomsta květin [The Revenge of the Flowers] (F. Freiligrath, trans. J. Vrchlický), reciter, pf, 1877 (1881), SV

Věčnost [Eternity] (R. Mayer), reciter, pf, op.14, 1878 (1883), SV

Vodník [The Water Goblin] (Erben), reciter, orch, op.15, 1883, vs (1883), SV

Královna Ema [Queen Emma] (Vrchlický), reciter, pf, 1883, *Humoristické listy*, suppl. no.8 (1883), SV

Hakon (Vrchlický), reciter, pf, op.30, 1888, orchd 1888, SV

INCIDENTAL AND OCCASIONAL MUSIC

lost or destroyed except where noted; for orchestra unless otherwise stated

Pražský žid [The Jew of Prague] (J.J. Kolár), ov., 1871, chorus, 1877, MSS extant, ov. pubd

Arria a Messalina (Willbrandt), bacchanal music, 1876

Prolog k otevření Nového českého divadla [Prologue for the Opening of the New Czech Theatre], 1876, MS extant

Strakonický dudák [The Bagpiper from Strakonice] (J.K. Tyl), bagpipe song, fairy chorus, 1876, Prague, 11 Aug 1878

Veřejné tajemství [A Public Secret] (C. Gozzi), song, inst serenade, 1876, Prague, 7 Dec 1876, MS extant

Český dobrodruh a francouzská selka [The Czech Adventurer and the French Farmer's Wife], song, 1877, Prague, 18 Aug 1877

Cesta Prahou v 18 dnech [A Journey through Prague in 18 Days], comic march, 1877, not perf. [banned by censor]

Dora (V. Sardou), melodrama interludes, 1877, Prague, 11 April 1877, MS extant

Od stolu a lože [From the Table and the Bed], song (H. Meilhac and L. Halévy), 1877

Stará panna [The Old Maid] (L. Stroupežnický), song, 1877, MS extant

Valdštýnův tábor [Wallenstein's Camp] (F. von Schiller), march, 1877

Pan Měsíček, obchodník [Mr Moon, Salesman] (Stroupežnický), song, ?1877, Prague, ?3 June 1877

Velká hudební monografie stavby Národního divadla [Great Musical Monograph of the Building of the National Theatre], tableaux vivants, perf. [without tableaux] 15 May 1881, MS extant

12.VIII.1881–18.X.1883, pf, 1883, pubd in *Dalibor* (14 Nov 1883) [for reopening of National Theatre]

Hudba k živému obrazu při znovuotevření Národního divadla [Music for a Tableau Vivant for the Reopening of the National Theatre] (F. Kollár and J. Vrchlický), 1883, Prague, National, 18 Nov 1883 [arr. pf 4 hands in Zlatý věk, no.12 (1885)]

Midasovy uši [Midas's Ears] (Vrchlický), 1890, Prague, National, 7 Oct 1890

Hudba k živému obrazu při oslavě 300. narození J.A. Komenského [Music for Tableau Vivant for the Celebrations of 300th Anniversary of the Birth of Komenský], 1892, Prague, National, 27 March 1892, MS extant; see also ORCHESTRAL (Ovs.)

Pietro Aretino (Vrchlický), 1892, Prague, National, 30 April 1892
Neklan (J. Zeyer), 1896, Prague, National, 30 March 1896

SACRED CHORAL AND CANTATAS

Meluzina (G. Kinkel: *Die Windsbraut*, trans. J. Srb-Debrnov), solo vv, SATB, orch, op.55, 1872–4, vs (1911)
Svatební scéna [Wedding Scene] (K.J. Erben, Cz. trad.), 7 solo vv, SATB, orch, 1872–4, vs (1875)
Jarní romance [A Springtime Tale] (J. Vrchlický), S, B, SATB, orch, op.23, 1880–81, full score and parts (1886), vs SV
Missa brevis, F, SATB, org, str orch ad lib, op.21, 1885 (?1890)

Lost or destroyed: over 25 sacred works, mostly for mixed vv, incl. mass frag., 1873, requiem frag., 1874, 2 Kyries, 3 Ave Maria settings, motets, spiritual songs; Kantáta na pamět' 500. vyročí úmrtí Karla IV [Cantata for 500th Anniversary of the Death of Charles IV], 2 male choruses, 1878

CHORUSES AND PARTSONGS

Male vv: Vytrvej! [Hold on!] (E. Krásnohorská, 1877, *Dalibor*, ii/2 (1880); Tichá noc [Silent Night] (G. Pfleger-Moravský), 1877, *Dalibor*, iv/2 (1882); 2 folksong arrs., Ó Velvary, Proč bychom veselí nebyli [Why should we not be merry], ed. J. Malát (Ratibor, 1886)
Mixed vv: U mohyly [At the Grave] (J. Jahn), SATB, pf 4 hands, 1872, vv only (n.d.); Ždání or Prosba [Request] (H. Heine), 1878 (n.d.)
Women's vv: 2 folksong arrs., Nechoď tam, pojď radš k nám [Don't go there, come to us instead], Proč sem jdeš [Why are you coming here?], ed. J. Malát (Ratibor, 1886)
Partsongs: Osm dvojzpěvů [8 duets] (Heine, J. Eichendorff, A. von Chamisso, J.W. von Goethe, F. Rückert), 3 for SA, pf, 5 for 2vv, pf, 1871–2 (1876); Letní [A Summer Song] or Jarní [A Spring Song] or Společenská [A Sociable Song] (V. Sokolová), 2vv, hmn/pf, 1884 (n.d.)
Lost or destroyed: Pange lingua, 1862; *c*10 choruses; *c*10 partsongs, 2–3vv

SONGS

Wünsch (Etwas wünschen und verlangen) (F. Rückert), 1865; König Wiswamitra (H. Heine), 1865; Ende (Sag, wo ist dein schönes Liebchen) (Heine), 1865; Zwei Gesänge (Heine), op.3 (Leipzig, 1866), in Cz. as Dvě zpěvů, op.3 (1901): Ich will meine Seele tauchen, 1865; Sommerabend (Dämmernd liegt der Sommerabend), 1866; Eisblumen (Viele holde, wilde Rosen) (M.G. Saphir), 1866; Dein Bild (Oft seh' ich deinen süssen Blick) (Saphir), 1866; Ihr Lied (Hör' ich das Liedchen) (Heine), 1866; Am Meer (Das Meer erglänzte) (Heine), 1866; Wandl' ich in dem Wald (Heine), 1866
Verloren (Stille bei Nacht) (J. Eichendorff), 1867; Ihr Bildnis [Ihr Bild] (Ich stand in dunkeln Träumen) (Heine), 1867; Wasserfahrt (Mein Liebchen, wir sassen beisammen) (Heine), 1867; Mädchen mit dem roten Mündchen (Heine), 1868; Nachtlied (Vergangen ist der lichte Tag) (Eichendorff), 1868; An ein Mädchen (Nicht fliehen) (Anacreon), 1868; Bitte (N. Lenau), 1868; Oh wär ich ein See (M. Háfiz), 1868; Altes Lied (Es war einmal ein König) (J.W. von Goethe), 1869; Frage (Was soll ich sagen) (A. von Chamisso), 1869; An den Mond (Füllest wieder Busch und Thal) (Goethe), 1869
Fürbitte der Blumen (Am leuchtenden Sommermorgen) (Heine), 1869; Sturmnacht (Das ist ein Brausen) (Heine), 1869; Am Meeresstrande or Abend am Meere (Es war so schön) (Fibich), 1869; Dein Bild (Wenn ich auf dem Lager) (Heine), 1870; Erwartung (Morgens steh' ich auf) (Heine), 1870 [two extant settings]; cycle from *Wilhelm Meisters Lehrjahre* (Goethe), 1871: Heiss mich nicht reden, So lasst mich scheinen, Kennst du das Land, Nur wer die Sehnsucht kennt, An die Türen will ich schleichen, Wer nie sein Brot mit Tränen ass, Singet nicht in Trauertönen, Wer sich der Einsamkeit ergibt, Der Sänger (Was hör' ich draussen von dem Tor)
Hildenbrandlied (J.V. Scheffel), 1871; Patero písní z 'Večerních písní' [5 Songs from 'Evening Songs'] (V. Hálek), op.5, 1871 (1871): Umlklo stromů šumění [The rustling of the trees has ceased], Na nebi plno hvězdiček [The heavens are full of stars], Ty dívko zvláště líbezná [Oh you most charming girl], Tvé oko, krásné jezero [Your eye, a beautiful lake], Přilétlo jaro zdaleka [Spring has arrived from afar]
Tři pisně: Róže [Rose] (from Dvůr Králové MS), Na nebi měsíc s hvězdami [The moon and stars in the sky] (Hálek), Tak často mi to připadá [So often it seems to me] (Hálek), 1871 (1875), also pubd with Tak mne kouzlem ondy jala [How she once charmed me] (F.L. Čelakovský), 1871, Kdyby všecky slzičky [If all the tears] (Čelakovský), 1872, as Patero zpěvů [5 Songs] (1903) [Čelakovský settings orig. pubd in *Dalibor*, iii (1875), suppls.]; 2 songs (from Dvůr Králové MS), 1871, *Dalibor*, i (1873), suppl. no.9: Skřivánek [The Lark], Opuščená [Deserted]
Der Asra (Heine), 1872; Es haben uns're Herzen (Heine), 1872; Die Sterbende (Chamisso), 1872; Neun Gedichte (Heine), 1872: Gekommen ist der Maie, Wie die Nelken duftig atmen, Es fällt ein Stern herunter, Deine weissen Lilienfinger, Das Meer erstrahlt, Ach ich sehne mich im Sonnenschein, Morgens send ich dir die Veilchen, Schattenküsse, Schattenlieben, Es hat die warme Frühlingsnacht; Drei Lieder, 1872: Tränen (Chamisso), Nach Sevilla (C. Brentano), Abendlich schon rauscht (Eichendorff); Erlkönigs Tochter (Herder), 1872
4 Balladen, op.7: (Leipzig, 1873), in Cz. as Čtyři balady (1896): Der Spielmann (Chamisso), 1872, Waldnacht (Wie uralt weht's) (H. Lingg), 1873, Loreley (Ich weiss nicht was soll es bedeuten) (Heine), 1872, Tragödie (Heine), 1873 [orchd 1875]; Kytice [Bouquet] (from Dvůr Králové MS), 1875, *Album Dalibora*, iv [?v] (n.d.); Žežhulice [Cuckoo] (from Dvůr Králové MS), 1875, *Album Dalibora*, iv [?v] (n.d.); Jahody [Strawberries] (from Dvůr Králové MS), 1877, *Album Dalibora*, iii (n.d.)
Neue Lieder: Sprecht ihr mitternächtgen Sterne (Lingg), 1875, Ob rauh der Herbst (E. Geibel), 1876, Die Sennin (Lenau), 1875, Wasserfahrt (Heine), 1876, pubd in Cz. as Jízda po vodě in *Česká moderní píseň* (1925), Wie bist du meine Königin (G.F. Daumer, after Háfiz), 1874, Die Jungfrau schläft (Heine), 1876, Im Frühling (J. Sturm), 1876, Fensterschau (Heine), 1877, Das Marienbild in der Waldkapelle (Boritsch), 1877
Šestero písní [6 Songs], op.12 (1881): Má dívenka jak růže [My love is like a red, red rose] (R. Burns), 1872, Kohoutek (Teprv já můj milý) [The Cock (Only now my love)] (Čelakovský), 1876, Holubička z dubu (The dove [flew] from the oaktree) (Čelakovský), 1877, Pomoc pro náramnou lásku (Ach, Haničko) [Help for great love] (Čelakovský), 1877, V lese [In the Forest] (L. Quis), 1878, Jarní [Spring Song] (K. Groth), 1876
Jarní paprsky (Frühlingsstrahlen), op.36 (1893): Předtucha jara (Frühlingsahnung) (Vrchlický), 1891, Noční nálada (Nachtstück) (Eichendorff), 1872, Pěvcova útěcha (Sängers Trost) (J. Kerner), 1872, Mignon (Goethe), 1871, To tam! (Vorbei!) (Eichendorff), 1870, Snící jezero (Der träumende See) (J. Mosen), 1872, Večerní píseň (Abendlied) (Shi-king), 1877, Večerní modlitba (Abendgebet) (Eichendorff), 1872, Probuzení jara (Erwachen des Frühlings) (Sturm), 1876, Májová noc (Maiennacht) (Geibel), 1874, Veselá dívčina (Milchmaid) (Groth), 1876, Opuštěná (Verlassen) (Groth), 1874, Žena vojínova (Das Kriegerweib) (Groth), 1874, Požehnání (Der Segen) (J.G. Fischer), 1879
Tys mi blízko [You are near to me] (Vrchlický), 1893, facs. in *Zlatá Praha*, x (1893), 147 only; Když k vám vesel chodím [When merrily I walk to you] (J. Neruda), 1893 (1893); Lass' mich von deinem Aug', 1894 [another MS to Cz. words, Mne z oka tvého nech, 1878]; Poupata [Buds], op.45, 1895 (1896): Před spaním [Before going to sleep] (J.V. Sládek), Pěnkava a sedmihlásek [The Finch and the Warbler] (V. Sokolová), Okáč [Big Eyes] (Sládek), Lesní zvonky [Woodland Bells] (Sládek), Zahrajem si na vojáky [Let's play soldiers] (Sládek); Drahý zpěvák [Dear Singer] (Čelakovský), 1895, in *Ohlas písní českých* (1896)
Lost or destroyed: *c*95 songs

ORCHESTRAL

Syms.: 'no.1', E♭, str qt score [?2 movts orchd by A. Hnilička], 1865, lost; 'no.2', g, 1866, lost except for Scherzo, arr. pf 4 hands; no.1, F, op.17, 1877–83, arr. pf 4 hands (?1883), fs, SV; no.2, E♭, op.38, 1892–3, arr. pf 4 hands (1893), fs (1911), SV; G, frag., 1893; no.3, e, op.53, 1898, arr. pf 4 hands (?1898), fs, SV; A, frag., 1899
Sym. poems: Othello, after Shakespeare, op.6, 1873, fs (1873), SV; Záboj, Slavoj a Luděk [Záboj, Slavoj and Luděk] (from Dvůr Králové MS), op.37, 1873, arr. pf 4 hands (1893), fs, SV; Toman a lesní panna [Toman and the Wood Nymph], after F.L. Čelakovský, op.49, 1874–5, arr. pf 4 hands, 1875, arr. pf 4 hands by A. Schulzová (1897), fs, SV; Bouře [The Tempest], after Shakespeare, op.46, 1880, arr. pf 4 hands by A. Schulzová (1896), fs, SV; Vesna [Spring], op.13, 1881, arr. pf 4 hands (1882), fs, SV; V podvečer [At Twilight], op.39, 1893, arr. pf 4 hands (n.d.), fs (Prague, 1896), SV; Potopený zvon [The Submerged Bell], after G. Hauptmann, frag., 1900
Ovs.: Veseloherní ouvertura [Comedy Ov.], op.35 [orig. op.19], 1873, arr. pf 4 hands by J. Koráb (n.d.) [used in incid music for

Midasovy uši, 1890]; Noc na Karlštejně [A Night at Karlštejn (Castle)], after J. Vrchlický, op.26, 1886, arr. pf 4 hands (1886), fs (1886), SV; Komenský, festival ov., op.34, 1892, arr. pf 4 hands (1892), fs, SV; Oldřich a Božena [Oldřich and Božena], op.52, 1898, arr. pf 4 hands (1898); see also INCIDENTAL AND OCCASIONAL MUSIC above

Other works: Romeo a Julie, ov. and closing music, 1865, lost; Orchestrální fantasie ve formě ouvertury, 1871–2; Valčík [Waltz], introduction, 5 movts, coda, C, 1881, destroyed, arr. pf 2 hands (n.d.); [2] Vigiliae, op.20, 1883, pf 4 hands (n.d.), orchd 1885; Dojmy z venkova [Impressions from the Country], suite, op.54, 1897–8, arr. pf 4 hands by F. Heyduk (n.d.), fs, SV [4th movt pf solo from Dolce far niente, 1897]

CHAMBER

Instruktivní sonatina, d, vn, pf, op.27, 1869 (1877)
Piano Trio, f, 1872 (1908)
Jasná noc [Clear Night] (Andantino), vn, pf, 1873, Mladý houslista (n.d.), in Sbírka populárních skladeb (n.d.)
Piano Quartet, e, op.11, 1874 (1880)
String Quartet, A, 1874, SV
Sonata, C, vn, pf, 1874
Sonata, D, vn, pf, 1875, SV
Koncertní polonesa [Concert Polonaise], vn, pf, 1878, ed. N. Kubát (1922)
String Quartet, G, op.8, 1878 (1879)
Romance, B♭, vn, pf, op.10, 1879, *Dalibor*, ii (1880), suppl.
Selanka [Idyll], cl/vn, pf, op.16, 1879 (1883 or 1884)
Tema con variazioni, B♭, 2 vn, va, vc, 1883, parts (1910) [rev. and enlarged transcr. of Variations, pf, 1877]
Quintet, D, pf, cl, hn, vn, vc, op.42, 1893 (1895), arr. pf 4 hands by A. Schulzová (1896)
Other works: *c*20 works lost or destroyed, incl. Balada, vc, pf, 1874, Vánoční [Christmas], sonata, ?1878, several canons for various combinations; Allegro grazioso, vc, pf, 1876, used in syms. in G and e; Pf Trio, E♭, 1876, used in Sym. no.2, op.38; several works transcr. for pf in Nálady, dojmy a upomínky, 1892–9

PIANO

for piano solo unless otherwise stated

Le printemps, op.1, 1865 (1865)
[5] Albumblätter, op.2, 1865–6 (Leipzig, ?1866), as Lístky do památníku (1901)
Scherzo, e, op.4, 1866 (Leipzig, ?1866); with Scherzo, E♭, 1871, ed. K. Šolc (1953)
Fugato (Fughetta), 4 hands, 1868, pubd as op.24 [with Kolo vil, 1885] (1886)
Ciacona, 4 hands, 1868, pubd as op.25 [with Impromptu, 1885] (1886)
Mazurek, B, 1871 (n.d.), ed. J. Heřman (1936)
Scherzo, E♭, 1871, *Dalibor*, iii (1881), suppl.; with Scherzo, e, 1866, ed. K. Šolc (1953)
Offenheim-Walzer, 1875 (n.d.) [pubd under pseud. Giovanni Mihuczeni; incl. Valčík (Waltz), E♭, 1869]
Suite, g, 1877 [3 movts transcr. for 4 hands, 2 in Zlatý věk, 1869–85, 1 in Maličkosti, 1870–77]
Variations, B♭, 1877 [transcr. for str qt, 1883]
[4] Maličkosti [Bagatelles], 1st ser., 4 hands, op.19, 1870–77 (1884) [incl. transcr. of 1 movt of Suite, pf, g, 1877]
Dvě rondina [2 rondinos], F, G, 1885 (1890)
Valčík [Waltz], C, introduction, 5 sections, coda, C, 1880–81 (n.d.) [transcr. from orch]
Zlatý věk [The Golden Age], 12 miniatures, 4 hands, op.22, 1869–85 (1885) [incl. transcr. of 2 movts of Suite, g, pf, 1877, Pověz, ó pověz, dívčino krásná [Tell me, O tell me, my beautiful girl], lost song, 1871, Skřivánek [The Lark], song, 1871, Hudba k živému obrazu při znovuotevření Národního divadla, occasional music, 1883]
Kolo vil [Fairies' Round-Dance], 4 hands, 1885, pubd as op.24 [with Fugato, 1868] (1886)
Impromptu, 4 hands, 1885, pubd as op.25 [with Ciacona, 1868] (1886)
Sonata, B♭, 4 hands, op.28, 1886 (1887), SV
Z hor [From the Mountains], cycle, op.29, 1887 (1888), SV
Zastaveníčko [Serenade], G, 1891 (n.d.) [transcr. of incid music to Midasovy uši, 1890]
[2] Čtyřruční kousky [Pieces for 4 Hands], 1894 [longer cycle projected]
[4] Maličkosti [Bagatelles], 2nd ser., 4 hands, op.48, 1895 (1896)
Dolce far niente, 1897, *Neue musikalische Presse*, no.46 (1897), suppl. [used in 4th movt of Dojmy z venkova, orch]
[376] Nálady, dojmy a upomínky [Moods, Impressions and Reminiscences], 1892–9, op.41 (1894), op.44 (1895), op.47 (1896), op.57 (1902)
[5] Malířské studie [Studies of Paintings], op.56, 1898–9 (1902), ed. V. Holzknecht (1951) [longer cycle projected]

Lost or destroyed: over 100 pieces and arrs. for pf solo, incl. 3 sonatas (?, 1865; d, 1871; d, 1874), 25 pieces and arrs. for 4 hands, 5 pieces, org/hmn incl. Sonata, B♭, 1878; many early works incl. in Velká teoreticko-praktická škola, Nálady, dojmy a upomínky and other inst works

with J. Malát: Velká teoreticko-praktická škola hry na klavír [Grand Theoretical and Practical School of Piano Playing], 1883–7 (1883–91, 1899) [incl. many earlier pf pieces, otherwise lost, and many specially written and separately pubd pieces for teaching, e.g. Polka, A, 1882 (n.d.), Sonatina, d, 1885, ed. R. Kurzová (1931)]

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JOHN TYRRELL/JUDITH A. MABARY

Fibonacci series. A sequence of numbers in which each is the sum of the previous two, thus: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34 etc. It is found in nature (in numbers of petals in single flowers, for instance, or in the proportions of snail shells); it has also been used by composers to govern rhythms and forms (*see* NUMBERS AND MUSIC).

The series was first described by Leonardo da Pisa (*Liber abaci*, 1202) as the successive population sizes of pairs of rabbits breeding each month from one parent pair. The ratio of successive numbers is an arithmetical expression of Euclid's geometrical division into extreme and mean ratio (the 'golden ratio'; *see* GOLDEN NUMBER), but da Pisa was unaware of this. The first written connection between Fibonacci's series and Euclid's ratio appears in a handwritten comment in a copy of Pacioli's 1509 edition of Euclid's *Elements*. The mathematician Johannes Kepler also demonstrated a connection between the two in a letter of 12 May 1608 to Professor Joachim Tanckius.

$$fn = \frac{1}{\sqrt{5}}[G^{n+1} - (-\frac{1}{G})^{n+1}],\ n \geq 1$$

It has been claimed that composers have used Fibonacci numbers in musical compositions as a deliberate attempt to reproduce the golden ratio. While this is undoubtedly the case in certain 20th-century compositions, it appears to be a historical impossibility for earlier composers. The first attested use of the term 'golden number' in a strictly mathematical context was by Martin Ohm in 1835, and it was not until 1843 that the explicit expression for f_n in terms of G was published by J.P.M. Binet. Thus any composer using Fibonacci numbers before then would not have done so with the 'golden number' in mind. It could be argued that 'naturally occurring' Fibonacci sequences appear in compositions written before 1843, but in such cases the musicologist must maintain a clear distinction between an interpretation imposed on the composition and the composer's conscious intention.

For bibliography *see* NUMBERS AND MUSIC.

RUTH TATLOW

Fich. Composer who may be identifiable with JOHANNES FEDÉ or HENRICUS TIK.

Ficher, Jacobo (*b* Odessa, 15 Jan 1896; *d* Buenos Aires, 9 Sept 1978). Argentine composer, violinist and conductor of Russian origin. A musician's son, he began violin lessons at the age of nine with Stolyarsky and later studied with M.T. Hait. He continued violin studies with Sergei Korguyev and Auer at the St Petersburg Conservatory (1912–17); among his other teachers were Vasily Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nikolay Sokolov. In 1919 he won by competition the post of leader of the Petrograd State Academic Theatre orchestra, but he did not take up the appointment. In 1923 he settled

in Buenos Aires, where in 1929 he was a founder-member of the Grupo Renovación, devoted to studying and promoting new compositional trends; he was also among the founders of the Argentinian Composers' League (1947). He was appointed in 1956 to teach composition at the University of La Plata, where he eventually became professor, and he has also taught at the National Conservatory in Buenos Aires, the Municipal Conservatory and the Instituto Superior de Arte of the Teatro Colón. He won several prizes, among them the Coolidge Prize for the Second Quartet, and in 1969 he was elected to the National Fine Arts Academy.

Ficher's career stretched over 50 years and his output comprises about 150 works. His work is marked by various influences, among which is his Jewish heritage, apparent in early works such as the Suite for orchestra (1924) as well as in the mature cantata *Kadish* (1969). Slavonic themes can also be found, especially in the two Chekhov-based operas. In the 1920s there was a flash of French Impressionism, and later he became interested in Hindemith. After settling in Argentina he was stimulated by native gaucho literature (*Obertura para Don Segundo Sombra*, 1954), popular urban music (*Tangos y milongas* for piano, 1948–59), the folk music of the countryside (*Tres danzas populares*) and historical themes (for example the Seventh Symphony, which commemorates the Argentinian Independence Revolution). Ficher's style oscillates between neo-romanticism and neo-classicism, with polyphonic lines interwoven with harsh polyharmony. Although he explored 12-note technique, serialism, atonality and other fashionable trends, he refused to be tied to a single technique or scheme unless the work's character seemed to require it; thus he maintained a stylistic individualism enriched by his own motifs and themes.

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(*selective list*)

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Other orch: Suite, orch, 1924, rev. 1966; Poema heroico, op.7, 1927, rev. 1934; Sulamita, tone poem, op.8, 1927, rev. 1960; Obertura patética, op.11, 1928, rev. as Exodus, 1960; 3 bocetos sinfónicos inspirados en el Talmud, op.17, 1930; Vn Conc., op.46, 1942; Gaucho, suite from film score, op.51, 1944; Pf Conc. no.1, op.53, 1945; Serenata, op.61, str, 1947; Hamlet Sym., op.67, 1948; Suite, op.78, chbr orch, 1953; Pf Conc. no.2, op.81, 1954; Don Segundo Sombra, op.82, ov., 1954; Conc., op.85, hp, chbr orch, 1956; Variations and Fugues on a Theme of Mozart, op.95, 1961; Festival Ov., op.98, 1962; Pf Conc. no.3, op.103, 1964; Fl Conc., op.107, 1968

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SUSANA SALGADO

Ficino, Marsilio (*b* Figline, 1433; *d* Florence, 1499). Florentine humanist and philosopher. He was supported by the steady patronage and friendship of Cosimo and Lorenzo de' Medici, and was the guiding spirit of the Accademia Platonica di Firenze. His interest in music was that of a dedicated neo-Platonist, and according to contemporary accounts he demonstrated this by singing Orphic hymns to an improvised accompaniment on the 'lyre' (probably a *lira da braccio*). A number of his writings touch on neo-Platonic theories of magic and on neo-Pythagorean musical topics: in *De triplici vita* (*Opera*, 1576, p.529) he expounded theories of the effect of music on the human 'spiritus'; in an *Espistola de musica* (*Opera*, p.650) he wrote of the connections between music and medicine; in another letter 'de rationibus musicae' (Kristeller, 1937, p.51) and in his commentary on Plato's *Timaeus* (*Opera*, p.1438) he gave an account of the Pythagorean mathematics of music theory. Occasional remarks, such as the equating of the triad with the three Graces, suggest that Ficino thought of music in the terms of his own times, but his main concern was the ethos of ancient musical doctrine. He was nonetheless a great influence on 16th-century writers who stressed the 'natural force and imitative potency of [musical] sound' (Tomlinson, 141).

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JAMES HAAR

Fickénscher, Arthur (*b* Aurora, IL, 9 March 1871; *d* San Francisco, 15 April 1954). American composer, pianist and inventor. A precocious musician, he graduated with 'unprecedented' honours from the Königliche Musikschule, Munich (1889), having studied with Rheinberger and Thuille. He settled in San Francisco in 1896, touring widely with Anton Schott, Amalie Materna, David

Bispham and Ernestine Schumann-Heink. In 1901 he married the singer Edith Cruzan. He moved back to Germany in 1911, where he established a vocal studio in Berlin and obtained a patent (1912) for a new keyboard design with 60 notes to the octave. After returning to the USA in 1914, he became head of the music department at the University of Virginia (from 1920). His retirement in 1941 coincided with an American patent for the polytone, an instrument using an extended keyboard and allowing for a purer intonation of 3rds and 5ths.

Fickénscher's compositional style, highly regarded by Grainger, reflects a transition between late Romanticism and modernism. Traditional harmony is decorated with microtonal inflection and motion in parallel 7ths, while vocal melody is coloured by a mystic sensibility. Most of his early works, including two unfinished operas, were destroyed in the San Francisco earthquake of 1906.

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Vocal: Aucassin and Nicolete (trans. A. Lang), S, Bar, SATB, orch, *c*1907–09; The Chamber Blue (W. Morris), S, C, T, SSAA, orch, *c*1907–35; Visions (C. Keeler), S, orch, *c*1908–12; Willowwood (D.G. Rossetti), C/Mez, va, bn, pf, 1910; Communion Service, SATB, org ad lib (1945); Land East of the Sun (Morris), S, A, T, Bar, SATB, orch; Requiem a la Gregorian; 15 anthems, partsongs and arr.; 28 songs and arr.

Orch: Willowwave and Wellaway, 1925; Aucalete, *c*1927–45; Day of Judgment 'Dies irae', 1927; Out of the Gay Nineties, 1934; Variation Fantasy, chbr orch/str orch, 1937; Old Irish Tune, chbr orch, 1946; Interlude, *c*1949–54 [from Land East of the Sun]

Chbr and solo inst: From the Seventh Realm, pf qnt (1939); Lament, org, 1951; Improvisational Fantasy, org, 1954; Evolutionary Qt; Nocturne [arr.]; works for polytone

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GORDON RUMSON

Ficker, Rudolf von (*b* Munich, 11 June 1886; *d* Igls, nr Innsbruck, 2 Aug 1954). Austrian musicologist of German birth. He studied musicology in Vienna with Adler, and composition in Munich with Thuille and Courvoisier, between 1905 and 1912, and took the doctorate at Vienna University in 1913 with a dissertation on the 16th-century Italian madrigal. In 1920 he completed the *Habilitation* and became a lecturer at Innsbruck University, and in 1923 was made reader. In 1927 he was appointed reader at Vienna, and co-director of the musicology department. In 1931 he succeeded Sandberger as professor and director of the musicology department at Munich, where he served as dean.

Ficker was an early champion of medieval music through his performances, editions and writings. He argued vigorously for its equality of artistic worth beside medieval painting and architecture, and indeed borrowed the terms 'Romanesque' and 'Gothic' from art history. He had a speculative turn of mind, and was greatly interested in psychological and anthropological matters, particularly as they applied to the origins of Western polyphony. His book, *Die Grundlagen der abendländischen Mehrstimmigkeit*, remained unfinished.

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IAN D. BENT/PAMELA M. POTTER

Ficta (Lat.: 'false', 'feigned'). A term used loosely to describe accidentals added to the sources of early music by either the performer or the modern editor; *see* MUSICA FICTA.

Fiddle [fedylle, ffidil, ffythele, fiele, fithele, phidil, vithele etc.] (Fr. *viele*, *vielle*, *viula* (Provençal) etc.; Ger. *Fiedel*, *Videl*, *Vigel* etc.; Lat. *viella*, *vidula*, *vitula*, *viola* etc.; Nor. *fele*; Sp. *vihuela de arco*). A generic term for any chordophone played with a bow. It includes all such instruments, whether of art or popular music, and hybrid types which do not conform to any more standardized pattern. Colloquially, 'fiddle' is often used for a member of the violin family (*see* VIOLIN, §II, 1(i)) or for the KIT ('dancing-master's fiddle'). During the Middle Ages and early Renaissance the medieval versions of the word were used not only for bowed instruments in general, but also for one particular type, itself admitting much variety, which is known today as the 'medieval fiddle'. It is with this type that the present article is mainly concerned, other types being discussed under their own specific names or countries of origin (*see* REBEC; CRWTH; VIOL).

Few bowed instruments have survived from the Middle Ages, so our knowledge of them must to a great extent be gained from visual and literary sources. Inevitably these are not always accurate, the artist or writer often exhibiting considerable artistic licence, ignorance, or humour, perhaps substituting a garden rake for a bow;

the most usual skit, from the 13th century onwards, was to show bellows held at the shoulder and 'bowed' with a pair of tongs. A picture of an instrument can be regarded as completely trustworthy only if that instrument would work and the picture is free from careless 'restoration'. Literary sources are also problematic. The writer of a treatise might describe one type of instrument but omit to mention its variants; compilers of general dictionaries were no more expertly knowledgeable on the subject of instruments than they are today. Chroniclers and poets, particularly when describing past events, would frequently mention instruments that they themselves knew even though the event concerned was several hundred years earlier: Robert Manning of Brunne, for instance, writing *The Story of England* in the 14th century, gave a vivid picture of minstrelsy at the court of King Arthur, but the 'ffytheles, citoles, sautreours' and other instruments were of his own day; King Arthur would have recognized few of them.

1. Nomenclature. Among the distinct categories of instrument covered by the generic term fiddle are the rebec, usually with a pear-shaped or otherwise tapering outline and a vaulted back, and the crowd, a bowed lyre which was played mainly in northern Europe and which developed into the later Welsh crwth and Scandinavian *jouhikantele* or STRÅKHARPA (*see also* ROTTE (ii)). Other types sometimes overlapped so much that a clear differentiation between them is impossible, the problem made worse by the fact that some of these instruments could be either plucked or bowed.

One distinctive form, for which no independent medieval name seems to have survived, is known today by variants of 'figure-of-eight fiddle' or 'medieval viol' (Fr. *vièle-de-gambe*; Ger. *Achtformfidel*; It. *viella-da-gamba*; Sp. *fidula en ocho*), due to its shape being frequently (but not always) like a figure-of-eight, and to the instrument being played downwards in the lap with the bow gripped from below, in the manner of the much later viol of the Renaissance. It had no frets, often no fingerboard, and approximately three strings. This instrument was played in northern Europe from the early 12th century to about 1300, but also earlier and sometimes later in the south. It went out of fashion mainly because of the greater convenience of the instrument known in the more particular sense as the 'medieval fiddle', which could be played up at the shoulder while the performer was walking around or riding on horseback. This was widespread in Europe by the 13th century (see §§2 and 5 below).

Just as it is sometimes difficult to classify visual representations of the fiddle families, so it is often difficult to know which kind of instrument a writer had in mind, particularly during the 13th century when the 'medieval viol' and 'medieval fiddle' were both being played, and were both covered by the words 'fithele', 'viella', 'vielle', 'fidel', 'viula' etc., according to the language involved. Increasingly, though, after about 1300 it is most likely to be the fiddle that was intended by the writer. In the late Middle Ages the French word 'vielle' was also applied to instruments of the HURDY-GURDY family. To decide which instrument was meant requires an awareness of the date, the instruments applicable, and the context. The English term 'rybybe', equated with 'fidula' in certain



1. Two fiddles (one spade-shaped) and a horn: miniature from an Italian psalter, 12th century (GB-Lbl Add.9350, f.1r)



2. Fretted fiddle: miniature from Richard de Fournival's 'Le bestiaire d'amour rimet', c1300 (F-Pn fr.1951, f.9)

15th-century dictionaries, seems to have been applied mostly to the rebec, to judge by descriptions of its performance and sound.

2. Structure. The outline of the medieval fiddle varied considerably, the most usual shapes being oval, elliptical or approximately rectangular, while a spade-like fiddle (fig.1) was common in southern Europe during the Romanesque and early Gothic periods. Many fiddles had incurved sides allowing for more versatility of bowing, although such indentations had already been known before the invention of the bow itself.

In early examples the design was first drawn around a template onto a slab of hard wood such as sycamore or maple and then hollowed out and cut around the edges in such a way that the back, sides and neck were all in one piece; this was varnished as required. A soundboard of soft wood such as pine, fir or spruce was then stuck on top, and soundholes were carved at appropriate places. These ranged from small perforations grouped in patterns, to round holes, semicircles, squares, rectangles or any appropriate design that occurred to the maker. The most usual type in northern Europe was a pair of C-shaped holes, one on each side of the strings (fig.2), though roses were frequently carved during the later Middle Ages. The f-shaped holes associated with the later violin family were

already becoming known during this time. Some fiddles were elaborately decorated by carving, inlaid wood or jewels on the body of the instrument, while on others this decoration was restricted to the tailpiece and fingerboard, where it did not affect the sound. In south-eastern Europe the fiddle often had a skin belly, a characteristic which remains in the modern *gusle*.

Strings in Europe were generally made of gut, as described in the *Secretum philosophorum* of which several 14th- and 15th-century copies survive. The author described how the intestines of sheep are washed, soaked in red wine, dried, and three or four lengths twisted together to make the required thickness. The 13th-century Franciscan Bartholomeus Anglicus in his *De proprietatibus rerum* (trans. by John of Trevisa, 1398–9, in *GB-Lbl* Add.27944, f.142*v*) described the uses and dangers of the gut of wolves:

> Strengis made of guttes of wolves destroyeth and fretith and corrumpith strengis made of guttis of schiepe, if it so be that they beth so sette among them as in fethele or in harpe.

Silk strings, which had long been known in Asia and the Arab countries, were referred to in the 13th-century treatise *Summa musice* and the 14th-century poem *Busant*, both of Germanic origin, while strings of horsehair were mentioned in the *In psalmos*, a commentary by the 14th-century English Franciscan, Henry of Cossey. At the upper end of the instrument the strings were wound upon pegs inserted either from above or below (sagittal pegs) into a flat or cup-shaped pegholder, or from the sides (lateral pegs) into one shaped as a sickle or scroll or deflected back at a sharp angle. At the lower end they were attached to a frontal stringholder, tailpiece, endpin or endpins. Up to the 13th century lateral pegs and a frontal stringholder tended to appear together in sources of southern influence, while in northern Europe sagittal pegs were accompanied by an endpin or tailpiece or both. However, this was not always the case, and particularly from the 14th century onwards most types of string fixing could be found in combination.

For the strings to be pressed down by the fingers, they needed to be raised above the level of the soundboard and neck of the instrument. A frontal stringholder fulfilled this function in itself, but with a tailpiece or its alternatives there was need for a bridge to support the strings. Throughout the Middle Ages bridges were often flat, thus enabling the performer to play on all strings at once for drone effects. To play a melody without drones some means of holding the strings at different levels was required. This could be a curved bridge, a flat one with grooves cut down to different depths, studs built to different heights (*see* Rebec, fig.2) or other devices to create the same effect. To trace the history of curved bridges is a difficult problem, as early medieval artists often showed the full front view of an instrument, in such a position that the bridge would appear as a straight line even if in fact it was meant to be curved. There is some indication, however, that curved bridges were already known from the Romanesque era onwards. In many pictures and carvings there is no bridge visible at all, and this occurs far too often for it to have been an omission on the part of the artist. On such an instrument the tailpiece had feet (or some other means of support), thus combining its function with that of a bridge (fig.3). When seen from straight ahead these feet would not be visible, giving the illusion that the artist had left out a support for



3. Fiddle with frets and tailpiece with feet: detail from the 'Coronation of the Virgin' by Bernardino di Mariotto, early 16th century (Galleria Nazionale dell' Umbria, Perugia)

the strings. In other cases the tailpiece rested on a bridge wider than itself, as can be seen in the *Cantígas de Santa María* (*E-E* b-I-2, f.46*v*) of Alfonso X of Castile, and in paintings by Sano di Pietro, Stefan Lochner and many others. Such a device allowed for a longer sounding length of string than if the bridge were separate, and consequently for a lower pitch.

The presence of a fingerboard was not universal. In earlier fiddles it was often absent, as it was in later ones with a frontal stringholder (which would not raise the strings high enough for a fingerboard to be necessary). A fingerboard is generally found on fiddles with a tailpiece and bridge (or a device combining both in one); it was occasionally tilted up from the neck by a wedge (fig.5), as was the fingerboard of early violins. Frets are to be seen in certain pictures of fiddles from about 1300 onwards (fig.3), and their wide spacing in some examples suggests that a change of hand position may have been necessary for reaching the higher notes. As position-changing seems to have been known on some contemporary citoles, it cannot be ruled out in the case of certain fretted fiddles. (However, it is always possible that the widely spaced frets may have been due to artistic error).

The best type of fiddle seems to have combined a clear demarcation between the body and the neck (even when they were made in one piece) and a flat or almost flat



4. Fiddle with curved bridge, from the Pienza Cope, English, early 14th century (Museo della Cattedrale, Pienza)



5. Fiddle with overlapping edges and a wedge between the neck and fingerboard: detail from the 'Coronation of the Virgin' by the Master of the Life of the Virgin, c1465 (Alte Pinakothek, Munich)

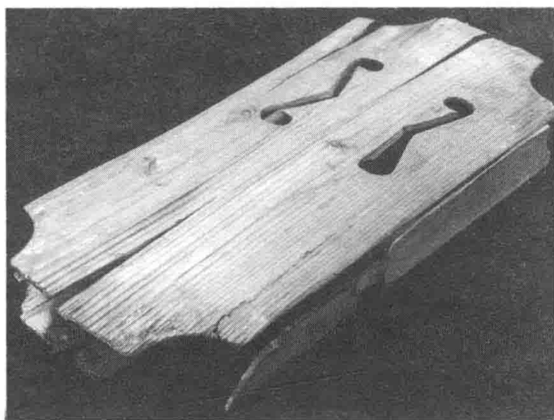
back; most fiddles displayed at least one of these characteristics. It often had five strings, one of which could be a lateral drone or *bordunus*, to be plucked by the left thumb or touched by the bow as required (fig.6). The pegbox was of an inverted cup shape. Although this fiddle continued in Italy until it was merged into the *lira da braccio* in the 15th century, the *bordunus* went out of fashion in England before 1400. (Research is needed in other countries to find out whether they lost the *bordunus*, not only for the knowledge itself, but also for the more authentic performance of medieval music). Another type of fiddle had no drone string but five strings over the fingerboard. From the writings of Albertus Magnus, Hieronymus de Moravia and others, it seems clear that a five-string fiddle was considered the best. Visual sources indicate, however, that any number of strings from two to six was quite usual, and even more than six may occasionally be found. Sometimes four strings appear to be arranged in two courses, or six in three; the following groupings can regularly be seen ('+1' referring to a lateral drone): 2; 3; 3+1; 4; 4+1; 5; 6; 2+2; 2+2+1; 2+2+2. It used to be assumed that the medieval fiddle had a soundpost to support the belly and transmit vibrations to the back of the instrument but later there was a reaction against this theory. If the soundpost did exist before the 16th century, definite evidence of it has yet to appear.

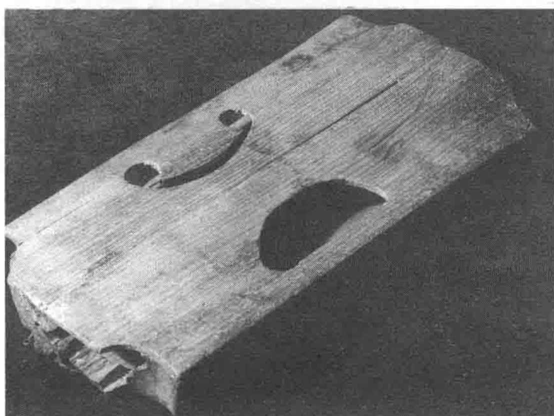
A fiddle of hybrid construction, which belonged to St Caterina de' Vigri (1413–63), survives in the Corpus Domini monastery at Bologna, of which she became the abbess after its foundation in 1456. Its body and neck are made from one piece of maple, and part of the soundboard is supported below by a bar, but there is no soundpost. It had four strings. A very similar fiddle, although proportionately larger, can be seen on a 15th-century corbel at the church of All Saints, Broad Chalke, Wiltshire.

In 1981–2 the remains of two fiddles were discovered on Henry VIII's flagship the *Mary Rose*, which sank in the Solent in 1545 (fig.7). In each case the soundboard and back survive separately, but in one example the extant side is carved in one piece with the back. There is no indentation of the sides, a characteristic found in many contemporary representations of fiddles, such at that at Altarnun in Cornwall (see fig.8 below). (Other items such as pegs, bridges and tailpieces were not found.)



6. Fiddle with five strings, including a lateral drone: triforium relief, before 1280, in the Angel choir, Lincoln Cathedral





7. Surviving parts of a fiddle from the wreck of the 'Mary Rose', which sank in 1545 (Mary Rose Museum, Portsmouth)

3. TUNINGS. The variety shown above indicates that the fiddle had no universal tuning. The frequent grouping of strings in pairs suggests that each course would be tuned to one note, or to a note and its octave, and this is confirmed in surviving descriptions of fiddle tuning by two writers. Hieronymus de Moravia (*d* after 1271) gave three different tunings for the 'viella', the first one having a *bordunus* which could be touched by the bow or left thumb as required: *d*/*G*–*g*–*d*′–*d*′, *d*–*G*–*g*–*d*′–*g*′ and *G*–*G*–*d*–*c*′–*c*′. The pitch was not absolute. Hieronymus showed that in the first tuning the fingers could stop all the strings placed over the fingerboard, but that a complete scale could not be played from the bottom *G* upwards. This situation is remedied in the second tuning, which caters for lais and other 'greatly irregular melodies' that need to be played all over the fingerboard. The third tuning again cannot produce an unbroken scale from the bottom note to the top and a later annotation by Pierre de Limoges says that the first G should be a *bordunus*.

Johannes Tinctoris, a Fleming working in Naples in about 1487, wrote that the bow could play on one string at a time and that the 'viola' had three strings tuned in 5ths or five strings tuned in 5ths and unisons. He did not give any specific pitch.

From these different tunings and string arrangements it seems clear that the fiddler, who may often have made his own instrument, decided on the tuning and pitch according to the music he was to play. One vital factor was the shape of the bridge or its equivalent. If the strings could be played separately there would be great freedom in the choice of tuning, within the conventions of the time. If, however, they sounded all together, the strings would have to be tuned in such a way that those which were unstopped at any given moment would produce a suitable accompaniment, as drones, to the fingered melody.

4. THE BOW. The bow, or 'fydylstyk', was originally curved like its hunting prototype, thus answering to the Latin names 'arcus' and 'arculus'. The rosined horsehairs were knotted through or wound round each end of the stick, or else fixed some way in from one end to leave a handle. Sometimes the bow was made from a cleft stick, one side having been broken off to leave a nut to which the hairs could be attached; by the end of the Middle Ages built-up nuts were made specially for this purpose. From the 13th century onwards there was an increased variety of bow shapes. While the arched type continued, experiments produced bows with a less pronounced curve, some which were quite straight, and others which were even slightly concave (like those of today). Yet another type expanded the breadth of its arc considerably in the upper half (see fig.2). The handle was often carefully fashioned, and several 15th-century paintings show a knob at the end, perhaps a device for securing the hairs. A bow would no doubt be selected to suit the instrument concerned (according to its shape and whether the strings could be played separately or not) or the music to be played, a long bow being more suitable for slow-moving music such as drones, and a short one for lively dances. Often there was no particular distinction between bows made for the fiddle, rebec, crwth or medieval viol (although for the latter they were sometimes more elaborate), and it seems that most of them were interchangeable.

5. PLAYING POSITIONS. The manner of holding the instrument depended on the music involved and, to a certain extent, on local custom. For difficult music it would have been held up at the shoulder, while for simple parts, particularly drones, it could point downwards in varying degrees. In Germanic countries it was frequently held across the chest, supported by a strap, as is the surviving Wendish *husla* (*see* MINNESANG, fig.2). Any of these positions enabled the performer to play while walking. Some continental pictures, however, show the instrument being played down in the lap (such a position was suitable for stopping the strings from the side with the nails rather than the fingertips), but this was rare in England except in the case of the medieval viol.

The manner of holding the bow depended on its shape and the position in which the instrument was held. Sometimes the stick was gripped by the whole fist, while at other times it was held in a way very similar to the violin bow grip of today. Pictures frequently show two fingers on each side of the stick. Occasionally the thumb pressed on the bow-hairs, thereby regulating their tension.

6. HISTORICAL DEVELOPMENT. The history of the fiddle is obscured, particularly in its early stages from which so little iconographical evidence survives, because the word was used to cover such varied instruments. At first the word 'fiddle' did not imply the use of a bow. An example being in the *Evangelienbuch* (*c*870 CE) of Otfried von Weissenburg where the 'fidula' was certainly plucked. At that time bowing was only beginning to spread outwards from Central Asia, where it is thought to have originated from the hunting bow. This new method of playing was

known in Spain and southern Italy in the 10th century. It came via the Arabic lands and Byzantium, where the *rabāb* and *lūrā* respectively were known to be played with a bow (similar instruments are still being used in north Africa and the Balkans). By the mid-11th century bowing was known throughout the greater part of northern Europe on instruments of the rebec family, while in the south the medieval viol was making its appearance, together with large experimental fiddles also played downwards (see Bachmann, pl.1, for 10th-century examples).

The medieval fiddle in its specific sense is shown in Byzantine manuscripts such as the Theodore Psalter (*GB-Lbl* Add.19352, f.191; Bachmann, pl.11), which dates from 1066. Its use by the troubadours, some of whom passed through Byzantium on crusading routes, is confirmed by many French sources during the next 100 years. One of them is the seal of Bertrand II, Count of Forcalquier, dating from 1168; on one side he is seen on horseback, while on the other he is seated playing a large fiddle which points downwards from his shoulder (*F-Pan*, Collection de Sceaux, Supplement 4512 et bis; for facsimile see Page, 1986, p.7).

Only from the 13th century onwards does the fiddle appear regularly in the visual arts of England. Its chief structural alterations (apart from the variety in shape) after this time concerned the back and sides, which before the 14th century were generally carved from one piece of wood. After about 1300 they were increasingly built up from several pieces, often with overlapping edges, to produce lighter instruments than had been known hitherto. Among other developments around the same time were the introduction of frets on certain fiddles, and a more frequent use of curved bridges.

In late 15th-century Italy, important developments took place which did not spread much to other countries at that time: the fiddle with a lateral drone string developed into the *lira da braccio*, while the droneless type with indented sides led to the Renaissance *viola da braccio* and to the violin. (The term *viola da braccio*, like 'fiddle', has been used for different instruments at different times and in 16th-century Italy may also have included instruments of the violin family.) In northern Europe, however, the medieval fiddle continued longer in use, one of its late shapes having a more or less rectangular body. This is seen clearly on a bench-end of after 1523 in St Nonna's church, Altarnun, Cornwall (fig.8), where the instrument is very similar to those found in the *Mary Rose* (fig.7), and is played at the shoulder.

The Renaissance viol developed in the late 15th century and the violin emerged around 1500, and they, together with the Italian instruments mentioned above, gradually supplanted the various types of medieval fiddle. Virdung, in his *Musica Getutscht* of 1511, described and illustrated viols and rebecs but made no mention of fiddles, which he must have known but considered old-fashioned. Martin Agricola did the same in the 1528 edition of his *Musica instrumentalis deudsch*, although in the 1545 edition he mentioned Polish fiddles with four strings tuned in fifths; these were touched by the fingernails and produced vibrato. Unfortunately Agricola did not illustrate them.

7. Professional fiddlers. The fiddle was played in all strata of society from the nobility to the peasantry. Some professional fiddlers were unruly minstrels who would have been classified by Thomas de Chobham, in his *Summa confessorum* (*c*1216) as 'damnabiles', while others held worthy positions in noble households, sometimes combined with other duties such as those of a groom or footman. They wore, as did civic minstrels, special livery to denote their office. While some must have known how to read music, others relied on improvisation and learning from memory tunes which were passed from one musician to another. During Lent, when there was less entertaining to be done, they could go to special schools of minstrelsy to replenish their repertory, polish their technique and buy new instruments. Merlin, a 'vidulator' at the court of Edward III, was given leave to go to minstrel schools on the Continent in February 1334 and received a grant towards his expenses. (It is known that around this time there were celebrated schools for fiddlers at Mechelen, Ypres and Deventer.) Other occasions for going abroad came when minstrels travelled with their employers. Fiddlers were in the retinue of Princess Eleanor, the sister of Edward III, when she went to the Low Countries in 1332 to become the Countess of Guelders; and Snyth Fydeler was one of several minstrels who accompanied Henry V to Agincourt in 1415. In a similar manner foreign fiddlers visited England, either with their own masters or to serve English ones. Such



8. Bench-end, after 1523 (St Nonna's, Altarnun)

were Bestrudus and Beruche, two 'vidulatores' from Geneva who spent some time at the court of Edward I in 1302. (It is possible that they were players of the medieval viol rather than the fiddle, the date being still within the time when a 'vidulator' could have played either instrument.)

As part of their duties, minstrels often dressed up as angels, animals, grotesques and even devils, and as such they gave pleasure to their audiences and inspiration to pictorial artists and sculptors.

8. Use in liturgy and drama. The customary church instrument, where it could be afforded, was the organ. Other instruments were sometimes forbidden and sometimes welcomed by the church, just as the pendulum swung over the same matter during the 20th century. The 12th-century *Codex Calixtinus* (*E-SC*) at Santiago de Compostela tells how, during the night vigil for the feast of the Translation of St James the Great, minstrels of different countries played their string, wind and percussion instruments by the light of hundreds of candles in the cathedral; the bowed instruments that they played on were, in the ablative case, 'violis' (*see* Santiago de Compostela). Somewhat later, Raoul d'Argences, Abbot of Fécamp from 1190 to 1220, drew up a charter allowing members of the local *confrérie des jongleurs* to play on their instruments in the abbey church, but we do not know if they took part in the actual liturgy. There are, however, many instances of fiddlers playing in church on completely non-liturgical occasions. The 13th-century *Dit des Taboureurs* tells how Petrus Iverni of Sigelar sang and played hymns on his fiddle in the church of Notre Dame at Rocamadour. Another occasion was when Princess Eleanor went to the Low Countries in 1332 (see §7 above). She stopped at St Paul's Cathedral, and while she made an offering at the great *Crux borealis* in the North Chapel, music was played by several fiddlers.

From the liturgy there sprang liturgical drama. While the evidence of instrumental participation in this is slight (a notable exception being the Play of Daniel), it is more pronounced for mystery and miracle plays, although the frequent rubric 'Minstrelles playe' is frustratingly vague. When particular instruments are specified the fiddle is not included. A possible exception is in the *Coventry Pageant of the Shearmen and Taylors*, where Herod says:

> And the whyle thatt I do resst,
> Trompettis, viallis andother armone
> Schall bles the wakying of my maieste,

but as the manuscript of the play was written *c*1535, 'viallis' could have meant the Renaissance viols, which were then superseding the old fiddles. In the Innsbruck *Himmelfahrt* play, however, the rubric instructs Jesus to be accompanied from the stage by two fiddlers ('exit Ihesus cum suis angelis, procedit cum vialatoribus'). Further information can be gleaned from the visual arts, such as a stained glass window in the south aisle of York Minster, where a scene from Herod's feast shows a fiddler who has just played for Salome's dance. M.D. Anderson (*Drama and Imagery in English Medieval Churches*, Cambridge, 1963, pp.92–3) has pointed out that the picture could be based on actual drama.

Other directions within plays, both sacred and secular, often refer to music, but less frequently specify which instruments are to be used, perhaps to allow for the availability of different ones according to circumstances. Sometimes a fiddle is mentioned, however, as in *Gammer Gurton's Needle*, an English play dating from the reign of Edward VI (although what type of fiddle was meant in this mid-16th-century source is again open to question):

> In the meane time felowes, pype upp your fiddles,
> I saie take them
> And let your freyndes here such mirth as ye
> can make them.

Thomas Preston's play *Cambises* (printed in 1569) contains the lines

> They be at hand sir with stick and fidle
> The can play a new daunce called Hey didle didle.

and by 1587 there was an inn called the 'Catte and Fidle' at Old Chaunge. By that time the 'fidle' was probably the violin, but the instrument in John Skelton's *The Garlande of Laurelle* (1523) is more likely to have been the old medieval one:

> And what blunderar is yonder
> that playth didil diddil?
> He fyndith fals mesuris out of
> his fonde fiddill.

The subject of the 'cat and fiddle' is represented in art numerous times from the 13th century onwards.

9. Feasts and dancing. From the moment a guest arrived at a feast, there was music, as described in this extract from *Sir Gawain and the Carl of Carlisle* (15th century):

> Trompettis mette hem at the gate,
> Clarions of siluer redy therate,
> Serteyne wythoutyn lette;
> Harpe, fedylle, and sawtry,
> Lute, geteron, and menstracy,
> Into the halle hem fett.

Inside the hall, minstrels would accompany the food-bearers to the high table. The Queen Mary Psalter (*GB-Lbl* Roy.II.B.VII, ff.184*v*–185) shows a single fiddler doing this, while on the 14th-century Braunche brass at St Margaret's Church, King's Lynn, the instruments are a fiddle and gittern behind one dish, and a shawm and two trumpets behind another. They may have been played in alternate groups, being shown together here for the sake of the picture. Entertainment during a feast included the singing of epic songs accompanied generally by a harp or fiddle or both, performance by groups of instruments alone and elaborate interludes between courses. At the feast of Westminster, which took place on Whit Sunday 1306 in Westminster Hall (the occasion on which Edward I knighted his son, who was soon to become Edward II), over 160 minstrels were present, including at least 12 'vidulatores'. One of these was Tomasin, the prince's own fiddler, while others had come in the retinues of the earls of Warwick, Arundel and Lancaster. Further prominent figures were Nicholas de Caumbray, 'vidulator' to the King of France, and 'Le Roy Druet', who was one of the most important fiddlers in England, being entitled 'King of the Minstrels'. While we know from the payment list which instruments were played by most of the minstrels present, there is no known description of the actual musical events which took place. More substantial information of this nature comes from the Feast of the Pheasant, held by Philip the Good, Duke of Burgundy, on 17 February 1454, at the Palais de la Salle, Lille. One of the many musical interludes which issued forth from the famous pie (if 'pasté' really meant a pie in this context)

was a song sung by a lady called Pacquette, accompanied by a lute and two 'vielles' (a term applied both to fiddles and to members of the hurdy-gurdy family) played by Jehan de Cordoval and Jehan Fernandez, two blind musicians from Portugal who were in the service of the duchess.

After feasting came dancing, with instruments as described in *Launfal* (*c*1400):

> They hadde menstrales of moch honours,
> Fydelers, sytolyrs, and trompours,
> And elles hyt were unryght;
> Ther they playde, for sothe to say,
> After mete the somerys day,
> All what hyt was neygh nyght.

Dancing in other settings is also well documented. Moniot d'Arras, in his song *Ce fut en mai*, described how a knight and a lady danced outside in springtime to the music of a 'viele'. In *Sir Beves de Hamtoun* (*c*1300), Iosian, a princess incognita, 'had lerned ... upon a fithele for to play Staumpes, notes, garibles gay'.

For general entertainment the fiddle was used to accompany singers, to provide music for acrobats and performing animals, and to enrich events. A good musician generally played several instruments: the troubadour Guiraut de Calanson named many which a good jongleur should be able to play, but added that he should also throw up apples and catch them on knives, imitate the songs of birds, and jump through four hoops. The wandering minstrels from Gascony were particularly adept at such arts.

10. Repertory. Very little medieval music was composed for specific instruments; the performer evidently played on whatever was available and suitable for the occasion. The only known medieval piece to imply by its title the use of a bowed instrument is the 13th-century textless motet *In seculum viellatoris*, and considering its date it could have involved the medieval viol or the fiddle. However, the wide range of the repertory is indicated by Johannes de Grocheio's statement (*c*1300) that the 'viella' could play 'every cantus and cantilena and every musical form', which implicitly acknowledges the frequent use of curved bridges or their equivalent. The following suggestions as to what we may infer about the repertory of the medieval fiddle are based on descriptions by contemporary writers, known medieval performing practice, traditional heterophony as played on folk instruments today, and the author's own experience with medieval-type fiddles.

The use of fiddles in plainsong is conjectural, but judging from pictures of them in Corpus Christi processions, it is likely that they may at least have doubled the singers in hymns such as the *Pange lingua gloriosi*. There was more scope for them in completely non-liturgical settings, such as when a king was making an offering in church, or in plays when 'heavenly music' was required. Antiphons such as the *Salve regina* could have been most suitably played on a fiddle on such occasions.

Monophonic songs are the earliest surviving examples of secular medieval music, but their performance was not restricted to the voice. A fiddle could take part either by playing a song as an instrumental solo (with or without ornamentation and drones, according to the nature of the piece) or as an accompaniment to the voice, by doubling it, playing parallel to it at a given interval (according to the conventions of the period and the country concerned), playing in heterophony around it, droning, or providing a prologue (an 'inguoinge of the vithele'), interludes between verses, and an epilogue. Of course a fiddle might do these things in combination with other instruments instead of, or in addition to, the voice, and the fiddler often accompanied his own singing.

If a fiddler was involved in polyphony, whether sacred or secular, he might play any part in a completely instrumental performance (with no voices), or double the voices (with or without ornamentation), or else play one part (e.g. the tenor in a motet) in consort with singers and/or other instrumentalists.

Tinctoris left a first-hand account of fiddlers in the act of performing:

> ... a recent event, the performance of two Flemings, the brothers Charles and Jean Orbus, who are no less learned in letters than skilled in music. At Bruges, I heard Charles take the treble and Jean the tenor in many songs, playing [the] 'viola' so expertly and with such charm that the 'viola' has never pleased me so well.

Although the song 'Kalenda maya' by Raimbaut de Vaqeiras is based on a dance that he heard played by two Provençal fiddlers at the court of Monferrato (*c*1198), purely instrumental dances survive from the 13th century onwards; these include examples of the *estampie*, *trotto*, saltarello and basse danse. Numerous pictures show the fiddle being played for dancing, and the surviving dance music is, on the whole, most suitable for it, with or without other instruments. Some of the early dances can take drone accompaniment to good advantage, and could therefore be played on a fiddle with a flat bridge. Pictorial evidence suggests that in the 15th-century basse danse a fiddle with a curved bridge might have provided the cantus firmus while a pipe and tabor improvised above.

As the fiddle is a comparatively soft-toned ('bas') instrument, it was generally used in consort with others of a similar strength. Plucked instruments were its usual companions, the harp appearing with it throughout its history, and the psaltery for most of that time. The citole was a regular companion in the 13th century and the 14th, when its place was gradually taken by the gittern and the lute. Sources seldom show the rebec in duet with the fiddle, and reconstructed instruments show that the combination of their two sounds in the same register is often unpleasant. A fiddle could, however, play a useful drone below a rebec's melody, and in larger groups of instruments any jarring between their sounds could be offset by different tone-colours. As the fiddle superseded the medieval viol, their appearance in duet form is rare, but two fiddles are often seen being played together. Among wind instruments the portative organ appears often with the fiddle from about 1300 onwards, and from somewhat earlier the pipe and tabor, or single pipe, which led to the recorder. A good many pictures, however, show the fiddle in company with loud instruments, such as the shawm, bagpipes or trumpet, and it should be borne in mind that a fiddler playing on five strings at once could make a loud enough noise to hold his own against these. Percussion instruments seen playing with the fiddle include the melodic chime bells, as well as the rhythmic tabor, timbrel, triangle and clappers, the last being the ancestors of the castanets. In large groups of musicians the fiddle could be found in company with any of the instruments of its time. Representations in the visual arts, however, must be treated with caution, regarding both the instruments themselves and their setting. While an apparently normal group of musicians is sometimes set in symbolic

context, more unlikely minstrels such as angels and grotesques are frequently based on the professional entertainers who dressed up as part of their trade. Nevertheless, it must not be forgotten that, although they are often symbolic, pictorial sources may often be taken at their face value, and that a cat playing a fiddle may, in certain circumstances, represent nothing more than a cat playing a fiddle.

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For further bibliography *see* LIRA DA BRACCIO, REBEC, and STRING.

MARY REMNANT

Fidelis, Lancilotto (*fl* 1570). Flemish composer, active in Italy. All that is known of him comes from the single surviving partbook of his volume of four-part madrigals (RISM 1570[25]), where he is called a Fleming. He dedicated his work, calling it 'questa mia operetta di madrigali', to a Genoese patrician, describing himself as 'still young and not yet expert in music'. His madrigals, setting well-known texts by Petrarch, Ariosto and Tansillo, are called 'madrigali aerosi'. From the surviving tenor part it would seem that at least a few of them resemble the declamatory 'narrative' style for which Antonio Barré had first used the term 'arioso' (in RISM 1555[22]).

JAMES HAAR

Fidicen (Lat.). A KITHARA player.

Fido [Fidoe, Fidow, Fidor], **John** (*b c*1570; *d* ?Worcester, *c*1640). English organist and composer. His first recorded appointment was at Hereford Cathedral, where he was organist from 1591 until he was replaced by John Farrant in 1592. The Hereford Cathedral archives record Fido's reappointment on 24 December 1593, although his unruly behaviour led to his dismissal in February 1595. Within less than a month Fido was appointed organist of Worcester Cathedral on the death of Nathaniel Patrick. He held this post until about October 1596. Despite his previous record the dean and chapter of Hereford again saw fit to reappoint him in 1596; he was replaced by William Inglott in the following year. By 1610 Fido was back at Worcester as a minor canon. It appears that his disagreements with the cathedral authorities were not yet over, for on 25 November 1633, after repeated admonitions, he was suspended. He was rector of St Nicholas's Church, Worcester, from 1615 to 1636. Payments to Fido are recorded in the Worcester Cathedral Treasurer's Accounts as late as 1639, but his name has disappeared by 1642. Of his six verse anthems (his only known compositions) only *Hear me, O Lord* appears to have enjoyed more than a local appeal. A Fido was employed in copying music and playing the organ at King's College, Cambridge, in 1607, and a John Fido is mentioned in the records of the College of Vicars-choral at Wells during the early 17th century.

WORKS

6 anthems (5 inc.), *GB-Cp*, *DRc*, *GL*, *Lbl*, *Lcm*, *Ob*, *Y*, *US-BE*

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JOHN MOREHEN

Fiedel (Ger.). *See* FIDDLE.

Fiedler, Arthur (*b* Boston, 17 Dec 1894; *d* Boston, 10 July 1979). American conductor and violinist. The son of Emanuel Fiedler, an Austrian-born violinist in the Boston SO and the Kneisel Quartet, who was his first teacher, he went as a boy to Berlin, where he studied the violin, the piano and conducting at the Hochschule für Musik. He made his début there at 17 as a violinist, but returned to the USA at the outbreak of World War I and joined the Boston SO as a viola player, under Muck, Monteux and Koussevitzky. In 1924, with 25 of his fellow players, he formed the Boston Sinfonietta to vary the city's concert fare; he toured with it to remote centres in Massachusetts and neighhouring states. From 1929 he organized the highly successful outdoor series of Esplanade Concerts at Boston, where his skill in attracting and holding the interest of large audiences led the next year to his appointment as conductor, in succession to Casella, of the Boston Pops Orchestra, which he directed until his death. The Boston Pops Orchestra became a model for similar undertakings throughout the USA; when an annual summer 'pops' season was created in San Francisco, Fiedler was engaged to conduct the San Francisco SO (1951–78). He created a separate Boston Pops Tour Orchestra, which travelled around the USA from 1953. He also made appearances internationally as a guest conductor from 1957. Fiedler's force of personality and eclectic approach to music (he frequently extended the orchestral repertory to include show-tune medleys and arrangements of popular songs in a variety of styles) combined with commercial success in a great quantity of television, radio and recording work to bring him a wide reputation at home and abroad.

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BERNARD JACOBSON/R

Fiedler, (August) Max (*b* Zittau, 31 Dec 1859; *d* Stockholm, 1 Dec 1939). German conductor and composer. He first studied the piano under his father, Karl August Fiedler, and later entered the Leipzig Conservatory (1877–80), intending to become a concert pianist. He was on the staff of Hamburg Conservatory, 1882–1908, and director from 1903. In 1904 he assumed the conductorship of the Philharmonic concerts in Hamburg. He visited England in 1907, and was conductor of the Boston SO from 1908 to 1912. In 1916 he was appointed music director to the city of Essen, where he remained until 1934; he then lived in Berlin and Stockholm, where he was active as a guest conductor, and also as a piano accompanist.

As a conductor Fiedler had a wide repertory, including Classical, Romantic and contemporary works, among them music by Strauss and Russian composers; it was, however, as a conductor of Brahms that his reputation chiefly stood. He was noted for his spontaneity and the natural musicianship of his interpretations. His compositions include chamber music (notably a string quartet and

a string quintet), piano music, songs and choral works, and a number of orchestral pieces, which, apart from two overtures *Lustspiel* (1914) and *Essen* (1933), are mostly early works.

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Field, John (*b* Dublin, ?26 July 1782, bap. 5 Sept; *d* Moscow, 23 Jan 1837). Irish composer and pianist. He was the originator of the NOCTURNE and of the style of pianism regarded as 'Chopinesque'.

1. Life. 2. Piano playing and teaching. 3. Works. 4. Legacy.

1. LIFE. Of Protestant Irish stock, he was the eldest son of a professional violinist, Robert Field, and Grace Field (née Marsh), and the grandson of a professional organist, also John Field, from whom he received his first musical instruction. Parental pressure ensured rapid early progress and Tommaso Giordani accepted him as a pupil for a year, during which he performed in three public concerts in Dublin. At the first, on 24 March 1792 'Madam Krumpholz's difficult pedal harp concerto ... performed on the Grand Piano Forte by Master Field ... was really an astonishing performance by such a child, and had a precision and execution far beyond what could have been expected' (*Dublin Evening Post*, 27 March). There is no evidence for W.H. Grattan Flood's assertion that Field's first music was composed in Ireland, though the crudest surviving piece (Rondo on 'Go to the Devil' H3), known only from an anonymous London publication five years later, is a possible candidate.

In 1793 the family left for London (again it is doubtful that, according to Flood, they visited Bath on the way) and secured young John an apprenticeship with Muzio Clementi. The connection may have been made through Giordani, for both Italians had worked together at the King's Theatre, Haymarket, in the previous decade, and, perhaps not coincidentally, it was to the Little Haymarket Theatre that Robert Field was appointed violinist on his arrival in London. John was also soon performing. The organist of Wymondham Abbey 'received a letter from Messrs Longman & Broderip', Field's first London employer, 'saying they shall send down Master Field, to play a Concerto on the Grand Piano Forte, at the evening concert, who, tho' only ten years of age, is said to be as celebrated a Performer on that Instrument as any now in London' (*Norfolk Chronicle*, 10 August 1793).

He continued to perform during the first years of his apprenticeship with Clementi: a Dussek concerto in 1794 and probably in 1795 (the last year he played in public until 1798); Haydn mentioned in his Third London Notebook 'Field a young boy, which plays the piano Extremely well'. He also learnt the violin, seemingly with J.P. Salomon and in company with G.F. Pinto (his Stainer instrument was last heard of in Finland in 1920). At the end of his apprenticeship the 18-year-old Field became an established virtuoso on the London concert scene. Clementi also required Field to assist him in another branch of his activities – the making and selling of musical instruments – by demonstrating their virtues through his piano playing. Although his Variations on *Fal lal la* H1, were issued by Clementi in 1795 and followed by a sequence of rondos and variations on topical themes, the principal works of his London years were a piano concerto performed in 1799 and the three sonatas that Clementi published as his official first opus (H8) in 1801.

In the summer of 1802, master and pupil travelled on business to Paris (where a second edition of the sonatas was issued by Erard), to Vienna (where Field undertook a brief course of counterpoint with Albrechtsberger) and, in early winter, to St Petersburg, where the flourishing and congenial artistic life induced Field to remain. Before leaving in June 1803, Clementi had introduced him to a wide circle of aristocratic patrons and secured him a summer teaching post in Narva, in the household of General Marklovsky; his career in both teaching and private performance was assured. Clementi had already admitted him as his deputy and on his departure Field assumed the same high fees. A busy concert season (1803–4) culminated in his public début in March 1804 at the St Petersburg Philharmonic Society. Founded only two years earlier, it proved to be a beneficial influence in Clementi's absence. After a concert tour in the Baltic states and a further summer residence in 1805, he first played in Moscow in March 1806, during the Lenten concert season on which his public performances centred for the rest of his Russian career.

His return to St Petersburg that summer coincided with another visit by Clementi, who left behind two other pupils (August Klengel and Ludwig Berger) and, in return for a piano, expected the 'lazy dog' (Field) to send his latest music to London for publication. He seems also to have arranged for the first publication of his pupil's music in Russia, in late 1806, a reissue by Dittmar of the rondo of Sonata no.1. However, Field returned to Moscow in April 1807, possibly as a result of his liaison with Adelaide Percheron, a French pianist and pupil whom he married in 1810. Although his apartment on Vasil'yevskiy Island remained registered, Field seems not to have revisited St Petersburg until 1811. It was in Moscow, therefore, that his post-London style was developed. Clementi's correspondence in 1806–7 mentions 'a Concerto' (presumably the 1799 London work), 'a Quintette' (presumably the first draft of the Rondo H18) and 'something more', but two prime catalysts drew Field back to concentrated composition after an initial period of establishment in performance and teaching. Dussek's piano sonatas opp.61, 70 and 75, mature and stylistically prophetic late works, were published 1807–11 (and we see below that Field must have known these pieces), while the periodical publication in Moscow of Daniil Kashin's collection of folktunes *Zhurnal otechestvennoy muzïki* (1806–9) rekindled Field's lifelong fascination for local colour.

His first publications of new music (1808–9), the duet H10 and *Kamarinskaya* H22, were variations on Russian folktunes later used by Tchaikovsky and Glinka respectively. By this time also, he had evolved the characteristic texture – chromatically decorated coloratura melody accompanied by sonorously laid out left hand and pedal – which was consolidated by the publication of Nocturnes nos.1–3 (November 1812) in St Petersburg, to which Field now returned for a decade that saw the composition of the majority of his principal works. Fortunate in a fruitful collaboration with the foremost publisher in Russia, H.J. Dalmas, he saw the almost immediate issue of new works, and of revised editions of earlier ones, throughout this prolific period. A publishing agreement with Breitkopf & Härtel in 1815 ensured the spread of his music throughout Europe, while

reports of his playing fostered an image of legendary powers. An informal artistic collaboration with Daniel Steibelt, director of the French opera in St Petersburg and whom Field had known in London, increased an already lucrative public career that encompassed even the first Russian performance (1815) of Bach's four-keyboard arrangement (BWV1065) of Vivaldi's concerto for four violins (R580).

Also that year, a son, Leon Charpentier, was born of a liaison with a member of Steibelt's company, although Field remained with his wife and collaborated in concerts with her. They had a son, Adrien, in 1819, at which time Field was offered, and refused, the appointment of court pianist, a sign of his material prosperity. In December that year he performed a *fantaisie* during a theatrical performance attended by Pushkin; they appear to have become and remained friends, for a double portrait of them exists from the late 1820s. Their political affinities were similar and, given Pushkin's involvement in the Decembrist uprising of 1825, it is not surprising that Field dedicated both the *Chanson russe variéé* H41 and Nocturne no.10 to another Decembrist family, the Rayevskys.

An increasing connection from 1816 with his last regular Russian publisher, Wenzel of Moscow, led Field to revisit Moscow in 1818 and again, for a series of concerts with his wife, in 1821. The third of them, on 20 April, was their last appearance together, and mother and child departed, the former to lead a life as teacher and performer which relied heavily on her estranged husband's name. (She appeared with some success in St Petersburg, Kiev and Smolensk; she died in 1869.) Field remained in Moscow and in 1822 a notable meeting took place with J.N. Hummel, who was there on a concert tour; they collaborated in a performance of Hummel's duet sonata op.92 on 10 February. Field introduced his *Fantaisie sur un air favorit* (deest 4A) and the first movement of Concerto no.7 a few weeks later, but from 1823 his performances decreased yearly (although his former pupil A.N. Verstovsky assisted him in a series of benefit concerts for his son Leon). He reworked Nocturnes nos.1 and 5 as songs with piano accompaniment (H50) for publication in 1825 and made important revisions to other works, while Nocturnes nos.9 and 10 appeared in 1827 and 1829 respectively.

By now his Byronic lifestyle had taken a permanent toll on his health in the form of rectal cancer. His social behaviour (tolerated with more amusement in Russia than elsewhere) was often outrageous, yet slovenly dress did not mar a striking personal aura, alchohol did not blunt a brisk wit and igniting a cigar with his fee did not diminish the aristocracy's demand for private tuition. Nonetheless, the need for medical attention forced him to contemplate a concert tour, for which he prepared by performing part of Hummel's latest piano concerto (in A♭, op.113), first published in 1830. He reached London in September 1831 (by way of Paris, where Leon continued his vocal training) and, after an operation, gave concerts in London and Manchester, met Mendelssohn, Moscheles and Sterndale Bennett, and acted as pallbearer at Clementi's funeral. He published some new pieces and revisions of others while preparing Concerto no.7 for its first complete performance, in Paris on Christmas Day 1832. His reception, mixed in both London and Paris, was prompted not yet by any failing powers, but by changing fashion, and his relations with Chopin and Liszt were cool.



John Field: portrait by Vassily Tropinin, c1822 (original lost)

After Paris, the procession of concerts and declining health across Europe ended with nine months (1834–5) in a Naples hospital. Rescue by Russian patrons led – apart from a brief stay with Czerny in Vienna, where he gave three recitals and wrote Nocturne no.14 – to a last year with his younger son, Adrien, in Moscow, devoted seemingly to further revisions (published posthumously by his pupils) and the composition of the nocturne-like AndanteH64. At his last concert, organized by his pupil Charles Mayer in March 1836, he performed Dussek's Quintet op.41; there seems no foundation for Nikolayev's suggestion that he played Chopin on this or any other occasion. Both sons pursued musical careers, Adrien less successfully as a pianist, Leon as a distinguished tenor (known as Leon Leonov), who sang in the first performances of Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*.

2. PIANO PLAYING AND TEACHING. That the majority of Field's major works begin – and a high proportion end – quietly, betokens an original approach to the role of the virtuoso performer-composer. Regarded as the supreme pianist of his generation, his quiet, self-effacing attitude at the keyboard was as unusual as it was mesmeric: playing 'as though he sat at his own fireside', charismatic not through the grandeur of his technique but because of his musiciality and unmatched beauty of tone. (He once admonished Hummel during a public duet performance with a peremptory 'ne tapez pas si fort'.) From the earliest, reviews emphasized the 'sweetness and shading in his playing', the 'speed, evenness and purity of embellishment, strength and beauty of tone', all achieved with 'an inconceivable serenity in performance'. His pupil V.F. Odoyevsky recalled that 'everywhere his first chord

annihilated all his rivals' and said that 'under Field's fingers the piano becomes an entirely different instrument'. Glinka, briefly also a pupil, remembered 'his forceful, gentle, and distinct playing. It seemed that he did not strike the keys but his fingers fell on them as large raindrops and scattered like pearls on velvet'. Glinka did not agree with Liszt, who said in his presence that Field's playing was 'sleepy'. He considered rather that 'Field's music was often full of energy, capricious and diverse, but he did not make the art of music ugly by charlatanism, and did not chop cutlets with his fingers like the majority of modern fashionable pianists'. Both in London and Paris, Field's performances of some of Bach's preludes and fugues (Clementi owned the autograph of *Das wohltemperirte Clavier* Book 2) excited admiration for the precision and delicacy of his part-playing. Unusually, he also taught his pupils Bach, besides his own music and that of his virtuoso contemporaries, emphasizing effortless command and equality of all fingers, slow practice, and tonal control through hand techniques far in advance of his time, the whole subordinate to musical ends. Such distinguished pupils as Charles Mayer, Anton Kontski and Maria Szymanowska transmitted his style across Europe, while others – Aleksandr Gurilyov, Jean Rheinhardt and, particularly, Aleksandr Dubuque – laid the foundations of modern Russian pianism.

3. WORKS. An acute ear for piano sonority ensured from the outset a new luminosity of sound in Field's compositions, achieved through chord spacing, wide-ranging left-hand harmonic writing supported by the sustaining pedal, and an adventurous use of the expanding compass of the keyboard. London in Field's youth was both in the forefront of mechanical advances in piano manufacture and the centre of activity for a group of forward-looking pianist-composers, the majority of foreign birth but including some whose residency was permanent (Clementi) or long-term (Dussek). Clementi's influence on the formulation of Field's style may be encapsulated in one work, his A major Sonata op.25, no.3 of 1790 (not op.2 no.4, as mistakenly identified by F.A. Gebhard and later writers, an early piece exploiting rapid octaves – which never formed part of Field's technical armoury – among other alien features). Here melismatic decoration over slow-paced harmony, drone basses, fleet fingerwork, surprise metrical and modulatory interruption, and thematic similarities, are all reflected in Field's Concerto no.1. The presence of Haydn and Dussek during these formative years afforded ready examples of the assimilation of folk elements into the current formal and harmonic idiom. Dussek's London works gave Field a vital view of sonorous harmonic layout and melodic decoration, and the catalyst for the resumption of creative work in the early Russian years came specifically from Dussek's three sonatas opp.61, 70 and 75 of 1807–11. Concordances of texture and gesture with op.61 and op.70, are clear in the first movement of Concerto no.2; passage-work and thematic elements from op.75 are found respectively in the first movement of Concerto no.3 and the waltz-rhythm finale to the Rondo H18, which was pre-published as a separate piano piece with concertos nos.1–3, in 1811. Nonetheless, there is a strikingly sudden maturity of utterance and range in both the publicly confident solo entry in Concerto no.2 (ex.1) and the private chromatic expression of the *Fantaisie* H15 (ex.2), both first published in that year.

Ex.1 Second Concerto, first movement, piano entry

There is also an ease in the early handling of Russian themes. David Brown's reminder (in *The New Grove Dictionary*, 1980) that 'the Russian thought more readily in terms of full melodic statements and subsequent variations' concurs with Field's own mastery of developing variation more easily than other Western composers of his time. His style also featured an uncommon fondness

Ex.2 Fantaisie sur l'Andante de Martini, first variation

for pedal points, ostinato (and sometimes hemiola) patterns, and false relations. Three early duets (H10–12) reveal a keen ear for style. The first, using three themes, pioneers the sophisticated variation-rondo structure of the *fantaisies*, and introduces as local colour a balalaika figure. In H11 a very Russian treatment – repetition and subtle variation – is given to a melancholy, but as far as is known, original theme, while in the third duet, the constant variation of Russian folksong is created over a tonally shifting ostinato. Glimpses of Russian melody continue to be seen in later works, notably a hint of Aleksandr Alyab'yev's *Solovey* in Nocturne no.8, an exotic section of balalaika-like repeated notes in Concerto no.7, and Kaminskaya (1949) found even a quotation from M.M. Sokolovsky's comic opera *The Miller* in Concerto no.2. The varied harmonies applied to the Russian themes in *Fantaisie* no.3 and in *Chanson russe variée* H41 are knowingly apposite.

As a rapid modulating tool, the augmented 6th was to Field as the diminished 7th was to Weber, and appeared regularly from the London period alongside modulation by 3rds. Surprise key changes, often by tone or semitone, for drama or humour, tend to be quitted too soon for maximum effect, and long-term modulatory structure is wayward until tightened in the late years. Nonetheless, Field broadened his harmonic specturm to encompass suspension of the tonal centre by block chromaticism, as in Concerto no.5 (1815; ex.3), and superimposed dissonances beyond the vocabulary of his time in a late revision of Concerto no.4 (ex.4).

The 16 numbered nocturnes, and associated pieces in the same style entitled pastorale, *romance* or serenade, were perhaps some of the most widely-known and influential piano music in the early Romantic period. They dispensed with rigid formal considerations, relying

Ex.3 Concerto no.5, 1st movt., bars 206–13

on eliding variation of melody, harmony and accompaniment to achieve a unified variety in the exposition of a mood conjured without the assistance of a text or programme. Indeed, some of Field's nocturnes are song-like structures – the 'vocal' verses introduced and separated by 'accompaniment' interludes – the whole accommodated within a single spectrum of variegated piano texture. In this, for the first time, dynamic differentiation is controlled by subtle blending of simultaneous graded finger pressures and sustaining pedal, as in Nocturne no.1 (ex.5), which also illustrates the shifts in melodic emphasis common to Field's later revisions. Whereas the majority of the nocturnes are treble melodies over accompaniment, nos.6 and 7 introduce thematic elements in the left hand and nos.13 and 15 explore a simpler, more Schumannesque texture, while no.14 is an extended operatic scena complete with interrupting recitative.

Field's four substantial *fantaisies* (five with his solo arrangement, Andante, of the Quintet H34) are virtuoso works of high calibre, and in them he pioneered an influential early-Romantic large-scale episodic structure, not dependent on sonata form but a fusion of modulating rondo and variation elements. The variations are decorative after the Mozartian pattern rather than developmental like Beethoven's (Field was not an admirer of Beethoven's piano music, though he performed with pleasure the 'Kreutzer' Sonata with Karol Lipiński); the best of them (deest 3, H20 and H41) are rewarding in both keyboard terms and harmony, as are the many instances of variation techniques in other works. The individual rondos, popular in their own time as brilliant entertainment music, bring less to us today, despite their pianistic and melodic felicities, and Field's resource in this form is more fully shown in the final movements of the sonatas and concertos.

The first three sonatas (*c*1798–1801) are increasingly expansive in pre-Schubertian lyricism and modulatory resource, though their emphasis on pianistic luxuriance over cellular thematic invention renders them less close-knit than the C minor sonata which Pinto dedicated to Field in 1802. The fundamental stylistic influence is Dussek, in the richness of the sonorous virtuosity and cantabile coloratura. Even the opening of Sonata no.4 (1813) reflects Dussek's op.10 no.3 of 1789, though the subsequent treatment, in (now more concise) sonata form (with motivically connected principal subjects), and an imaginatively harmonized folk rondo, is entirely original. sonatas nos.3 and 4 also reveal Field's perhaps unexpected capacity for concentrated motivic development, seen again on a larger scale in concertos nos.4 and 7.

The concertos, despite their unconventional and often discursive form, were, from the publication of the first three (1811), central to the developing 19th-century piano concerto. Their orchestration is unusally imaginative, even in the many purely accompanied passages, with deftly telling wind writing, pizzicato, tremolando, muted and even *col legno* strings, and rhetorical (sometimes solo) timpani – Concerto no.7 opens in this way – while the powerful depiction of a storm in Concerto no.5 (1815), with climactic tam-tam and bell, is a worthy precursor of the Wolf's Glen in Weber's *Der Freischütz* (1821). Nonetheless, it is the originality of the piano writing, both heroic and delicate, which impinged on not only the concertos of Moscheles, Hummel, Kalkbrenner

Ex.4 Piano concerto no.4, first movement, bars 187-9



and their greater successors. Formally, Field soon adapted the rigours of strict sonata structure to accommodate one or more sections of contrasting atmospheric style and tempo, sometimes to avoid cellular development of mainly lyrical music, more often as an 'inspirational aside' to the main thrust of the principal ideas. Herein lay a weakening of control over the large span of the opening sonata and closing rondo movements which Field did not always surmount successfully (except in later revisions). By contrast the central movement – decorative variations or nocturne-like – consistently demonstrates the miniaturist's mastery of harmonic nuance and melodic coloratura.

Miniatures of a blunter kind form the collections of short dances, mostly simple ternary structures in waltz rhythm. From the energetically bucolic to the suavely elegant, all share some common denominators – characteristic pedal effects in the écossaises, aspirated dotted rhythms elsewhere – and, despite doubts over authenticity, all but the last and finest, the *Sehnsuchts-Walzer* (H51), survive in editions from publishers with whom Field had known connections. The *Six danses* H42, though known only from an 1820 German edition, refer to the *Kehraus* also heard in Schumann's *Papillons*, and may date from Field's first visit to Vienna in 1802, a supposition supported by similarities to the waltz finale of the Sonata no.2 (London, 1801) and a typographical idiosyncracy on the title-page familiar from Russian editions of Field's other music. The studies are of two kinds, scalic and figural finger exercises, which gain cohesion by modulating through all keys (H33 and 48), and attractive character-pieces that look forward to Stephen Heller (the left hand study from the Quintet H34) and the melodic studies of Carl Loeschhorn (H44 and that derived from Concerto no.4 H28).

The chamber music, all for strings and piano, arose from three circumstances: the widespread Russian fondness for string quartet playing, the practice of rehearsing (and occasionally performing) concertos with soloist and string quartet only, and Field's deliberate use of supporting accompaniment to sustain his early experiments in keyboard texture (internal evidence suggests that the *Fantaisie* H15 and Nocturne no.3 were also originally conceived in this form), hence the generally subordinate melodic role of the string parts, despite the felicitous scoring of the harmonic underpinning. Only the opening Pastorale of Divertissement no.2, and the Quintet H34, a fine single-movement *fantaisie* in rondo-variation form, show some equality between the forces.

In the decade 1821–31, Field encountered a creative crisis, presaged by the extensive revisions to Concerto no.6 between the first performance (1819) and publication (1823), and confirmed by his indecision over the final version of Concerto no.7 (1821–32). Of new music, only the *Fantaisie* no.3, in its original form with orchestra, and the Nocturnes nos.9 and 10, were completed and published immediately. For the rest, he returned to earlier works (primarily Sonatas no.1 and 3, Concertos nos.1–5, the two Quintets H18 and 34), to intensify their harmonic and melodic content and, above all, to reassess their overall proportions, particularly those movements in sonata form. He had published a considerably more concise orchestral edition of Concerto no.4 by 1819. The similar shortening of Concerto no.2 (*A-Wgm*) was not published, but, perhaps through increasingly unreliable health, the emphasis lay with radical reworkings of accompanied works for solo piano. He made valuable concert sonatas out of concertos nos.1–5 (Plantinga describes Clementi's less successful similar efforts three decades earlier), though the notable adaptation of sonata form – especially the reduction of the recapitulations to token, almost coda-like, reminiscences of the lengthy expositions and developments – had no influence on his contemporaries or immediate successors, as they too were not published. Field's late grasp of sonata structure in early Romantic terms is in marked contrast to Hummel's adhrence to formal repetition.

Ex.5 Nocturne no.1, bars 54-6



4. Legacy. Brahms owned a copy of Field's first three nocturnes and his Variations op.21 no.1 reflect the widespread triplet accompaniment figures, pedal notes and semitonal clashes of Nocturne no.3, while Schumann viewed afresh many details of its ideas in his *Romanze* op.28 no.2. His many eulogistic reviews of Field's music suggest a thorough knowledge of it, particularly of Concerto no.7, the autograph full score of which he studied: hence the slower interlude in the first movement, the intermezzo style for a central movement (erased in Field's case, perhaps mistakenly, before publication), and the waltz-rhythm finale, which his own piano concerto shares. Liszt, probably through his friendship with Glinka, used rare Russian published sources incorporating Field's late revisions for his edition of the nocturnes and adopted much of Field's idiosyncratic but idiomatic fingering into his own music.

Field was offended by the close concordances between his RomanceH30 and Chopin's Nocturne op.9 no.2; Branson (1973) catalogued myriad other derivations, both virtuoso and poetic, many of which were already in Field's vocabulary by the time of Chopin's early childhood. The Fieldian songlike character-piece, transmitted to Mendelssohn directly through his teacher Ludwig Berger, and to numberless others throughout the 19th century, reached the 20th with the nocturnes of Skryabin and Fauré, while Metner is glimpsed in Field's Nocturne no.11. Earlier, his pupil I.F. Laskovsky's piano music (especially the two sets of variations on Russian folk melodies, the Barcarolle and *Chansonnette sans paroles*) reflects Field's own and, if Glinka adopted Field's figuration without his piquant dissonance, his masterly handling of folksong stems directly from Field.

Asaf'yev (1947) asserted that, through Dubuque's pupils Balakirev and Nikolay Zverev (Zverev taught Skryabin and Rachmaninoff), 'the history of the Russian Piano School Field's tradition was long and influential'. The popularity of his music waned, apart from the nocturnes, only in the last years of the 19th century. Ferruccio Busoni did not live to instigate his planned Field revival in the 1920s, and no other great pianist has yet taken up Field's challenge of bel canto and self-effacing virtuosity. Indeed, they may neither mirror his performing practice nor study his final texts until editions that include his fingering and the mature revisions to many of his most substantial works are published. Nonetheless, Field remains one of the most original figures in the development of Romantic piano music.

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H – *no. in Hopkinson (1961); numbers without suffix are given for editions not listed in Hopkinson; works not in Hopkinson carry deest numbers*
> – *revised or arranged from*
< – *revised or arranged as*

PIANO SOLO
listed in alphabetical order of genre

H	
58 [<58A]	Allegro, c, ded. M. Szymanowska, *F-Ppo*
34 [<34A]	Andante, A♭, *GB-Lbl*
64	Andante inédit, E♭, ?1836 (St Petersburg, 1852); N22
12 [<12A]	Bärentanz, C (Langensalza, 1912)
27 [>27B]	Concerto no.1, E♭, arr. pf solo, *Lcm* (London, 1835)
31 [>31A]	Concerto no.2, A♭, arr. pf solo, *Lbl*
32 [>32A]	Concerto no.3, E♭, arr. pf solo, *RUS-Mrg,GB-Lbl*
28 [>28A]	Concerto no.4, E♭, arr. pf solo, *RUS-SPph, Mcm*
39 [>39B]	Concerto no.5, C, arr. pf solo, *GB-Lbl,Lcm, US-NYpm* (London, 1832)
42A	Six danses, G, A, A, F, E♭, E♭ (Leipzig, 1820)
33	Exercise modulé dans tous les tons, C (St Petersburg, 2/1814)
33	Exercise modulé dans tous les tons, C (Moscow, 1826) [? >1814, or repr. of lost 1st edn]
44A	Exercise nouveau, C (St Petersburg, 1821)
48A [<48]	Nouvel exercise no.2, C (Leipzig, 1823)
48 [>48A]	[Exercise] Terzübung, C, *A-Wgm*, 1834
28 [>28 below]	Exercise no.1, C (St Petersburg, 1838)
34 [>34A]	Exercise no.2, pour la main gauche, A♭ (St Petersburg, 1838)
15	Fantaisie sur l'Andante de Martini, op.3, A (St Petersburg, 1811)
15 [>15A(a)]	Fantaisie sur l'Andante de Martini, A,*US-Wc* (Moscow, 1837)
35	Nouvelle fantaisie sur le motif de la polonaise dans l'opéra Le calife de Bagdad, G (St Petersburg, 1815)
deest 4B	[> Fantaisie deest 4A] Variations sur l'air russe, a (Moscow, 1840)
57A	Nouvelle fantaisie, G (Berlin, 1833)
16A	Marche triomphale, E♭ (St Petersburg, 1813)
24 [>24A(a)]	Nocturne no.1, E♭ (St Petersburg, 1812); N1
24E(a) [>24]	Nocturne no.1, E♭ (London, 1832); N1
25 [>25A(a)]	Nocturne no.2, c (St Petersburg, 1812); N2
26	Nocturne no.3, A♭ (St Petersburg, 1812); N3
36	Nocturne no.4, A (St Petersburg, 1817); N4
37A [>37]	Nocturne no.5, B♭ (St Petersburg, 1817); N5A
37 [>37A]	Nocturne no.5, B♭, *STu* (Moscow, 1838); N5B
40A	Nocturne no.6, F, *NYp* (Moscow, 1817); N6
45A	Nocturne no.7, C (St Petersburg, 1821); N7
46A [>46B]	Nocturne no.8, e, *RUS-SPsc* (St Petersburg, 1821); N8A
46B [<46A]	Nocturne no.8, e (Leipzig, 1822); N8B
46 [>46B]	Nocturne no.8, e (Moscow, 1851); N8B
55 [<55A]	Nocturne no.[9], C (Moscow, 1827); N9
55A [>55]	Nocturne no.[9] 'The Troubadour', C (London, 1832); N9
63A [<63]	Nocturne no.[10], B♭ (Moscow, 1829); N10A
63 [>63A]	Nocturne no.10, B♭ (Moscow, 1829), rev. ?1836; N10B
56A	Nocturne no.11, E♭ (Berlin, 1832); N11
58D(a)	Nocturne no.12, G, *F-Pn*, 1822 (Paris, 1834); N12
59A	Nocturne no.13, d (Paris, 1834); N13 [also pubd as Nocturne – Dernière pensée, H66A (Moscow, 1840)]
60A	Nocturne no.14, C, *A-Wgm, D-Bsb*, 1835 (Paris, 1836); N14
61A	Nocturne no.15, C (Paris, 1836); N15
62 [>62A]	Nocturne no.16, F, *RUS-Mk*, ?1836; N16
67	88 Passages doigtées par lui même [H27, 28, 31, 32, 39, 48, 49, 58] (St Petersburg, 1838)
14	Pastorale, A, *SPsc*, ?1809; N17A
14	Pastorale, A (St Petersburg, 1814); N17B
14	Pastorale, A, *Mcm*, ?before 1831; N17C
14H(a)	Pastorale, A (London, 1831); N17D
65A [>54A]	Pastorale d'après un manuscrit authentique, E, *US-NYp* (Moscow, 1851); N21
21	Polonaise en rondeau, E♭ (Moscow, 1809)
29 [>32]	Polonaise en rondeau, E♭ (London, 1811)
deest 6	Prelude, c, *Wc*
30 [<30A]	Romance, E♭ (St Petersburg, 1815); N19
30A [>30]	Romance, E♭ (Leipzig, 1816); N19
14E [<14H(a)]	Three romances, no.1, A (Leipzig, 1815); N17B
24A(a) [<24]	Three romances, no.2, E♭ (Leipzig, 1815); N1
25A(a) [<25]	Three romances, no.3, c (Leipzig, 1815); N2
2A	Rondo on 'the favorite Hornpipe danced by Mme. Del Caro', A (London, ?before 1796)
deest 1	Rondo, A, *STu*, 1796, unfinished
3	Rondo on 'Go to the Devil', C (London, 1797)
5	Rondo on 'Slave, bear the sparkling goblet round', lost [?same as H6]
6A	Rondo on 'Two Favorite Slave Dances in Blackbeard', G (London, 1798)
23 [<23 below]	Rondo on 'Speed the Plough', B♭ (London, 1800)
23 [>23 above]	Rondeau écossais, B (Moscow, 1809)

18 [<18A]	Rondo, A♭, *RUS-SPsc*, before 1811
32 [<29]	Rondo, E♭, *SPsc*, before 1811
39 [<39 below]	Adagio and Rondo, C, *US-Wc*, before 1815
38 [>14A]	Rondo, A (St Petersburg, 1817)
28F(a) [>28]	Rondo no.1, E♭ (London, 1817)
18E(a) [>18A]	Rondo no.2, A♭ (London, 1817)
49 [<49A]	Rondo, C, *NYp*, before 1819
47 [>47A]	Rondo on 'The Maid of Valdarno', B♭ (London, 1823) [?arr. G. Holst]
18 [>18A]	Introduction and Rondo, A♭, *Wc*
53A, 53A(b)	Introduction and Rondo on 'Come again', E (London, 1832), rev. ?1832 (London, 1859)
13K [>13A]	Rondo 'Twelve O'Clock', E (London, 1832)
37 [<37A]	Serenade, B♭, *Wc*, before 1817
28	Sicilienne, g (St Petersburg, 1819); N20
8A	Three Sonatas, op.1, E♭, A, c (London, 1801)
17A	Sonata [4], B (St Petersburg, 1813)
18 [<18A]	Valse tiré d'un rondo, A♭ (St Petersburg, 1811)
deest 5A	Brilliant-Walzer, E♭, C (Leipzig, 1824)
51A(a)	Sehnsuchts-Walzer, E (Leipzig, 1845)
51A(d)	Sehnsuchts-Walzer, C (Magdeburg, 1863)
1A	Variations on 'Fa lal la', A (London, 1795)
4	Variations on 'Since then I'M doom'd' [Je suis Lindor], C (London, ?before 1798)
7	[Variations] Rondo on 'Logie of Buchan', C (London, 1799)
22A(a)	Variations on 'Kamarinskaya', B♭ (Moscow, 1809)
20A	Air du bon Roi Henri IV varié, a (St Petersburg, 1814)
41A	Chanson russe variéé, d (St Petersburg and Moscow, 1817)

Doubtful: Rondo 'Geary Owen', B♭, deest 2 (London, 1800); Variations on 'Ar hyd y nos', B♭, deest 3 (London, 1801); 2 écossaises, D, D, deest 5B (Leipzig, 1824)

PIANO FOUR HANDS

10A	Air russe varié, a (Moscow, 1808)
11A	Andante, c (St Petersburg, 1811)
12A [>12]	La danse des ours, E♭ (St Petersburg, 1811) [secondo part by W. Aumann]
19A	Grande valse, A (St Petersburg, 1814)
43A [>31]	Rondeau, G (Bonn and Cologne, 1819)

CHAMBER

13A	Divertissement no.1, E, 2 vn, va, b, pf (Moscow, 1809)
14A	Divertissement no.2, A, 2 vn, va, vc, pf (Moscow, 1810)
31 [<31 below]	Serenade, E♭, pf (2 vn, va, b) ad lib (Moscow, 1810); N18
18A	Rondo, A♭, 2 vn, va, b, pf (St Petersburg, 1813)
34	Quintet, A♭, 2 vn, va, vc, pf (St Petersburg, 1815)
13R, 14L	Le midi [>13K], précédé d'uni pastorale [>14H(a)], A/E, 2 vn, va, b (Milan, 1833)
62A	Nocturne no.16, F, pf (2 vn, va, vc) ad lib (Paris, 1836)

PIANO WITH ORCHESTRA

27	Concerto no.1, E♭, perf. London, 7 Feb 1799, *US-Wc*, *RUS-SPsc* (Moscow, 1811)
31	Concerto no.2, A♭, *SPsc*, *US-Wc* (Moscow, 1811)
32	Concerto no.3, E♭, *Wc* (Moscow, 1811)
28	Concerto no.4, E♭, *Wc* (St Petersburg, 1814; rev., 1819)
39	Concerto no.5 'L'incendie par l'orage', C (St Petersburg, 1817)
49A	Concerto no.6, C, perf. St Petersburg, ?14 March 1819, rev. 1820 (Moscow and Leipzig, 1823)
58A	Concerto no.7, c/C, 1st movt perf. Moscow, 6 March 1822, rev. 1822–32, perf. Paris, 25 Dec 1832, *F-Pn* (Leipzig, 1834)
deest 4A	Fantaisie sur un air favorit de mon ami N.P., a, perf. Moscow, 6 March 1822 (Moscow, 1823), orch acc. lost
54A	Grand pastorale, E (London, 1832), orch acc. lost [?orig. 2nd movt for H49]
37	Serenade, B♭, *US-NYp* [>N5B, see PIANO SOLO, H37; ? intended as 2nd movt for H32]

SONGS

all with piano accompaniment

47A [>31]	The Maid of Valdarno, duet (London, 1821) lost; see also PIANO SOLO [Rondo H47]
50A [>24]	Levommi il mio pensier, B♭, S/T (Naples, 1825)
50A [>37]	La melanconia, F, S/T (Naples, 1825)

EDITIONS AND ARRANGEMENTS

9A	I. Pleyel: Symphonie concertante, F, Ben 113, arr. pf (vn, vc) ad lib (London, 1802)
—	J.S. Bach: Fugue, C, BWV870, ed. (Moscow, 1817); M5

MISATTRIBUTED WORKS

—	Frühlings-Walzer, E (Berlin, 1828) [by C.M. von Weber, J148]
—	Mazurka, C, *RUS-SPsc* [? by V.F. Odoyevsky]
52	Rondoletto, E♭ (Moscow, 1830) [by A. Field]
—	Study, D, *US-NYp* [by J.B. Cramer: Sonata, op.20]
—	Waltz, F, *RUS-Mcm* [? by Odoyevsky]

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ROBIN LANGLEY

Field-Dodgson, Robert (*b* London, 2 March 1926). New Zealand choral conductor and teacher. Taken to New Zealand in 1928, he became a chorister at Christchurch Cathedral, and studied at the University of Canterbury. He was appointed conductor of the Royal Christchurch Musical Society in 1949 and director of music at Christ's College from 1952, quickly earning a first-class reputation. In 1956 he received a state bursary to study in London with Boult. On his return to New Zealand he resumed his choral conducting, and took the RCMS Choir to the 1962 Adelaide Festival, the first overseas visit to be made by a New Zealand choir. He has worked as chorus master with distinguished visiting conductors, including Sargent, Groves, Walton, Malko and Cavdarski, prepared the first performance outside Britain of Britten's *War Requiem*, and conducted works by New Zealand composers including Jenny McLeod and David Farquhar. In 1970 the Queen Elizabeth II Arts Council awarded him a travelling fellowship and from 1972 to 1978 he was chairman of the Christchurch Civic Music Council. In 1976 he was made an MBE to mark 40 years of service with the RCMS and 34 years at Christ's College. He has published *The Literature of Music: a History of Style* (Wellington, 1976).

FREDERICK PAGE/J.M. THOMSON

Field holler. An extemporized form of black American song, sung by southern labourers to accompany their work. It differs from the collective work song in that it was sung solo, though early observers noted that a holler, or 'cry', might be echoed by other workers or passed from one to another. Though commonly associated with cotton cultivation, the field holler was also sung by levee workers, mule-skinners and field hands in rice and sugar plantations. As described by Frederick Law Olmstead in 1853 it was a 'long, loud, musical shout, rising and falling and breaking into falsetto', a description that would also have fitted examples recorded a century later. Some hollers are wordless, like the *Field Call* by Annie Grace Horn Dodson (1950, *Negro Folk Music of Alabama*, Folkways); others combine improvised lines concerning the singer's thoughts, with elaborated syllables and melismas, such as the long example recorded at the Parchman Farm penitentiary in Mississippi in 1947, by 'Bama', of a *Levee Camp Holler* (1947, *Negro Prison Songs*, Tradition). An unidentified singer of a *Camp Holler* was urged on with shouts and comments by his friends, suggesting that the holler could also have a social role (1941, *Negro Blues and Hollers*, Library of Congress). Some street cries might be considered an urban form of holler, though they serve a different function; an example is the call of 'The Blackberry Woman', Dora Bliggen, in New Orleans (1954, *Been Here and Gone*, Folkways). It is believed that the holler is the precursor of the blues, though it may in turn have been influenced by blues recordings. No recorded examples of hollers exist from before the mid-1930s, but some blues recordings, such as *Mistreatin' Mama* (1927, Black Patti) by the harmonica player Jaybird Coleman, show strong links with the field holler tradition. A white tradition of 'hollerin'' may be of similar age, but has been adequately researched. Since 1969 an annual 'hollerin'' contest has been held in Sampson County, North Carolina.

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PAUL OLIVER

Fielding, Henry (*b* Glastonbury, 22 April 1707; *d* Lisbon, 8 Oct 1754). English playwright, novelist and librettist. Though remembered principally as the author of the novel *Tom Jones* – itself the basis of a popular *opéra comique* by F.-A.D. Philidor, as well as works by Arnold (a pasticcio, 1769), Edward German (1907) and Stephen Oliver (1976) – he was the most prolific and successful playwright in England in the decade following the triumph of Gay's *Beggar's Opera* in 1728. He wrote serious social comedies, irregular topical burlesques and a series of lightweight ballad farces starring Kitty Clive, including *Deborah* (1733; lost – probably a jibe at Handel's oratorio) and *Miss Lucy in Town* (1742; possibly a collaboration with Garrick). Cracks at 'Signor Opera' (Senesino) and 'Fairbelly' (Farinelli) are frequent, but two of his works are systematic satires on Italian opera. *Eurydice* (1737) is a lively travesty of the form, anticipating the tone of Offenbach: Eurydice does not wish to leave the delightful social whirl in Hell and engineers her return. The music is lost. In *Miss Lucy* the opera director Lord Middlesex is personified as Lord Bawble, while (according to Horace Walpole) Clive mimicked his mistress La Muscovita, and John Beard took off Amorevoli. Fielding was a brilliantly effective satirical critic of opera, both in musical farce and in his journalism (e.g. *The True Patriot*, 31 December 1745).

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ROBERT D. HUME

Fields, Dorothy (*b* Allenhurst, NJ, 15 July 1905; *d* New York, 28 March 1974). American lyricist and librettist. She was the youngest member of a celebrated show business family: her father Lew Fields was a popular dialect comedian who later became a successful Broadway producer and her brothers Joseph and Herbert Fields were recognized librettists and playwrights. Discouraged by the family from going on the stage, she wrote light verse as a schoolgirl and after graduation teamed up with composer Jimmy McHugh; they contributed songs to various Broadway revues, most memorably *Blackbirds of 1928*. She went out to Hollywood in 1929 and, working with McHugh, Kern and others, wrote the scores for several films, including the popular *Swing Time* (1936) with the song 'The Way You Look Tonight' that won an Academy Award. Returning to New York in 1939 she joined her brother Herbert and wrote the librettos for several Cole Porter musicals and for Irving Berlin's *Annie*

Get Your Gun (1946). In the 1950s Fields teamed up with composer Arthur Schwartz to work on a handful of respected musicals, such as *A Tree Grows in Brooklyn* (1951), and later enjoyed a resurgence of popularity with *Sweet Charity* (1966) and *Seesaw* (1973) with Cy Coleman. Dorothy Fields had one of the longest writing careers in the American theatre, nearly 50 years, and her flexibility in writing all kinds of songs for both kinds of media was impressive. Her lyrics are distinguished by their vitality and seamless connection to the music as if her words explode or bounce off the melodies of her various composers.

WORKS
(selective list)

names of composers given in parentheses

STAGE
dates are those of the first New York performance

Blackbirds of 1928 (J. McHugh), 9 May 1928 [incl. I can't give you anything but love, Diga Diga Doo, Doin' the New Low Down]
The International Revue (McHugh), 25 Feb 1930 [incl. Exactly Like You, On the Sunny Side of the Street]
Stars in Your Eyes (A. Schwartz), 9 Feb 1939 [incl. It's all yours]
Let's Face It (C. Porter), 29 Oct 1941 [libretto only]; film 1943
Mexican Hayride (Porter), 28 Jan 1944 [libretto only]; film 1948
Up in Central Park (S. Romberg), 27 Jan 1945 [incl. Close as Pages in a Book, April Snow); film 1948
Annie Get Your Gun (I. Berlin), 16 May 1946 [libretto only]; film 1950
A Tree Grows in Brooklyn (Schwartz), 19 April 1951 [incl. Look who's dancing, Love is the reason, Make the man love me]
By the Beautiful Sea (Schwartz), 8 April 1954 [incl. Alone too Long]
Sweet Charity (C. Coleman), 29 Jan 1966 [incl. Big Spender, Baby, dream your dream, If my friends could see me now]; film 1969
Seesaw (Coleman), 18 March 1973 [incl. It's not where you start, Nobody does it like me]

FILM

The Time and the Place and the Girl (McHugh), 1929; Dancing Lady (McHugh), 1933; Roberta (McHugh and J. Kern), 1935 [incl. Lovely to Look At, I won't dance]; Every Night at Eight (McHugh), 1935 [incl. I feel a song coming on, I'm in the mood for love]; Swing Time (Kern), 1936 [incl. The Way you Look Tonight, A Fine Romance, Bojangles of Harlem, Never Gonna Dance]; Joy of Living (Kern), 1938 [incl. You couldn't be cuter]; Lovely to Look At (Kern), 1952 [incl. I'll be hard to handle]

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D.G. Winer: *On the Sunny Side of the Street: the Life and Lyrics of Dorothy Fields* (New York, 1997)

THOMAS S. HISCHAK

Fields, Dame **Gracie** [Stansfield, Grace] (*b* Rochdale, 9 June 1898; *d* Capri, 27 Sept 1979). English singer. As a child she appeared in music hall and then toured with revue before appearing in London at the Middlesex Music Hall (1915). She had her first major success in the long-running *Mr. Tower of London* (1918–25) alongside the comedian Archie Pitt, who also became her first husband in 1923. After a single straight acting role as Lady Weir in *SOS* (1928) she returned to revue, made the first of many appearances at Royal Variety performances, and in 1930 successfully launched her career in America. During the 1930s she consolidated her position as one of the highest earning performers in the world with stage appearances, tours and recordings. Through her 16 films (1931–46), particularly those of the 1930s, her public persona was set as a working class 'Lancashire lass', optimistic and generous of heart. The song 'Sally' (*Sally in our Alley*, 1931) became closely identified with her for the rest of her life, while the title song of *Sing as we Go* (1934) and 'Wish me luck (as you wave me goodbye)' (*Shipyard Sally*, 1939), along with many other successful numbers, were written by her regular accompanist HARRY PARR DAVIES, also a successful West End composer. Having left Pitt, by 1938 Fields was living with the film director Monty Banks; at the outbreak of war they left for Canada and the USA, marrying in Santa Monica in 1940. The idea that Fields had deserted Britain in order to avoid Banks's internment as an Italian national rather than as a result of Churchill's request for her to go to the USA for fund-raising and propaganda caused much public hostility that was only gradually eroded as she performed for the Allied troops on extensive and arduous tours during the war. From the early 1950s and for the rest of her life she alternated periods of concentrated performance, including tours of Britain, Canada and Australia (1964), and the USA (1965), with long stays at her home on Capri. Her public appearances in older age were enthusiastically received, and she continued to record and perform occasionally on stage and television until a few months before her death at the age of 81.

Her voice, although untrained, was strong and vibrant with a phenomenal range and ease of its use; her recording of *Why can't you?* (1929) demonstrates an extraordinary natural coloratura, and her role in the circus scene of *The Show's the Thing*, also in 1929, was appropriately 'The Lady with the Elastic Voice'. With a performing style rooted in music hall, she used an exaggerated sentimentality that was nonetheless genuine; she was also a natural comedian, and songs such as *The Biggest Aspidistra in the World* and *In my Little Bottom Drawer* were strangely paired to great effect with overtly emotional renditions of numbers that included *Ave Maria*, *The Lord's Prayer* and *Danny Boy*. She was made a CBE in 1938, the first variety performer to receive such an honour, and a DBE in 1978.

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JOHN SNELSON

Fields, Herbert (*b* New York, 26 July 1897; *d* New York, 24 March 1958). American librettist. A member of the celebrated Fields family of show-business talents, he studied at Columbia and later sought to be a performer like his father, Lew Fields, until he took up directing and playwriting. Teaming with the young songwriters Richard Rodgers and Lorenz Hart, Fields wrote the librettos for all of their early and innovative musicals. Later he worked with his sister Dorothy Fields and provided musical comedy librettos for Cole Porter, Irving Berlin and others. Fields was a prolific and influential librettist, finding new ways to expand the boundaries of musical comedy.

For further information see A. Fields and L.M. Fields: *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (New York, 1993).

WORKS
(selective list)

all stage works with librettos by Fields; composer and lyricist in parentheses; dates are those of the first New York performance

Dearest Enemy (R. Rodgers and L. Hart), 18 Sept 1925; The Girl Friend (Rodgers and Hart), 17 March 1926; Peggy-Ann (Rodgers

and Hart), 27 Dec 1926; A Connecticut Yankee (Rodgers and Hart), 3 Nov 1927; Present Arms (Rodgers and Hart), 26 April 1928; The New Yorkers (C. Porter), 8 Dec 1930; America's Sweetheart (Rodgers and Hart), 10 Feb 1931; Pardon My English (G. Gershwin and I. Gershwin), 20 Jan 1933; DuBarry was a Lady (Porter), 6 Dec 1939 [film, 1943]

Panama Hattie (Porter), 30 Oct 1940 [film, 1942]; Let's Face It (Porter), 29 Oct 1941 [film, 1943]; Something for the Boys (Porter), 7 Jan 1943 [film, 1944]; Mexican Hayride (Porter), 28 Jan 1944; Annie Get Your Gun (I. Berlin), 16 May 1946 [film, 1950]; By the Beautiful Sea (A. Schwartz and D. Fields), 8 April 1954; Redhead (A. Hague and D. Fields), 5 Feb 1959

THOMAS S. HISCHAK

Fiele. *See* FIDDLE.

Fielitz, Alexander von (*b* Leipzig, 28 Dec 1860; *d* Bad Salzungen, 29 July 1930). German conductor and composer. His father was half Polish and his mother Russian. He studied composition and conducting with Edmund Kretschmer and the piano with Julius Schulhoff in Dresden. He worked as an opera conductor in Zürich (1884), Lübeck (1885–6) and with Nikisch in Leipzig (1886–7). He then went to Capri and Rome for ten years owing to poor health. There he composed piano pieces, songs, two orchestral suites and two operas, *Vendetta* (1891, Lübeck) and *Das stille Dorf* (1900, Hamburg), the latter also staged at Bremen, Lübeck, Ulm and elsewhere. His best-known work was the song cycle *Eliland*; his tasteful late Romantic style owes much to Mendelssohn and Brahms.

Fielitz became professor at the Stern Conservatory in Berlin and was appointed conductor at the Theater des Westens in 1904, but the following year he went to Chicago to teach and conduct. He returned to the Stern Conservatory in 1908 and became its director in 1915.

WALTER R. CREIGHTON/CHRISTOPHER FIFIELD

Fierdanck, Johann. *See* VIERDANCK, JOHANN.

Fiesco, Giulio (*fl* Ferrara, 1550–70). Italian composer. Fétis claimed Fiesco was born at Ferrara in 1519, died there in 1586, and served in the ducal chapel, but these dates have not been verified. Superbi and other local historians concur that Fiesco was Ferrarese though his name does not appear in the court payment rosters and nothing is known about him after about 1570. If he worked at all in Ferrara, he may have been employed as organist at S Francesco, where he was buried, as music tutor to the nuns of S Vito, or as a musician in the private employ of Cardinal Ippolito d'Este. He was evidently close to courtly circles. He dedicated madrigal books to Prince (later Duke) Alfonso d'Este, to Alfonso's sisters Lucrezia and Leonora, and to Luigi Gonzaga, marchese of Luzzara, who was residing at the Este court. He was also associated with the poet G.B. Guarini, since 1567 in the service of the court at Ferrara. Fiesco's important *Musica nova* of 1569 marks the first appearance in the madrigal literature of Guarini's verse; all the texts are thought to be by Guarini, including poems not printed elsewhere or included in the collected *Rime* of 1598. In the preface Fiesco says he set Guarini's verse to music at the poet's request, who had written it to please Lucrezia and Leonora d'Este, and to whom Fiesco dedicated the madrigal book. Fiesco's *Primo libro* (1554) has attracted considerable commentary. Einstein believed that Fiesco's choices of poetry from, among others, Sannazaro (*Arcadia*), Boccaccio (*Decameron*) and Ariosto (*Orlando furioso*) showed the literary influence of Cipriano de Rore, then working in Ferrara. The musical style of this book varies from straightforward to 'experimental', the latter receiving the most attention. Kaufman proposed the influence of Vicentino for the two madrigals labelled 'diatonico' and 'chromatico'; the diatonic work (*Nov'angioletta*) is characterized by the prevalence of step-wise motion and the absence of signed accidentals; the chromatic work (*Bacio soave*) uses signed B♭s and accidentals to the sharp side as far as D♯. A similarly 'chromatic' work from the same volume, *Vita de la mia vita*, was cited as an example of musical mannerism by Lowinsky, who contrasted Fiesco's work to the classicism of an Arcadelt madrigal. Fiesco's several contributions to an 'experimental' phase in the history of the madrigal are of interest but have yet to be placed in the wider context of his later madrigal books. He contributed a *madrigale arioso* to a predominantly Roman anthology, published a few scattered *napolitane* for three voices, and contributed a five-voice *greghesca* to the 1564 collection of settings of the dialect verse invented by the Venetian Antonio Molino (Manoli Blessi).

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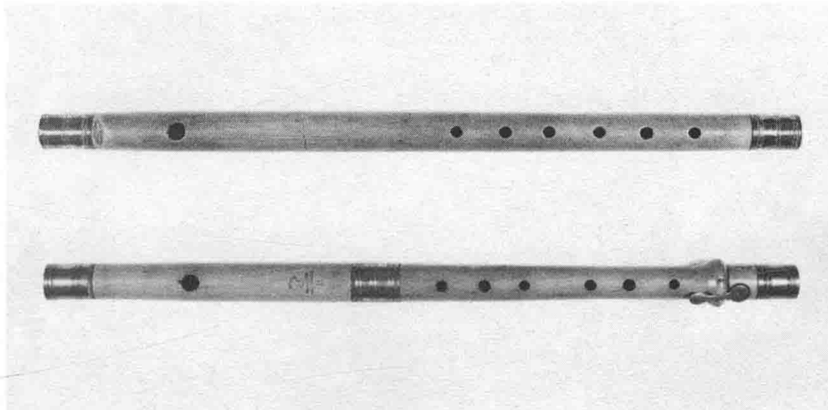
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DAVID NUTTER

Fife (Fr. *fifre*; Ger. *Querpfeife*, *Militärflöte*; It. *fiffaro*; Sp. *pifano*). A small cylindrical transverse FLUTE, but with a narrower bore and hence a louder, shriller sound than the flute proper. Fifes were generally made from a single piece of wood, sometimes with ferrules of wood, cord, leather, brass or other metal at both ends, and had six finger-holes. After the 18th century they were sometimes supplied with a single key. In modern British drum and fife bands, short conical flutes with six keys (and therefore essentially a piccolo), pitched in B♭ (a 6th above the concert flute and a major 3rd below the orchestral piccolo), are called 'fifes'.

In the later Middle Ages and the Renaissance, fifes and side drums regulated the infantry while trumpets and kettle drums were reserved for cavalrymen. By the late 15th century fifes were associated especially with Swiss and south German mercenary foot soldiers (as the names *soldatenpfeife* and *fistula militaria* indicate), who evidently introduced the instrument to much of western Europe (fig.2). In German sources, for example, Martin Agricola (*Musica instrumentalis dendsch*, 1529) and Praetorius (*Syntagma musicum*, ii, 2/1619), the instruments are even called *Schweitzerpfeifen*, or (in Praetorius) *Feldpfeifen*. Praetorius explained that they were built then



1. *Fife in B♭, early 19th century (above), and fife in B♭ with one key, London, c1820 (Horniman Museum, London)*

in two sizes, with a compass about an octave and a half upwards from either *g′* or, in the case of the larger instrument, *d♯′*; and he noted that they were fingered differently from other flutes (Mersenne in *Harmonie universelle*, 1636–7 gave a tablature for the fife). Virdung's *Musica getutscht* (1511) is the earliest theoretical source to picture a fife, which he called *Zwerchpfeiff* and did not distinguish from an ordinary flute. (The term *Zwerchpfeiff* was also used for the pipe of the PIPE AND TABOR.)

Military fifers and drummers regulated the cadence of the march, played for roll call and gave the soldiers signals during battle. A British source dating from 1557 explains that the fifers and drummers must 'teach the companye the soundes of the marche, allarum, approache, assaulte, battaile, retreate, skirmishe, or any other challenge that of necessitie should be knowen'. On later signals by military fifers and drummers, *see* FIFE CALLS. 17th-century manuals show the fifes and drums situated next to the colours to provide a rallying point and a centre of command. Fifers also served as heralds and emissaries. Arbeau, in his book on dancing, *Orchésographie* (1588), described how players of the fife extemporized music for marches and for dances imitating battles, and gave an example of a free improvisation in which successive motifs are briefly taken up and varied.

From Arbeau's work and from various pictorial sources of the late 15th and 16th centuries, it is also clear that fifes and drums accompanied dancing, especially outdoor dancing, among all social classes.

During the 17th century the fife disappeared from the British army but it was reintroduced about 1745 in very much the same form as before, that is, with cylindrical bore, in one piece, and with no keys. A fifer then seems usually to have carried two fifes, one in B♭ (that is, a 6th above the concert flute) and one in C (a 7th above the concert flute), both slung from his belt in a baton-shaped metal case. Around 1870, this instrument was replaced in Britain by a short conical flute in B♭, with one key (eventually called a 'piccolo' with six keys). In 1810 the London maker George Miller was granted a patent for a brass fife intended 'to obviate the effect of hot climates'. In continental Europe late 19th-century fifes had a seventh tone hole at the foot of the body for the right-hand little finger. This tone hole was either open and built up above the body of the instrument or closed with a key.

In the USA, Switzerland, in most countries of the Commonwealth or former British colonies and in Ireland, instruments descended from the old *Feldpfeif* are played in military and civilian fife and drum bands. There is a fife and drum tradition in Caruarú, Brazil, and the Jonkonnu festival of the West Indies includes 'fife and drum' music played by an ensemble of bamboo fifes, drums, banjo and scraper. In the USA, civilian fife and drum bands were formed in the mid-to-late 19th century as military use declined; the 'ancient fife and drum corps' of the Connecticut River Valley (also copied elsewhere) are descended from these bands. In the USA and Canada, military-style fife and drum bands have been revived, primarily by amateurs, to perform 'field musick' as part of the movement for historical re-enactment. Both 'ancient' and re-enactment bands play reproductions of 18th-century wooden fifes and rope-tensioned wooden field drums with gut snares. A Company of Fifers and Drummers devoted to the preservation and promotion of martial music was founded in 1965; in 1997 the Company maintained a museum, archive and library in Ivoryton, Connecticut, and had an international membership of over 100 corps.



2. *Fifer (right) and drummers: woodcut by Erhard Schön, c1530*

3. Fifer (left) and drummer: 'March of the Guards to Finchley' by William Hogarth, 1749–50 (Foundling Hospital, London)

See also MILITARY MUSIC and SIGNAL (i).

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HOWARD MAYER BROWN/
JAAP FRANK (with RAOUL F. CAMUS and SUSAN CIFALDI)

Fife calls. Tunes played on the fife to regulate military activities. When the fife was reintroduced into the British army in 1746 fife calls, to the drum's accompaniment, became the rule. They were possibly founded on 17th-century calls such as those that existed in France. Ex.1

Ex.1



shows the 'Drummers' Call' from Potter's treatise. Fife calls were used in Britain until the 1890s, the last official version being 'Drum and Flute [i.e. Fife] Duty', issued 1 October 1887, although fife and drum signals were still included in US army regulations as late as 1904.

For bibliography *see* FIFE.

See also MILITARY MUSIC and SIGNAL (i).

H.G. FARMER/R

Fife-major. Formerly a non-commissioned officer in the army who had charge of the regimental fifers. In Great Britain the rank was first mentioned in 1748 in the Royal Artillery; the office was abolished in that regiment in 1848, although the rank (without the office) continued for a few years longer. The office, although not the rank, also existed in the Foot Guards and regiments of foot.

Simes said that the fife-major was expected to keep a roster and roll of duties for his fifers, and had 'to take particular care that the fifers are properly dressed and their fifes in good order, and that they practise together twice a week'. When there was no fife-major the fifers were under the control of a DRUM-MAJOR.

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H.G. FARMER/R

Fiffaro (i) (It.). (1) Flute or FIFE (and a cognate of fife and *Pfeife*). The use of the term goes back at least to the 16th century. It is sometimes confused with *piffaro* (or *piffero*), which in the first instance means SHAWM.

Fiffaro (ii) (It.). *See under* ORGAN STOP (*Piffaro*).

Fifre (Fr.). *See* FIFE.

Fifteenth. *See under* ORGAN STOP. *See also* SUPEROCTAVE.

Fifth (Fr. *quinte*; Ger. *Quinte*; It. *quinta*; Gk. *diapente*). The INTERVAL between any two notes that are four diatonic scale degrees apart (e.g. C–G, D–A). Unless specified, the term usually implies 'perfect 5th', which is the sum of three whole tones and a diatonic semitone. The diminished 5th, the sum of two whole tones and two diatonic semitones, can occur diatonically (e.g. B–F in C major or A minor); the augmented 5th, which is equal to a perfect 5th plus a chromatic semitone (e.g. C–G♯, B♭–F♯), is never diatonic.

In both the Pythagorean tuning system and JUST INTONATION, the ratio of the 5th is 3:2, which is slightly larger than that of an equal-tempered 5th. Because this ratio is the quotient of the lowest primes of the number system, it has almost never been disputed as the basis of the 'pure' 5th; Simon Stevin, however, the noted Dutch scientist and mathematician, asserted (*c*1600) that $2^{7/12}$:1 was the true ratio of the perfect 5th (i.e. the same as an equal-tempered 5th), and in the 18th century a certain Boisgelou believed that the ratio was $5^{1/4}$:1.

The 5th is the only interval besides the unison and the octave that has maintained the status of CONSONANCE throughout the history of Western music. In ancient Greek and medieval theory it shared with the 4th and the octave the status of PERFECT CONSONANCE (*see also* SYMPHONIA). In the earliest forms of two-part parallel ORGANUM, §2 the 4th was the commonest interval of separation, but in the 12th and 13th centuries, as polyphonic music developed, the 5th established itself as the most important consonance after the octave and the unison, a property it retained throughout the Renaissance.

In tonal music it is fundamental to the concepts of harmony and modulation, being the interval between tonic and dominant as well as between subdominant and tonic, and as such the interval between the tonalities that are most frequently contrasted. Key relationships are generally measured by the 5th, the 'remoteness' of one key from another usually being determined by the number of 5ths separating them; the CIRCLE OF FIFTHS, when it takes into account the system of relative keys (e.g. A minor is the relative minor of C major), has generally been regarded as the most direct path for modulation.

See also CONSECUTIVE FIFTHS, CONSECUTIVE OCTAVES; HIDDEN FIFTHS, HIDDEN OCTAVES; 'HORN' FIFTHS; 'MOZART' FIFTHS.

WILLIAM DRABKIN

Fifth flute. A descant RECORDER (lowest note *c″*, a 5th above the treble instrument).

Figner, Medea. *See* MEI-FIGNER, MEDEA.

Figner, Nikolay Nikolayevich (*b* Nikiforovka, nr Kazan′, 9/21 Feb 1857; *d* Kiev, 13 Dec 1918). Russian tenor. He studied in St Petersburg and Naples, where he made his début in Gounod's *Philémon et Baucis* in 1882. After further appearances in Italy he sang in Latin America, and in 1887 sang Raoul (*Les Huguenots*) at the Imperial Opera, St Petersburg. After his Covent Garden début in the same year, as the Duke in *Rigoletto*, he returned to the Imperial Opera, where he appeared regularly with his second wife, Medea Mei-Figner (see illustration), until their divorce in 1904. He took part in the premières of Tchaikovsky's *The Queen of Spades* (1890) and *Iolanta* (1892), and Nápravník's *Dubrovsky* (1895) and *Francesca da Rimini* (1902). From 1910 to 1915 he directed and sang at the Narodnïy Dom opera house. His repertory included Tchaikovsky's Lensky and Andrey Morozov (*Oprichnik*), the Prince in Dargomïzhsky's *Rusalka*, Grigory (*Boris Godunov*), Don José, Faust, Werther, Radames, Vasco da Gama (*L'Africaine*), Lohengrin, Canio and Turiddu. Figner's voice, although dry, was extremely expressive; he took enormous pains with diction, acting and costuming, cutting a figure of romantic elegance which held audiences enthralled.



Nikolay Nikolayevich Figner in the title role of Verdi's 'Otello', with Medea Mei-Figner as Desdemona

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HAROLD BARNES/R

Figueredo, Carlos (Enrique) (*b* Tucuyito, Estado Carabobo, 15 Aug 1909; *d* Nov 1986). Venezuelan composer and diplomat. He began piano studies at an early age. He gave his first solo recital when he was eight, and as a youth participated in a number of amateur chamber ensembles. In 1930 he entered the Escuela de Música y Declamación (later the Conservatorio José Angel Lamas) to study piano with Salvador Llamozas. In 1941 he was admitted to the composition class of Vicente Emilio Sojo, and he graduated in 1947. From 1945 he was head of the Escuela Preparatoria de Música (later the Juan Manuel Olivares Conservatory), after which he was appointed to diplomatic posts in Paris (1948), Copenhagen (1953) and Madrid.

Figueredo's output includes music for piano, chorus, voice, and symphonic poems and symphonies. He won the National Composition Prize (1947) for *Nocturno* and the Vicente Emilio Sojo prize (1955) for his Third Symphony. His style, which exists within the framework of the post-Impressionist aesthetic of the Santa Capilla school led by Sojo, is characterized by a very personal and serene elegance. Figueredo's best-known piece is the 'Nocturno' of his First Symphony, which reflects his most salient merits as a composer and is often performed by itself.

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CARMEN HELENA TÉLLEZ

Figulus [Töpfer], **Wolfgang** (*b* Naumburg an der Saale, *c*1525; *d* Meissen, probably Sept 1589). German composer, writer on music and teacher. He may well have been taught music by Martin Agricola at Magdeburg. In 1545–6 he was Kantor at Lübben, Lower Lusatia. Early in 1547 he probably matriculated at the University of Frankfurt an der Oder, though the actual record dates from early in 1548, when he matriculated at Leipzig University where he completed his education in music and the humanities. By that time he had abandoned the name Töpfer, and from then on he always called himself Figulus. From 1549 to 1551 he was Kantor at the Thomaskirche, Leipzig, and taught music at the university there. In 1551 Georg Fabricius, one of the most important Protestant teachers of the Reformation, summoned him to the more important post of Kantor and teacher at the Fürstenschule and church of St Afra, Meissen, which he held until he was pensioned off in 1588 'on account of infirmity and old age'. It was at Meissen that he published his theoretical writings and compositions, which were products of his duties as Kantor.

No study has yet been made of Figulus's compositions; since works by other composers have been identified in his *Hymni*, it may be that some pieces in his other volumes are not by him. Some 170 pieces have been ascribed to him, of which about 100 survive. They are nearly all sacred and range from bicinia and tricinia to eight-part double-choir motets, masses, *Magnificat* settings and psalms. They are transitional in style, standing between the established polyphonic idiom of Agricola and the newer homophonic idiom. His setting of Psalm cxxxiii (*Siehe, wie fein und lieblich ist*) owes much to Stoltzer and is in many ways similar to that of Johannes Reusch, who worked at Meissen from 1543 to 1555.

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WILFRIED BRENNECKE

Figural, figurate, figured (Fr. *figuré*; Ger. *figuriert*; It. *figurato*; Lat. *figuratus*). Florid, i.e. elaborated with various kinds of musical artifice. At its broadest 'figural music' simply means polyphonic or concerted music, as opposed to plainchant. All the terms could be applied to a single part, e.g. to distinguish a decorated line or cantus figuratus from the plainchant or cantus planus to which it might be added as a descant; it could also be applied to music in several parts, as for instance the *musica figurata* of the 15th and 16th centuries in which polyphony was created by combining a number of equally florid lines (as opposed to note-against-note counterpoint). This particular concept persisted to become the basis of Fux's fifth-species counterpoint and the ideal of the most developed kind of 18th-century fugue, although in the meantime it

had been described by many theorists under various names. Christopher Simpson devoted the whole of the fourth part of his *Compendium* (1667) to it under the heading 'The Form of Figurate Descant'. This he defined as 'the ornament or rhetorical part of music' in which were introduced 'all the varieties of points, fuges, syncopes or bindings, diversities of measures, intermixtures of discording sounds, or what else art and fancy can exhibit, which as different flowers and figures do set forth and adorn the composition, whence it is named Melothesia florida vel figurata, Florid or Figurate Descant'. In the 17th and 18th centuries the terms may simply be applied to the use of stereotyped decorative patterns (or figuration); a figured chorale is one in which the melody is accompanied by parts of a florid nature, usually developing patterns from motifs or figures in shorter note values throughout the piece. (O. Edwards: 'The Chiefest Flower in Figurate Descant: an 18th-Century View of Fugue', *MR*, xxxi (1970), 114–22)

A somewhat narrower use of the terms distinguishes between the *musica figurata* (or figural music) of Ockeghem and the early Flemish School and the less complex, less flamboyant *musica reservata* of Josquin.

A FIGURED BASS is a bass part with numerals added to signify a fuller accompaniment (*see also* CONTINUO).

MICHAEL TILMOUTH

Figuration. A kind of continued measured embellishment, accompaniment, or passage-work. In principle, figuration is composed of 'figures', or small patterns of notes occupying a beat or two of time; often, however, the term is used loosely for passage-work not readily divisible into 'figures', such as long scales or arpeggios. Figuration sometimes results from the process variously known as DIMINUTION, DIVISION or COLORATION, §2 – the breaking up of notes into figures which decorate the original pitches with little garlands of quick notes or connect one pitch with another; sometimes it is freshly composed to accompany a slower-moving melody or to display the virtuosity of a soloist. There is no distinct boundary between what is and what is not figuration; nevertheless, the term implies something more neutral – perhaps more mechanical or stereotyped – than motivic work. Figuration may be derived from thematic material, as it often is in Beethoven (e.g. the first movement of the 'Appassionata' Sonata), but it is not itself usually the source of germinal motives. As discussed here, figuration has nothing to do with the rhetorical *Figuren* described by German Baroque theorists such as Mattheson, nor with the figures of figured bass, nor with the term 'figural music', which means simply polyphonic or concerted music, as opposed to plainsong or simple hymns.

The great age for figuration was the period extending 30 or 40 years on either side of 1600, when English virginalists, German colorists, Italian violinists and singers of all nationalities spun out torrents of little black notes; when Mersenne presented diminutions in hemidemisemiquavers as an example of 'la perfection du beau toucher' (*Harmonie universelle*, iii, 394); and when for many

Ex.1 Estampie; Robertsbridge Codex (*GB-Lbl*)



composers the art of composition was more than anything the art of figuration. But figuration had long been a

Ex.2 Diminutions on Palestrina's *Benedicta sit Sancta Trinitas* from G. Bassano: *Motetti, madrigali. . . diminuiti* (Venice, 1591)



resource of music, as it still is, and its principles have changed remarkably little in the 650 years since the Robertsbridge Codex (*GB-Lbl*) was written (ex.1) Apart from its ancient functions as accompaniment and ornament, figuration serves a multitude of purposes in music, e.g. the painting of pictures or setting of moods, practised by composers from Monteverdi, with his *stile concitato*, to Debussy and beyond; and the display of performing technique – see the solo part of any concerto.

The examples show something of the variety of types and applications of figuration. Ex.1 is a dance with figures in universal patterns shaped by the hand on a keyboard; ex.2 is an example of vocal 'divisions' on a piece of Renaissance polyphony; ex.3 is the rich figuration of a

Ex.3 Bull: *Gagliarda*; Fitzwilliam Virginal Book (*GB-Cfm*)



Ex.4 W. Albright: *Juba* (Philadelphia, 1968)





composer-virtuoso. Ex.4 is a display passage from the work of another composer-virtuoso.

DAVID FULLER

Figure (i). A number indicating all or part of a particular chord configuration in a thoroughbass progression, for example 6 for a first-inversion triad (6th chord), 6-4 for a

second-inversion triad. The term FIGURED BASS is often used to mean thoroughbass. *See also* CONTINUO.

WILLIAM DRABKIN

Figure (ii). A short melodic idea having a particular identity of rhythm and contour, often used repetitively or in conjunction with other such ideas to build a larger melodic idea or a theme. Thus it belongs to the category of musical ideas commonly called motifs (*see* MOTIF). Melodies that have florid motivic detail are sometimes said to be figurative, and the use of the term in this sense is related to the Italian *canto figurato*: *see* ANALYSIS, §II, 2. Certain musical figures in Renaissance and Baroque vocal music were seen as analogous to rhetorical figures of speech: *see* FIGURES, DOCTRINE OF MUSICAL.

WILLIAM DRABKIN

Figured bass. Like its equivalents *bezifferter Bass*, *basse chiffrée*, *basso numerato* etc., figured bass is a reference term for the bass part of an ensemble work, usually of the 17th or 18th centuries, furnished with figures and other signs telling the player the harmonies implied, stated or required above the bass; *see also* CONTINUO. It is not a term used for the function of the bass part, nor are the instrumental parts labelled thus; rather it reflects the later significance of continuo-playing as a didactic exercise. 'Figured' music in such a title as Lorenzo Penna: *Li primi albori musicali per li principianti della musica figurata* (Bologna, 1672) indicates figural music as opposed to plainsong; an early use of 'figured' or 'numbered' in the more literal sense occurs in Stanislao Mattei's title for his treatise *Practica d'accompagnamento sopra bassi numerati* (Bologna, *c*1824–5).

In short, the term figured bass and its equivalents in other languages are reference terms belonging not so much to the period of continuo playing as to the theorists, teachers and lexicographers of a later period who required a term to refer to the bass line itself. Earlier, however, C.P.E. Bach referred to *bezifferter Bass* as the instrumental part on which the keyboard player initiated in *Generalbassstudien* bases a *feine Accompagnement* or basso continuo. The term is not entirely satisfactory, since many early continuo parts are not figured, and very few (perhaps no) bass parts are figured completely from a theoretical point of view.

Conventions governing the use of figures vary considerably between repertories. As a general rule the principle of figuring is to notate only intervals over the bass note that deviate from the root position triad (5-3 chord): the figures 5 and 3 are therefore not normally written (ex.1*a*). For instance, a chord with a 3rd, a 5th and a 7th is normally written as just 7 (ex.1*d*). The figure 6 normally replaces 5, and 4 or 2 replaces 3: the inversions of triads are therefore abbreviated as in exx.1*b* and *c*. Inversions of 7th chords have two factors a step apart (the root and the 7th) and the conventional abbreviated figuring reflects this (exx.1 *e*–*g*).

Figures arranged horizontally show part movements, suspensions or appoggiaturas (98, 76, 43). Because the figure 2 normally replaces 3, the figure 9 is used in chords which also include the 3. Accidentals may be combined with any figures; an accidental on its own normally applies to the 3.

The complexity of figured-bass notation greatly increased after 1700. In 1711 Heinichen listed only 12

Ex.1

	(a)	(b)	(c)	(d)	(e)	(f)	(g)
full figuring	5 3	6 3	6 4	7 5 3	6 5 3	6 4 3	6 4 2
abbreviated figuring	(none)	6	6 4	7	6 5	4 3	2

figurings; in 1728 this had risen to 32. The greatest number is probably the 120 listed by J.-J. Rousseau (1768).

In Heinichen's table of 1728 the upper division gives the usual abbreviated figuring and the two lower divisions give the other notes needed to form the chord. Abbreviated figurings removed from a bass context have commonly been used for harmonic analysis (for details of figuring conventions and the use of figures for analytical purposes, *see* NOTATION, §III, 4(viii)).

PETER WILLIAMS, DAVID LEDBETTER

Figured chorale. (1) An organ chorale (or chorale prelude) in which a distinct figure or motif is exploited in one or another contrapuntal part throughout the piece, usually below the cantus firmus but not obviously derived from it. As such the term (or its less ambiguous synonym 'figural chorale') is sometimes used for a type of organ chorale found in (e.g.) Bach's *Orgelbüchlein* (1713–15), although for centuries composers had based organ accompaniments to chorale melodies on a continuous motif. In this respect, the *Orgelbüchlein* consists of organ pieces that, taken singly, resemble one of the variations in an organ chorale partita.

(2) A chorale written out in melody and bass only, the latter figured, for accompanying the singing. The practice began with chorale books compiled for private devotions before being adopted by collections designed for congregational use. Although figuring the bass below a choral melody would appear to be a simple process, in fact it occurred only when the original character of the Lutheran chorales had changed: by having their melodies in the treble rather than in the tenor (from *c*1589), by being harmonized and accompanied in chamber and church, and by being played from staff notation rather than tablature. Schein introduced figures above the bass in his four-part *Cantional* (Leipzig, 1627) for organists (harpsichordists and lutenists) to play from. The earliest collection to give just the melody with figured bass was Crüger's *Gesangbuch* (Berlin, 1640). In later 18th-century manuscript sources, such a chorale often follows a 'prelude', as a hymn might follow a solo introduction. Collections of figured chorales were common between about 1650 and the end of the 18th century. Examples include the Pietist *Geistreiches Gesang-buch* (Halle, 1704), edited by J.A. Freylinghausen, *Lieder-Buch* (Hamburg, 1730), edited by Telemann, and the Schemelli *Gesangbuch* (Leipzig, 1736), with the melodies edited by J.S. Bach.

See also CHORALE SETTINGS.

PETER WILLIAMS/ROBIN A. LEAVER

Figures, theory of musical (Ger. *Figurenlehre*). In its German form, a term created by German musicologists, beginning with Schering and including especially Heinz Brandes, H.H. Unger and Arnold Schmitz, which stands

for the interrelationship between rhetorical figures of speech and analogous musical figures. In classical works on rhetoric (for example by Aristotle, Cicero and Quintilian), orators were taught how to embellish their ideas with rhetorical imagery and to infuse their speech with passionate language. The techniques involved figures of speech, the technical devices used in the *decoratio* (also called the *elocutio*), which was the third part of rhetorical theory.

That composers enjoyed the possibilities of illustrating textual ideas and individual words with musical figures is extensively shown in both sacred and secular music from at least the early 16th century and can even be seen as far back as Gregorian chant. The madrigalisms or word-painting of the Renaissance madrigal are prominent examples of this kind of musical rhetoric. Only at the beginning of the 17th century, however, was an attempt made, by the German theorist Joachim Burmeister, to codify the practice and to establish a list of musical-rhetorical figures. For over a century and a half afterwards German writers continued his example of borrowing terminology from rhetoric for analogous musical figures, frequently employing different Latin and Greek names for the same figure. They also invented new musical figures unknown to spoken language. This basically German treatment of musical-rhetorical figures is therefore not unified, and no single systematic theory of musical figures exists for Baroque or later music.

See RHETORIC AND MUSIC for bibliography and for the various sources for, as well as definitions of, the most important musical-rhetorical figures.

GEORGE J. BUELOW

Figuš-Bystrý [Bystrý; Figuš], **Viliam** (*b* Banská Bystrica, 28 Feb 1875; *d* Banská Bystrica, 11 May 1937). Slovak composer and teacher. His given name was Viliam Figuš. A graduate of the teachers' institute in Banská Štiavinca, he studed at the Budapest Music Academy from 1911 to 1914; as a composer he was self-taught. Before permanently settling in Banská Bystrica (1907), he taught in various towns in the Austro-Hungarian empire, assiduously collecting folksongs wherever he went and considering ways of adapting them. In Banská Bystrica he taught at the evangelical school and then, from 1921, at the teachers' institute; he was also active as a choirmaster, conductor, organist and music administrator.

He focussed on folksong adaptation, song and choral composition and small character studies. Initially he set Hungarian texts and folksongs but later identified strongly with the music of Slovakia. Characterized by a simple, homophonic style, his folksong adaptations draw particularly upon the authentic, rustic models of central Slovakia; he was one of the first composers to recognize the potential of their intrinsic modal strata. His style's mode of expression is akin to that found in Mendelssohn's or Schumann's chamber works. His composed songs (the most remarkable being the cycle *Sny*, 'Dreams', 1903–33) also showing a prevailing illustrative trend, for the most part inspired by folksong. After 1918 he began writing more technically demanding works, as in the excellent *Šesť skladieb* ('Six Pieces') for organ (1937). *Detvan*, his only opera, suffers from incoherence as a result of an eclectic Romantic style of music and inserted folksong quotations.

WORKS
(*selective list*)

STAGE AND INSTRUMENTAL

Stage: Detvan (op, 3, E.B. Lukáč, after A. Sládkovič), op.64, 1922–6, Bratislava, 1 April 1928; Pod Poľanou [Under Poľana] (dance scene), op.109, T, chorus, orch, 1937

Inst: Náladové obrazy [Capricious Pictures], op.46, vn, pf, 1916; Pf Qt, E♭, op.48, 1918; Pestré lístky [Gay Leaves], op.54, pf, 1921–33; Z mojej mladosti [From my Youth], suite, op.56, orch, 1921–34; Str Trio, G, op.58, 1921–36; Poľné kvietky [Meadow Flowers], 2 vols., op.96, pf, 1933 [folksong arrs.]; Sonata, e, op.97, vn, pf, 1934; Slovenská sonáta v dórickej stupnici [Slovak Sonata in Dorian Mode], op.103, pf, 1935; 6 skladieb [6 pieces], op.107, org, 1937; Str Trio, e, op.108, 1937

VOCAL

Choral: Náboženské sbory [Sacred Choruses] (Slovak poets), op.10, chorus, 1903–36; Pieseň pokoja, lásky a mieru [Song of Calmness, Love and Peace] (P. Országh Hviezdoslav), op.29, S, female chorus, pf, 1906, arr. S, female chorus, orch, 1920; Az egri leány [The Girl from Eger] (ballad, J. Arany), op.30, solo vv, chorus, pf, 1907, arr. solo vv, chorus, orch; Slovenská pieseň (Országh Hviezdoslav), op.36, solo vv, chorus, pf, 1913, arr. solo vv, chorus, orch, 1917; Mixed Choruses (Slovak poets), op.60, 1922; Male Choruses (I. Krasko, M. Konopnická-Horín, M. Rázus), op.49, 1914–26; Ecce sacerdos magnus, op.90, chorus, org, 1932, arr. chorus, orch

Song cycles (1v, pf): Sny [Dreams] (Slovak poetry), 4 vols., op.8, 1903–33; Dalok [Songs] (Hung. poets), op.6, 1910; Po poliach a lúkach [Across the Fields and Meadows] (Slovak poetry), vol.i, op.53, 1920; Mati moja! [My Mother!] (F. Ruppeldt, P. Országh Hviezdoslav), op.85, 1932, arr. 1v, orch; Jesenné piesne [Autumn Songs] (Slovak poetry), op.95, 1934; Po poliach a lúkach, vol.ii, op.83, 1935; Vlastenecké piesne [Patriotic Songs] (Slovak poetry), op.100, 1935; Žiale a radosti [Sorrows and Joys] (V. Roy), op.99, 1937

Folksong arrs.: Slatinské ľudové piesne [Folksongs from Slatina], 5 vols., opp.28, 35, 39, 40, 41, 1v, pf, 1895–1915; Slovenský sborník [Slovak Collection], 2 vols., opp.51a and 57, chorus, 1919–21; 1000 slovenských ľudových piesní, 10 vols., 1v, pf, 1925–7; Ľudové balady [Folk Ballads], op.101, 1934

MSS in *SK-Mms*

Principal publishers: Academia, B. Klimo, Matica slovenská, Tranoscius, J. Závodský

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E. Muntág: *Viliam Figuš-Bystrý: Život a dielo (1875–1973)* [Figuš-Bystrý: life and works] (Martin, 1973) [incl. list of works]

D. Dobrík, ed.: *Viliam Figuš-Bystrý: Banská Bystrica 1975*

VLADIMÍR ZVARA

Fiji. *See* MELANESIA, §VII.

Filago. *See* CASATI, GIROLAMO.

Filago, Carlo. *See* FILLAGO, CARLO.

Filar il suono [fil di voce, filar la voce, filar il tuono] (It.: 'to spin the sound/the voice/the tone'; Fr. *filer le son*). A direction in singing to 'spin out' a long note, usually *pianissimo*, without any change in dynamics. Verdi uses this direction at the end of Violetta's aria 'Addio del passato' in *La traviata*, where the phrase 'un filo di voce' is attached to the final *a″*, its soft dynamic emphasized by the preceding direction, *allargando e morendo*. At the end of the sleep-walking scene in *Macbeth*, Verdi uses this term over the final four notes, rising to *d‴*, indicating that the phrase should be sung without a crescendo and, probably, with little or no vibrato.

The term is also used for wind instruments and (meaning without a change of bow) for string instruments, the direction usually implying that the note is to be sustained quietly and without any gradation in volume. L'Abbé le fils (J.-B. Saint-Sevin) defines the term this way in his *Principes du violon* (1761).

In both vocal and instrumental music the term has sometimes, confusingly, been equated with SON FILÉ or MESSA DI VOCE.

ELLEN T. HARRIS

Filet (Fr.; It. *filetto*). *See* PURFLING.

Fili [file]. A poet-seer in medieval Gaelic society in Ireland and Scotland, to whom a higher rank than that of the bard was assigned in medieval legal theory; *see* BARD, §3.

Filiberi, Orazio (*b* Verona; *fl* 1649). Italian composer. In 1649 he was *maestro di cappella* of Montagnana Cathedral. In that year he published in Venice his only known music: *Salmi concertati*, for three to six and eight voices, two violins and continuo, op.1.

Filibertus de Laurentiis. *See* LAURENZI, FILIBERTO.

Filimon, Nicolae (*b* Bucharest, 6 Sept 1819; *d* Bucharest, 19 March 1865). Romanian music critic and flautist. He studied at the School of Vocal and Instrumental Music in Bucharest (1836–8) with Ludwig Wiest (music theory and solfège) and Pietro Ferlendis (flute), and had further instruction in the flute from Michael Foltz (1844–8) while playing in the Bucharest Teatrol Italian orchestra (1845–57). But it is as a music critic that he is remembered; between 1857 and 1865 he wrote for several Bucharest periodicals, supporting Romanian opera and Romanian composers. He published the earliest Romanian biographical sketches of Verdi, Donizetti, Bellini and Paganini, as well as an outstanding historical survey of gypsy band music. Through his rigorous scholarship and elevated literary style he came to be regarded as the 'father of Romanian music criticism'.

VIOREL COSMA

Filipoctus de Caserta. *See* CASERTA, PHILIPPUS DE.

Filipenko, Arkady Dmitriyevich (*b* Kiev, 26 Dec 1911/8 Jan 1912; *d* Kiev, 24 Aug 1983). Ukrainian composer. In his youth he worked as a turner at a shipyard and studied at the worker's evening music faculty. Then he studied at the Kiev Conservatory with L. M. Revuts'ky (composition), graduating in 1939. He served in a military band (1939 to 1945), and thenceforth lived in Kiev, occupying official posts in the administration of the Ukrainian Union of Composers, the Ukrainian Choral Society, the Ukrainian Society for Cultural Links with Foreign Countries and the Union of Composers of the USSR. He has been awarded the State Prize of the USSR (1949), the titles of Honoured Representative of the Arts of Ukraine (1958), People's Artist of Ukraine (1969), and the orders of the Workers' Red Banner, the October Revolution, and of Cyril and Methodius (Bulgaria). He has written much for chorus (e.g. laudatory cantatas and patriotic songs), and has shown himself to be most outstanding of all in the music he has written for children. His son Vitaly (*b* Kiev, 2 Feb 1939) is a composer of operettas and numerous songs.

WORKS
(*selective list*)

Stage: Golï president [The Naked President] (operetta) 1967; V zelyonom sadu [In the Green Garden] (children's op), 1968; Sto pervaya zhena sultana [The Sultan's Wife no.101] (operetta) 1972; Zvyozdnïy chas [Starry Hour] (operetta) 1980
5 str qts: 1939, 1948, 1971, 1977, 1981
Cants., choruses, incid music, *c*200 songs for children's choruses.

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M. Mikhailov: *Arkadiy Filipenko* (Kiev, 1973)
V. Kaprelov: 'Arkadiy Dmitriyevich Filipenko', *Oni pishut dlya detey*, ed. T. Karïsheva (Moscow, 1975), 156–81
Principal publisher: Muzychna Ukraïna

YELENA ZIN'KEVICH

Filippi, Filippo (*b* Vicenza, 13 Jan 1830; *d* Milan, 24 June 1887). Italian music critic. After studying the piano and organ, he graduated in law from Padua in 1853, but in 1851 had already been led to music criticism by the wish to defend *Rigoletto* against its detractors. Moving to Venice soon after taking his degree, he devoted himself completely to music. In 1859 he became assistant editor of the *Gazzetta musicale di Milano* and was editor from 1860 to 1862. From 1862 until his death he was critic of the Milan periodical *La perseveranza* and attained a commanding position among Italian music critics; his writings were constantly referred to by such leading figures as Basevi and Biaggi. He travelled widely in Europe, and his trips to hear Wagner's music in Germany resulted in a notable series of articles in *La perseveranza* in 1870 and 1876; the first was later republished in his *Musica e musicisti* and also in a German translation. He was an ardent admirer of Verdi, who treated him with considerable respect, while deploring the German influence which Filippi appeared to encourage. Verdi also opposed Filippi's decision to travel to Cairo for the première of *Aida* as unwarranted publicity.

Filippi produced the first authoritative appraisal of a work by Puccini when in 1883 he reviewed the première of the *Capriccio sinfonico*; his criticism of Puccini's 'symphonicism' in a review of *Le villi* in 1884 prompted Verdi to write the famous comment in a letter to Arrivabene, 'I do not believe it's a good thing to insert a piece of a symphony into an opera, simply for the pleasure of making the orchestra perform'. Filippi was among the first to study the Contarini archives in Venice. He published a number of songs. As a music critic Filippi's importance lay in his being among the first (together with Francesco D'Arcais) to bring intellectual authority to a profession which in Italy had until then amounted to mere *reportage*.

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Un ballo in maschera (Milan, 1862)
Musica e musicisti: critiche, biografie ed escursioni (Milan, 1876) [collection of articles first pubd in *La perseveranza*]
'Secondo viaggio nelle regioni dell'avvenire', *La perseveranza* (1876); repr. with G. Marsillach Lleonardt: *Riccardo Wagner: saggio biografico critico* (Milan, 1881)
'Alessandro Stradella e l'Archivio musicale dei Contarini alla Biblioteca di S. Marco in Venezia', *Il politecnico, parte letterario-scientifica*, 4th ser., ii (1866), 433–51; article also pubd alone (Milan, 1880)
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A. Alberti: *Verdi intimo: carteggio di Giuseppe Verdi con il conte Opprandino Arrivabene (1861–1886)* (Rome, 1931), 311–12 [incl. Filippi's review of Puccini's *Le villi* from *La perseveranza*, 2, 3 June 1884]
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LEONARDO PINZAUTI/JULIAN BUDDEN

Filippi, Gaspare (*b* ?Valli di Pasubio, nr Vicenza; *d* Vicenza, 23 July 1655). Italian composer. In 1632 he became a singer in the choir of Vicenza Cathedral, and in August 1634 succeeded to the post of *maestro di cappella* there, which he retained until his death. Apart from a mixed collection of songs, madrigals and instrumental music (1649), his output is sacred and ranges from solo motets to double-choir masses and vesper psalms. Like much provincial music his motets make few demands on the singers but do not degenerate into dull syllabic settings. *Confitemini Domino*, a solo motet from the collection of 1637, is divided into varied sections: a brief triple-time opening with expansive melodic phrases, a more recitative-like central section and a final triple-time 'Alleluia'; this use of triple time for outer sections is forward-looking. Filippi also made good use of sequence to build his melodies and lead towards climaxes. (G. Mantese: *Storia musicale vicentina*, Vicenza, 1956, 79ff)

WORKS
all published in Venice

Concerti ecclesiastici ... a 1–5 voci (1637)
Musiche di Gaspare Filippi (1649), 17 Italian songs, 2–6vv; 12 madrigals, 5vv; 9 sonatas a 3, 4, 5
Sacrae laudes a 1 (1651)
Salmi verspertini a 2 chori (1653)
Messe a 2 chori (1653)
1 motet, 1645[3]

JEROME ROCHE

Filippini, Stefano [L'Argentina] (*b* Rimini, *c*1601; *d* Rimini, 4 Nov 1690). Italian composer. He was an Augustinian monk and a bachelor of arts. G.O. Pitoni (in *PitoniN* (i)) gave the date of his investiture as 1616 and said that he was *maestro di cappella* of S Stefano, Venice, in 1620 but no documentation exists to support this claim. There is also an attribution to Filippini of a motet by a C. Argentini in Lorenzo Calvi's *Symbolae diversorum musicorum* (RISM 1620[2]). Filippini served as *maestro di cappella* in a number of churches, according to Pitoni: at S Agostino, Rome, where he was established by 1643; at S Giovanni Evangelista, Rimini (1648–86); at the cathedrals of Ravenna (*c*1655) and San Marino (1675); and at churches in Forlì, Genoa and Montefiascone.

The first published works definitely by Filippini are three motets which appeared in collections of the 1640s; following these, over a period of more than 30 years, he published 12 volumes of polyphonic masses, psalms and motets, one of which is lost; their style is conservative, like that of most contemporary Bolognese sacred music.

WORKS
printed works published in Bologna unless otherwise stated

Concerti sacri ... libro primo, 2–5vv, op.2 (Ancona, 1652)
Salmi, 3–5vv, op.3 (Venice, 1655)
Salmi, 3vv, 2 vn, con il Dixit, e Magnificat, 5vv, op.4 (Venice, 1655)
[3] Messe, 3vv, op.5 (Rome, 1656)
Salmi per tutto l'anno, 5vv, org, op.6 (1670)
Concerti sacri ... libro secondo, 2–5vv, vns, op.7 (1671)
[4] Messe da cappella, 4vv, bc (org), op.8 (1673)
Motetti sacri, 1v, op.9 (1675)
Messa e salmi brevi, 8vv, op.10 (1683)
Salmi concertati, 3vv, 2 vn, op.11 (1685)
Salmi brevi, 8vv, op.12 (1686)
3 motets, 3vv, bc, 1643[1], 1645[2]
Motet, 5vv, *I-PAc*

ROSEMARY ROBERTS/R

Filipucci [Filipuzzi], **Agostino** (*b* Bologna, 16 June 1621; *d* Bologna, Dec 1679). Italian composer, organist and teacher. He trained for the priesthood and after his ordination he became organist of the church of the Madonna di Galliera, Bologna. In 1647 he was *maestro di cappella* of S Giovanni in Monte there. He was also a teacher of singing, counterpoint and the organ. He seems to have remained all his life in his native city, where he became an influential figure in musical circles. In 1666 he was a founder-member of the Accademia Filarmonica, to which he continued to give financial support; he was elected its president in 1669 and 1675. His known works are exclusively sacred and were evidently written for modest forces; in the dedication of his op.2 masses he indicated that the last three works in the collection were so arranged that, if no soprano were present, the top part might be sung an octave lower than written. He contributed two motets to collections by Marino Silvani of sacred works by Bolognese composers. He also composed an oratorio or 'drammetto', now lost, which was performed at the Oratorio di SS Sebastiano e Rocco, Bologna, in 1675.

WORKS

Messa e salmi per un vespro, 5vv, 2 vn, insts, op.1 (Bologna, 1665)
6 messe con una da morte nel fine, 4vv, op.2 (Bologna, 1667)
Messe e salmi, libro secondo, 4vv, op.3 (Bologna, 1671); lost, cited in *FétisB*
2 motets, 1, 3vv, bc, 1668[2], 1670[1]
Mass, 4vv, bc; Mag, 5–6vv; 3 motets, 1, 3vv, 2 vn, insts, org: *I-Baf**, *PAc*; orat, 1675, lost



Filitrani, Antonello. Italian musician. He was *maestro di cappella* of S Giovanni in Laterano, Rome, from mid-October 1630 to April 1649. He is not identifiable with ABUNDIO ANTONELLI.

Fill [fill-in]. A short, usually rhythmic figure played in jazz and popular music at points of melodic inactivity or stasis (between phrases, choruses or solos, or during a sustained note) by one or more members of an accompanying group. Usually such a figure lasts no more than a beat or two. In improvised jazz and styles of popular music such as rock, funk and soul, fills are usually rhythmic embellishments played by the drummer or by other members of the rhythm section, and this has been transferred to the electronic dance music of the 1980s and 90s. In music for large ensembles with more formal arrangements, fills are typically played by entire sections: in the opening of Woody Herman's *Four Brothers* (1947, Col.), for example, the brass play fills between the saxophone section's statements of the melody.

ROBERT WITMER/R

Fillago [Filago], **Carlo** (*b* Rovigo, *c*1586; *d* ? Venice, 1644). Italian composer and organist. He studied the organ with Luzzaschi. He was organist of Treviso Cathedral from December 1608 until 1623. In May of that year he won a

competition for the post of first organist at S Marco, Venice, and he remained in this position until his death. He was also, in succession to Cavalli, organist of SS Giovanni e Paolo, Venice, from 1631 until his death. He had already established a reputation at Treviso, which, however, led to friction with the choirmaster there, Amadio Freddi, since Fillago was given to playing virtuoso organ pieces without securing Freddi's permission. The outcome was that Freddi, deemed 'the true head of the music', had to approve the organ music. All of Fillago's published collections comprise solo motets and small-scale concertato church music of a type widely cultivated in north Italian churches at the time.

WORKS

all published in Venice

Motecta ... liber primus, 1–4vv (1611)
Sacrae cantiones, liber primus (1611)
Sacrarum cantionum, liber tertius, 2–6vv, bc (org) (1619)
Sacri concerti, 1v, bc, op.4 (1642)
4 motets, 1624[3]
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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Filleborn, Daniel (*b* Warsaw, 7 Nov 1841; *d* Marcelin, 3 June 1904). Polish tenor. He studied with Quattrini in Warsaw, then with Lamperti in Milan. He made his début on 3 July 1862 at the Wielki Theatre in Warsaw in *Alessandro Stradella*. From 1865 he sang all the leading roles in Moniuszko's operas, and he was considered one of the finest interpreters of Jontek in *Halka*; he also won great acclaim as a lieder singer, and sang with Patti in St Petersburg and Moscow (1873–4). His voice was markedly lyrical and mellifluous, but he overstrained it when he transferred to baritone parts. He was forced by ill-health to retire prematurely, after a final appearance as Don Ottavio on 18 July 1882.

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IRENA PONIATOWSKA

Fillmore, (James) Henry (*b* Cincinnati, 3 Dec 1881; *d* Miami, 7 Dec 1956). American composer, arranger, bandmaster and publisher. He graduated from the Miami Military Institute in 1901, studied briefly at the College of Music in Cincinnati and then worked as staff arranger and composer in his father's religious music publishing house, Fillmore Brothers (later Fillmore Music House). He first gained fame as a conductor with the Syrian Temple Shrine Band of Cincinnati (1921–6), which enjoyed a reputation as the United States's leading fraternal band, and then organized his own professional band; this gained considerable renown through its radio broadcasts. After 1938 he became an influential figure in the growth of school bands in Florida. He was president of the American Bandmasters Association from 1941 to 1946.

Fillmore composed at least 256 miniatures and arranged at least 774 others. He wrote under his own name and seven pseudonyms: Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff and Henrietta Moore. Although known for his works for band, he also composed numerous pieces of church music, including hymns and children's cantatas. His most popular pieces are marches, such as *Americans We*, *Men of Ohio*, *His Honor*, *The Klaxon*, *Man of the Hour* and *Military Escort*, and trombone ragtime pieces ('smears') such as *Lassus Trombone*, *Miss Trombone* and *Shoutin' Liza Trombone*.

Principal publisher: Fillmore Music House

MSS and Scrapbooks in the Fillmore Museum, U. of Miami

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H.B. Bachman: 'Henry Fillmore: a Tribute to a Bandsman', *Music Journal*, xxvi/10 (1968), 31–33, 72–4; xxvii/1 (1969), 25 only, 60–63
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W.H. Rehrig: *The Heritage Encyclopedia of Band Music: Composers and their Music*, ed. P.E. Bierley (Westerville, OH, 1991)

PAUL E. BIERLEY

Fillmore, John Comfort (*b* Franklin, CT, 4 Feb 1843; *d* Taftville, CT, 14 Aug 1898). American writer on music. He studied the organ at Oberlin College, then (1866–7) at Leipzig; he held appointments at Oberlin (1867–8), Ripon College, Wisconsin (1868–78), Milwaukee College for Women (1878–84), Milwaukee School of Music (1884–95) and Pomona College, California (1895). Fillmore was one of the first American writers to take a serious interest in the study of traditional (primarily Amerindian) musics. He believed that, according to the natural laws of physics and acoustics, the music of all cultures, like Western art music, has a harmonic basis in major and minor triads. Since few trained musicians shared his interest, his elaborate but misguided evolutionary scheme outlining the origin and development of all music received little criticism until after his death. Fillmore claimed to have transcribed many recordings collected by Alice Cunningham Fletcher, Franz Boas and others for their publications, but recent research does not corroborate this. His greatest contributions were his textbooks on Western music, which were widely read.

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Pianoforte Music: its History with Biographical Sketches and Critical Estimates of its Greatest Masters (n.p., 1883)
New Lessons in Harmony, to which is Added 'The Nature of Harmony' by Dr. Hugo Riemann (Philadelphia, 1887)
Lessons in Musical History (Philadelphia, 1888)

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J.C. McNutt: 'John Comfort Fillmore: a Student of Indian Music Reconsidered', *American Music*, ii/1 (1984), 61–70

SUE CAROLE DEVALE/R

Filmer, Edward (*b* East Sutton, Kent, 1589 or 1590; *d* 1650). English amateur musician and music editor. He was the second son of Sir Edward Filmer of East Sutton, Kent (sheriff of Kent in 1615) and the younger brother of the royalist author Sir Robert Filmer, with whose son, Sir Edward (*d* 1668) he is sometime confused. Educated at Canterbury, he matriculated at Trinity College, Cambridge, in 1606 and at Gray's Inn in 1617. In 1629 he published an anthology of French *airs de cour* with English translations (similar to Robert Dowland's *A Musicall Banquet*, 1610).

On 13 March 1630 he was sworn 'An Esquire of His Majesty's Body', an unremunerated honorific. Filmer had dedicated his *French Court-aires* to Charles I's French queen, Henrietta Maria, but these events of 1629–39 notwithstanding, any further advancement at court eluded him. He appears to have led a retired life as an agent for his older brother, a resident of Maidstone and East Sutton, Kent and a minor landowner in that county until his death.

The Filmer collection of manuscript and printed music at Yale University (*US-NH*; see Ford) spans the 1570s through the 1740s but includes only a few materials from Edward Filmer's time, chiefly the first six volumes of Gabriel Bataille's *Airs de différents autheurs* (Paris, 1608–1615). The earlier layers of the first two manuscripts in the Filmer collection date from the period 1588–1605 and have no clear connections with the Filmer family, while the later layers, together with manuscripts 3–5, are largely the work of a professional musician perhaps associated with Sir Edward Filmer, the nephew, working between about 1635 and 1665. These include a dance entitled 'Sir E.F. his French Ayre'. The 1729 catalogue of books belonging to the 3rd Baronet Filmer, another Edward (*GB-MA* U120/Z4), mentions an 'Airs Nouveau 1608', probably identifiable as Jacques Mangeant's musical publication. A few of Filmer's *Court-aires* had figured in Mangeant's three collections of that year.

Filmer's *French Court-aires* contains 17 *airs de cour* by Pierre Guédron and two by Antoine Boësset, with translated texts; the French texts are given at the end of the volume. Most of the *airs* are known from prints published in Paris between 1608 and 1618; two had also appeared in *A Musicall Banquet*. The dedication implies that Henrietta Maria may have known or even sung the songs herself, but it is unlikely that Filmer's selection represented her preferences in 1629. In a long preface Filmer described the problems of scansion in translating the texts, noting that 'the French … led rather by their free Fant'sie of Aire …, do often … invert the natural stroke of a verse … [because of] … the Even pronunciation of their Tongue'. The musical style of most of the songs derives from their flexible rhythm; four are from *ballets de cour*, and three others are in dance-like rhythms. All are printed in the layout of earlier English publications, showing versions in parts, and for solo voice with lute tablature, on double pages. In France the latter versions were published separately, many of the lute parts being by Gabriel Bataille. There are some discrepancies between Filmer's versions and those in the French prints – often minor details in the tablatures – and in three songs the lute or voice parts (or both) conform more closely to the versions in parts than to the lute arrangements.

EDITIONS

all by P. Guédron or A. Boësset

French Court-aires, with their Ditties Englished, 1v or 4/5vv, lute, b viol (London, 1629/*R*); 2 ed. in EL, 2nd ser., xx (1968); 2 ed. in A. Verchaly, *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)

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DAVID TILL/ROBERT FORD

Film music. Music composed, arranged, compiled or improvised to accompany motion pictures. In the sound cinema, music is recorded as a soundtrack on the film stock and reproduced in exact synchronization with the projected visual image. Film music falls into two broad categories: music contained within the action (known variously as diegetic, source, on-screen, intrinsic or realistic music), and background music amplifying the mood of the scene and/or explicating dramatic developments and aspects of character (termed extra-diegetic or extrinsic music, or underscoring). Both types are capable of generating continuity, narrative momentum and subliminal commentary, and the distinction between them has often been deliberately blurred by composers and directors for dramatic effect.

1. Music for silent films. Early cinematic presentations in the 1890s were an offshoot of vaudeville and show-booth melodrama and, as both entertainment and spectacle, tradition demanded from the outset that they be accompanied by music. In France, for example, Emile Reynaud's pioneering *Pantomimes lumineuses* (1892) were presented with original music by Gaston Paulin. As the craze for moving pictures spread, mechanical instruments initially predominated; these helped to drown projection noise and preserved a link with the fairground, but live music became quickly preferred as a better medium for humanizing the two-dimensional, monochrome and speechless moving image. Improvised accompaniments to silent films, at first provided by a pianist or reed-organ player, lent continuity to the succession of camera shots (the music being normally continuous from start to finish), supplied locational atmosphere and sound effects (sometimes with the aid of Kinematophone or Allefex machines), and furnished crude thematic signifiers of character traits along the well-established lines of 19th-century melodrama. The audience might be amused by appropriate references to hit songs and popular classics, and the musical style drew heavily on the idioms of Romantic opera and operetta; the use of Wagnerian leitmotifs as both narrative and structural device in early film music has persisted to the present day.

As movie theatres proliferated in the decade before World War I, musical accompaniments became more lavish and systematic. Resident instrumental ensembles and specialized cinema organs (notably the Wurlitzer and Kimball) supplanted the solo pianist, while a music director arranged appropriate repertory from (preferably non-copyright) classics and an increasing body of original compositions; passages of classical music might be linked by specially composed or improvised transitions. As early as 1909 Edison Pictures distributed cue sheets with their films to encourage the selection of appropriate musical numbers, and music publishers printed anthologies of

motion-picture music organized by mood or dramatic situation, to which the distributors' cue sheets made cross-reference: American pioneers of this approach were Max Winkler and John S. Zamecnik. Giuseppe Becce's *Kinothek* (= Kinobibliothek), published in Berlin in 1919, was a much imitated example, and Becce later collaborated with Hans Erdmann and Ludwig Brav to produce the encyclopedic *Allgemeines Handbuch der Filmmusik* in 1927. Several of the themes and techniques popularized by these anthologies became clichés that remain firmly in the popular imagination today, such as the use of diminished 7ths for villains, 'weepie' love themes on solo violin and the bridal march from Wagner's *Lohengrin* for wedding scenes. Live or recorded music was often performed on film sets during shooting to establish a specific mood to which the actors could respond, a procedure occasionally used by modern directors such as John Ford, Sergio Leone, Ken Russell and Peter Weir.

Original film scores were rare in the early years of silent cinema. In France, Saint-Saëns composed in 1908 a score for Henri Lavédan's *L'assassinat du duc de Guise*, which launched the highly theatrical style of *film d'art*. Pre-composed film scores became popular in the USA in the wake of the enormous success of D.W. Griffith's epic *The Birth of a Nation* (1915), which toured with its own orchestra performing a hybrid score (partly original, partly arranged from composers such as Grieg, Tchaikovsky and Wagner) compiled with the assistance of Joseph Carl Breil, who also collaborated with Griffith on *Intolerance* (1916). An entirely original score was supplied for *The Fall of a Nation* (1916) by Victor Herbert who, like some later commentators, objected to the use of pre-existing classical music on account of the potential distraction it offered to an audience familiar with the material. Other American composers of original scores included Ernö Rapée, Hugo Riesenfeld, Mortimer Wilson and Zamecnik – several of whom had been active as cue-sheet compilers. Important examples composed on the eve of the advent of sound films were Wilson's *The Thief of Bagdad* (1924) and Riesenfeld's *Beau Geste* (1926).

In France, Honegger composed music for Abel Gance's *La roue* (1922) and *Napoléon* (1927), and Milhaud scored Marcel L'Herbier's *L'inhumaine* (1924). In Germany, early scores included those by Joseph Weiss for *Der Student von Prag* and by Becce for *Richard Wagner* (both 1913), with many compilations undertaken by Becce, Erdmann and Friedrich Hollaender for the films of F.W. Murnau (including *Nosferatu*, 1922) and other directors. Gottfried Huppertz's original score for Fritz Lang's *Metropolis* (1926) was couched in a contemporary idiom and marked a stark contrast with the romantic clichés already overtaking the music for Hollywood films, while Edmund Meisel incorporated jazz elements in his music for Leonid Trauberg's *The Blue Express* (1929). Meisel achieved international fame with his music for Sergey Eisenstein's *The Battleship Potemkin* (1925), its modernistic idiom deemed sufficiently disturbing as to warrant suppression of the score in some countries, and his music for the same director's *October* and Walter Ruttmann's experimental documentary *Berlin: Symphony of a Great City* (both 1927). Film music in the Soviet Union was further advanced by Shostakovich, who gained valuable experience as a silent-cinema pianist and composed scores for *The New Babylon* (1929) and many early sound films; Kabalevsky also served as a silent-film accompanist. In this period, filmed segments with original music featured in innovative stage works by Satie (*Relâche*, 1924), Milhaud (*Christophe Colomb*, 1930) and Berg (*Lulu*, 1937).

Since the late 1970s, landmark scores for silent films have been reconstructed by scholars, notably Gillian Anderson and Dennis James, for live performance in conjunction with the images for which they were composed. New scores have also been commissioned (many by television and video companies) to accompany classics of the silent cinema; these include music by Carl Davis for *Napoléon* (1980), *The Thief of Bagdad* (1984), *Intolerance* (1986) and the 1925 *Ben-Hur* (1987), and scores by James Bernard, Jo van den Booren, Carmine Coppola, Adrian Johnston, Richard McLaughlin, Benedict Mason, David Newman and Wolfgang Thiele. In 1986–7 the veteran cinema organist Gaylord Carter recorded accompaniments for the video release of Paramount films from the 1920s.

2. Early sound films. Concern for the accurate synchronization of music and visual image increased during the 1920s. Devices designed to provide pre-set rhythmical cues to a conductor included Pierre de La Commune's *cinépupitre* (used by Honegger) and Carl Robert Blum's 'rhythmonome' (used in the staging of Krenek's opera *Jonny spielt auf* in 1927). Gramophone recordings intended for synchronization with the projector were drawn from sound libraries, supplementing printed cue sheets for live music. In 1926 William Axt and David Mendoza composed a score for the Warner Brothers picture *Don Juan*, recorded by the New York PO on the Vitaphone disc system, and Warner's commitment to disc-recorded soundtracks resulted in the first 'talkie': *The Jazz Singer* (1927), starring Al Jolson. The advent of the sound film brought with it the threat of unemployment for the many musicians who had established careers for themselves in cinema orchestras, and the novelty of the new medium temporarily put background scores out of fashion: music that appeared to emanate from the motion picture itself could be better justified if it were strictly diegetic in origin. In Hollywood, many early sound films included music only for opening and closing credits in addition to diegetic uses; as Max Steiner related, a violinist might be gratuitously included in the background of a love scene solely to justify the use of what would otherwise be invisible romantic underscoring.

An exception was the film musical, which grew out of the popularity of featured songs in dramatic films. *The Broadway Melody* (1929) and *Sunny Side Up* (1930) were among the first musicals composed specially for the screen, and within a few years choreographed routines had grown spectacular. Early highpoints were the work of Busby Berkeley (*Gold Diggers of 1933*), and Fred Astaire and Ginger Rogers, who filmed flamboyant interpretations of songs by Irving Berlin (*Top Hat*, 1935), Jerome Kern (*Swing Time*, 1936) and George Gershwin (*Shall we Dance*, 1937). After the success of *The Wizard of Oz* (1939), with songs by Harold Arlen and a score by Herbert Stothart, MGM produced lavish Technicolor musicals created by Vincente Minnelli and Gene Kelly, although examples specially written for the screen were rare after the mid-1950s when Broadway transfers became the norm.

The first sound films in Europe were Alfred Hitchcock's *Blackmail* (1929), which was intially shot as a silent then partly remade to include a synchronized score, and René Clair's *Sous les toits de Paris* (1929), both of which transferred the conventions of silent-cinema music more or less wholesale to the sound screen. More innovative were Milhaud's score for *Petite Lili* (1929) and Georges Auric's for Jean Cocteau's *Le sang d'un poète* (1931). In Germany, early pioneers of a creative use of original diegetic music were Friedrich Hollaender and Karol Rathaus, who scored *Der blaue Engel* (1930) and *The Brothers Karamazov* (1931) respectively. Wolfgang Zeller contributed a substantial through-composed score to Carl Dreyer's *Vampyr* in 1932. In the Soviet Union, early sound-film scores included Shostakovich's *Alone* (1930) and Prokofiev's *Lieutenant Kijé* (1933).

By the end of the 1920s new technology permitted sound to be recorded directly on to the celluloid strip carrying the visual image, and the Hollywood studios uniformly adopted the Western Electric process in 1930. Microphones were linked to either an oscillating lamp or a deflecting mirror in order to expose the soundtrack on film stock; during projection the soundtrack patterns were transformed into electric signals by a photo-electric cell. At first it was only possible for sound to be recorded simultaneously with the shooting of the visual image (with severe restrictions caused by inadequate microphones hidden on set and the need for the noisy cameras to be housed in sound-proof booths), but by the early 1930s sound could be dubbed after shooting, thereby opening up enormous creative potential. By the mid-1930s several tracks were available for the separate recording of dialogue, music and sound effects. Distortion was a serious problem when recording orchestral scores, and one reason why early soundtracks avoided complex textures and certain instruments; in Paris, the younger Adolphe Sax and Eric Sarnette developed special wind instruments with adjustable bells for studio recording, while Sarnette and Hanns Eisler abandoned string instruments. In the early 1930s the Germans Rudolph Pfenninger and Oscar Fischinger took the radical step of creating abstract musical tones with soundtrack patterns written by hand in an attempt to bypass the problems of recording fidelity and synchronization altogether, an experiment in 'animated sound' paralleled by inventors in the Soviet Union, England and elsewhere.

The potential for original extra-diegetic scores in dramatic pictures began to be realized in the USA as composers quickly developed a highly influential lingua franca of conventional orchestral film scoring. The idiom's firm roots in 19th-century Romanticism were perpetuated by many immigrant European composers steeped in the styles of Wagner, Strauss and French Impressionism. The Hollywood studios featured highly active music departments, and at first several composers collaborated on single scores as a team. The first individual composer to win renown for his creativity was Max Steiner, a Viennese émigré who arrived in Hollywood in 1929 after working on Broadway (a common career move in the early years of the Depression). Steiner's tentative score to *Symphony of Six Million* (1931) paved the way for his celebrated music for *King Kong* (1933). Traditionally viewed as the prototypical extra-diegetic score, *King Kong* featured a clear leitmotivic structure, illustrative music synchronized with specific on-screen activity, a degree of dissonance to suggest terror, and an intelligent use of silence to emphasize diegetic sound (notably in the climactic scene atop the Empire State Building, in which the sound of the biplanes' machine guns predominates). All these characteristics have remained central to mainstream film music.

3. Hollywood. The major Hollywood studios of the so-called Golden Age (*c*1935–55) were MGM, Paramount, RKO, Warner Brothers and 20th Century-Fox. Each housed a permanent music department, with contracted composers, arrangers, orchestrators, librarians and music editors, as well as a resident orchestra, all working under a senior music director. The heavy emphasis on commercially viable narrative films, and intense pressures on production staff to maintain a prolific output, inevitably led to stereotyped scoring in which the work of one composer was readily interchangeable with another's; many low-budget movies were 'tracked' with music from previous productions until this practice was prohibited in 1944. The majority of early composers shared Steiner's European and/or Broadway background, and moved with ease from high Romanticism to Gershwinesque symphonic jazz as required. Steiner won RKO an Academy Award for his score to *The Informer* in 1935; the best-score category had been introduced in the previous year, and for the first four years of its existence it was awarded to studio music departments, not composers. In his later music for romantic melodramas, including *Gone with the Wind* (1939), Steiner preserved a link with silent-cinema traditions by incorporating allusions to easily recognizable melodies such as Civil War songs and national anthems where dramatically justified. In *Casablanca* (1942) he transformed the diegetic popular song 'As Time Goes By' to provide narrative comment in the background score.

The conventions of the 'classical' Hollywood film score in the Golden Age – essentially a leitmotif-based symphonic romanticism with narrative orientation, the music almost always subordinated to the primacy of the visual image and dialogue – prevailed in scores by other expatriate musicians. Work for European immigrants was promoted by the European Film Fund (founded in 1939), an initiative followed by MGM and Warner Brothers. At Warner, the Viennese composer Erich Wolfgang Korngold provided flamboyant scores to the series of Errol Flynn costume dramas including *Captain Blood* (1935), *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), bringing the romantic-operatic style to its early highpoint. The German-born composer Franz Waxman developed a style of underscoring suited to the horror genre pioneered by Universal, where he was head of the music department, an early example being James Whale's *The Bride of Frankenstein* (1935); Waxman also exploited pre-existing musical structures such as fugue and passacaglia where these suited the narrative. The Hungarian composer Miklós Rózsa (who had worked for his compatriot, the producer Alexander Korda, in London before moving to Hollywood in 1939) and Dimitri Tiomkin (originally a silent-cinema pianist in Russia) both proved exceptionally versatile. Rózsa served as Professor of Film Music at the University of Southern California from 1945 to 1965, and his scores for epic productions in the 1950s were especially influential (see below). The success of Tiomkin's score to the western *High Noon* (1952) initiated a craze for the 'theme score', based largely on a main-title melody or song. Other

immigrant composers included Daniele Amfitheatrof, Adolph Deutsch, Ernest Gold, Werner Heymann, Friedrich Hollaender, Bronislaw Kaper and Cyril Mockridge; their American contemporaries included George Antheil (also an early film-music critic), David Buttolph, Hugo Friedhofer, John Green and Ray Heindorf (the two last specializing in musicals), Herbert Stothart and Victor Young.

The leading native American film composer in this period was Alfred Newman, another musician who had moved from Broadway to Hollywood. Newman was music director at 20th Century, for which he composed his famous fanfare in 1935, the year in which the company merged with Fox; he held the music directorship of 20th Century-Fox from 1939 until 1960. By his death in 1970 he had completed over 200 scores (of which the last was *Airport* in 1969) and received nine Academy Awards and 45 nominations. (The Newman family has remained prominent in Hollywood to this day: Lionel Newman was Alfred's brother, David and Thomas Newman are his sons and Randy Newman his nephew). In addition to his creative achievements, Newman was renowned as a sensitive music director and talent-spotter, and furthered the careers of young native talents such as David Raksin and Jerry Goldsmith. Raksin established his reputation with an inventive score to the unorthodox detective thriller *Laura* (1944), important equally for its near monothematicism (the main-title theme became a hit when lyrics were added by Johnny Mercer after the film's release), its subtle blurring of the distinction between diegetic and extra-diegetic music, and its canny blending of popular and art-music styles. In the wartime genre of *film noir* underscoring achieved a harmonic and textural sophistication (including novel instrumental colours and expressionistic dissonances) generally lacking in other genres. Fine examples were composed by Rózsa (*Double Indemnity*, 1944) and Roy Webb (*Farewell my Lovely*, 1944; *The Spiral Staircase*, 1945).

Copland's film scores – including *Of Mice and Men* and *Our Town* (both 1940), *The Red Pony* and *The Heiress* (both 1949) – encouraged American composers to explore a new clarity of texture and simple diatonicism. The strong flavour of American folk music in this style, which extends back to Virgil Thomson's score for the Depression documentary *The Plow that Broke the Plains* (1936) and was later represented by Friedhofer's to *The Best Years of our Lives* (1946), made it well suited to rural or western scenarios; it had a significant impact on scores for the latter genre composed by Jerome Moross, whose music for *The Big Country* (1958) was widely imitated, and Elmer Bernstein (*The Magnificent Seven*, 1960; *True Grit*, 1969). Bernstein's work in the 1950s often favoured smaller instrumental ensembles than the traditional studio orchestras, and his output has remained prolific and varied.

Dissonant modernism came to the fore in a high-profile score by Leonard Bernstein (*On the Waterfront*, 1954) and in Leonard Rosenman's partly atonal music for the James Dean vehicles *East of Eden* and *Rebel without a Cause* (both 1955), strongly influenced by Berg and the Second Viennese School; the gritty realism of the director Elia Kazan stimulated this trend. Serial techniques were occasionally employed: examples include Rosenman's *The Cobweb* (1955) and *Fantastic Voyage* (1966), Rózsa's portrayal of Satanic elements in *King of Kings* (1961) and Jerry Fielding's *Straw Dogs* (1971). The career of Bernard Herrmann, who provided critically acclaimed scores for the directors Orson Welles (*Citizen Kane*, 1941; *The Magnificent Ambersons*, 1942), Alfred Hitchcock (*Vertigo*, 1958; *North by Northwest*, 1959; *Psycho*, 1960), François Truffaut (see §4) and Martin Scorsese (*Taxi Driver*, 1976), set a new standard in essentially non-thematic but highly atmospheric and economical underscoring, with dissonant harmonies, resourceful instrumentation and often disquieting ostinato figurations.

In the field of animation, film scores quickly achieved a formidable virtuosity. The Disney studio, founded in 1923, added a soundtrack to *Steamboat Willie* in 1928, promoted the hit song 'Who's Afraid of the Big, Bad Wolf?' in *The Three Little Pigs* (1933) and thereafter specialized in comic shorts and full-length animated musicals, the first of which was *Snow White and the Seven Dwarfs* (1937), with music by Frank Churchill. *Fantasia* (1940) comprised inventive and witty scenes cut to famous pieces of classical music conducted by Stokowski. Eisenstein admired Disney's work for its close integration of image and music, and the term 'mickey-mousing' (i.e. musical effects directly synchronized with, and illustrative of, specific actions on screen) was adopted in live-action cinema, where it had proved especially appropriate in slapstick comedy. At Warner Brothers, Carl Stalling composed for the Bugs Bunny series between 1936 and 1958, while at MGM in the same period Scott Bradley wrote witty, jazz-inflected music for the Tom and Jerry cartoons; his score to *The Cat that Hated People* (1947) used a 12-note row with its retrograde to represent the antics of cat and mouse, while *The Cat Concerto* of the same year was cunningly cut to an adaptation of Liszt's Hungarian Rhapsody no.2. Established Hollywood film composers who contributed to full-length animated features include Raksin (*The Unicorn in the Garden*, 1953), Rosenman (*The Lord of the Rings*, 1978) and Hans Zimmer (*The Lion King*, 1993), while Disney's musicals have since 1989 been dominated by the work of Alan Menken.

The boom in television viewing in the 1950s threatened to diminish cinema audiences, who were lured into movie theatres by new gimmicks such as widescreen and 3-D presentation. Four-track stereophonic sound was introduced in the first CinemaScope production, *The Robe* (1953), with a score by Alfred Newman; alongside the greater flexibility of editing techniques made possible by the introduction of soundtrack recording on 35 mm magnetic tape in 1950, the increase in audio quality was significant. Lavish historical epics were ideal for the grandeur of widescreen presentation, and commanded budgets of which television companies could only dream. For these, Rózsa developed a manner of underscoring which drew heavily on organum techniques and quartal harmony to create a pseudo-archaic style, backed up by careful historical research, for the Roman epics *Quo vadis?* (1951), *Julius Caesar* (1953) and *Ben-Hur* (1959), and the Spanish epic *El Cid* (1961); composers influenced by this style included Alex North (*Spartacus*, 1960; *Cleopatra*, 1963).

Increasing competition from television, coupled with the demise of the permanent studio orchestras precipitated by a damaging musicians' union strike in 1958, made the survival of mainstream Hollywood scoring in the 1960s

less than certain: commercially targeted youth audiences ensured that jazz (see §5), electronic scores (see §6) and pop music (see §7) came to dominate the market. However, the success of full-blooded orchestral scores by composers such as Jerry Goldsmith (*The Blue Max*, 1966; *The Omen*, 1976; *Star Trek: the Motion Picture*, 1979) and John Williams (*Jaws*, 1975; *Star Wars*, 1977; *Raiders of the Lost Ark*, 1981; *E.T.*, 1982) steadily steered film music back towards its traditional symphonic realm. A fluid balance between lyrical and dissonant orchestral scoring, jazz, electronics, popular song and non-Western or traditional music, and rock-tinged percussiveness prevails in the work of contemporary Hollywood composers such as Carter Burwell, Bill Conti, Randy Edelman, Cliff Eidelman, Danny Elfman, Elliot Goldenthal, Dave Grusin, James Horner, James Newton Howard, Mark Isham, Michael Kamen, Thomas Newman, Basil Poledouris, Graeme Revell, Marc Shaiman, Howard Shore, Alan Silvestri and Hans Zimmer. More exceptional have been the extended minimalist soundtracks supplied by Philip Glass for the non-narrative films *Koyaanisqatsi* (1983) and *Powaqqatsi* (1988), although his music for *The Secret Agent* (1996) revealed a grasp of more conventional expressive techniques.

4. Developments outside the USA. Film music in Europe from the outset included a substantial body of work by established composers of concert music who, in collaboration with sympathetic directors, at times showed a greater inclination towards experimentation than their Hollywood counterparts. In France, Honegger followed up his work with Gance to compose scores for *Les misérables* (1934), *Crime et châtiment* (1935), *Mayerling* (1936) and the Oscar-winning British production of *Pygmalion* (1938). Maurice Jaubert worked with the directors Jean Vigo (*Zéro de conduite*, 1933) and Marcel Carné (*Le jour se lève*, 1939), while the Hungarian composer Joseph Kosma collaborated with Jean Renoir (*Une partie de campagne*, 1936; *Le déjeuner sur l'herbe*, 1959). Jacques Ibert, a former silent-cinema pianist, composed scores for G.W. Pabst's *Don Quichotte* (1933) and Orson Welles's *Macbeth* (1948). Auric's films included Clair's *A nous la liberté* (1932) and Cocteau's *La belle et la bête* (1946) and *Orphée* (1949), and several English-language productions, notably the Ealing comedies *Passport to Pimlico* (1949) and *The Lavender Hill Mob* (1951), and *The Innocents* (1961).

British composers wrote extensively for the enterprising documentary movement in the 1930s, starting with Clarence Raybould's scores for Paul Rotha's *Rising Tide* and *Contact* in 1933, Walter Leigh's for Basil Wright's *The Song of Ceylon* (1934) and Britten's for the General Post Office Film Unit, including *Coal Face* and *Night Mail* (1935–6, in collaboration with W.H. Auden, Alberto Cavalcanti and John Grierson). Wartime documentary and semi-documentary films (mostly produced by the Crown Film Unit) included scores by William Alwyn (among them the Oscar-winning *Desert Victory*, 1943), Alan Rawsthorne (*Burma Victory*, 1945) and Ralph Vaughan Williams (*49th Parallel*, 1941; *Coastal Command*, 1942). Concert composers were also active in feature films: Korda's *Things to Come* (1935) featured a score by Bliss that became popular in a concert suite, as did Walton's music for *The First of the Few* (1942) and for Laurence Olivier's Shakespeare series (*Henry V*, 1944; *Hamlet*, 1948; *Richard III*, 1955), as well as Vaughan Williams's for *Scott of the Antarctic* (1948), which he reworked as his *Sinfonia antartica*. Other British composers active in the cinema included Richard Addinsell, John Addison, Arnold Bax, Arthur Benjamin, Richard Rodney Bennett, Walter Goehr, Eugene Goossens, John Ireland and Elisabeth Lutyens; especially prolific were Alwyn and Malcolm Arnold. Several British scores achieved international prominence by winning Academy Awards, including Brian Easdale's *The Red Shoes* (1948) and Arnold's *The Bridge on the River Kwai* (1957). Mátyás Seiber specialized in music for cartoons, and composed a score for *Animal Farm* (1955), the first feature-length British animation.

The style of British film music has generally paralleled Hollywood techniques, with local colour provided by pastoral modality and (until the 1970s) a rousing patriotism typified by the war-movie style established by Ron Goodwin (*633 Squadron*, 1964; *Where Eagles Dare*, 1969). A brief spell of neo-realism in the late 1950s fizzled out in the mid-1960s as the lucrative James Bond series encouraged a significant injection of Hollywood funding into British productions, with concomitant restrictions on musical style that persist today. Since the 1980s the most fruitful composer-director collaborations have been those between George Fenton and Richard Attenborough, Patrick Doyle and Kenneth Branagh, and Michael Nyman and Peter Greenaway. Certain composers, most prominently John Barry and Fenton, have worked extensively in Hollywood; Fenton, however, is equally notable for his loyalty to the independent director Ken Loach.

World War II drastically affected the artistic development of cinema in mainland Europe. German film production was severely restricted by the Nazi party, although Leni Riefenstahl's *Olympia* (1938, with music by Herbert Windt) fulfilled its remit with creative flair. For political reasons German film music now avoided the earlier expressionistic experimentation of Hindemith's *Vormittagspuk* (1929), Zeller's *Vampyr* (1932) and Eisler's scores to *Kühle Wampe* (1932) and the Dutch documentary *Zuiderzee* (New Earth, 1934), the latter juxtaposing jazz and mechanical sound effects. It was not until the 1950s that mainland European cinema began to explore new avenues.

French film makers of the *nouvelle vague* took the lead in developing non-narrative cinema, a radical departure from Hollywood precedent in which the artificiality of cinematic technique was emphasized, in contrast to the 'transparent' mechanisms of the Hollywood narrative film, and the director was viewed as an omnipresent *auteur* who might promote music to the forefront of the production or abandon it altogether. François Truffaut commissioned scores from Herrmann for *Fahrenheit 451* (1966) and *The Bride Wore Black* (*La mariée était en noir*, 1968). More radical was Jean-Luc Godard, who for *Vivre sa vie* (1962) requested a theme and variations from Michel Legrand and cut the score so heavily as to leave almost no extra-diegetic music in the soundtrack. This stark economy proved to be influential, as did Godard's manipulation of diegetic music (mostly recorded live on set); these techniques were furthered by his dismembering of Antoine Duhamel's score in *Pierrot le fou* (1965), of which parts of the soundtrack were established in advance of the editing of the image track. Like Truffaut, the director Claude Chabrol was influenced by the work of Hitchcock; his longstanding collaboration with Pierre

Jansen elicited music with economical chamber textures, at times verging on atonality (e.g. *La rupture*, 1970). Alain Resnais attempted (without success) to coax film scores from Messiaen and Dallapiccola, and worked with Hans Werner Henze on *Muriel* (1963). Georges Delerue provided music for Truffaut (*Jules et Jim*, 1962), Resnais (*Hiroshima mon amour*, 1959, with Giovanni Fusco) and Godard (*Le mépris*, 1963), but since winning an Academy Award in 1979 has worked in Hollywood. Other French composers who have worked with equal success on both sides of the Atlantic, and shown themselves adept in more popular styles, include Maurice Jarre, Francis Lai, Jean-Claude Petit, Philippe Sarde and the Lebanese-born Gabriel Yared.

After a slow start, cinema in Italy was fostered by the personal interest of Mussolini and became so prosperous, star-orientated and artistically limited that in the early 1940s a rebellious 'neo-realism' (including improvised dialogue and amateur actors) was proposed by the writers Cesare Zavattini and Umberto Barbaro. Related to trends in French cinema, Italian neo-realism was bleaker in mood, and was promoted by the early work of the directors Luchino Visconti, Roberto Rossellini and Vittorio De Sica. Two of Rossellini's protégés, Michelangelo Antonioni and Federico Fellini, developed more personal realist styles in which music played a vital role. Fellini's collaboration with Nino Rota remains one of the most celebrated composer-director alliances in cinema history, and is well represented by *8½* (1963), *Giulietta degli spiriti* (1965), *Amarcord* (1974) and *Casanova* (1976). Rota also provided scores for Franco Zeffirelli's Shakespeare adaptations, *The Taming of the Shrew* (1967) and *Romeo and Juliet* (1968). Rota's highly melodic style, tinged with nostalgia, a subtle distortion of popular idioms and strong echoes of the Italian operatic tradition, proved to be a perfect match for the first two instalments of Francis Ford Coppola's *Godfather* trilogy (1972 and 1974).

The collaboration between Sergio Leone and Ennio Morricone came to international attention with the 'spaghetti western' trilogy *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965) and *The Good, The Bad and the Ugly* (1966), in which tense, pop-tinged and motivically obsessive music dominated the montage at climactic moments. Leone's respect for Morricone's contribution to the aesthetic impact of his films resulted in the score of *Once upon a Time in the West* (1969) being composed in advance of shooting (an exceptionally rare procedure): the music was played to the actors on set to establish the appropriate moods. Typical of Morricone's inventive orchestration is an emphasis on guitar (both acoustic and electric), unorthodox percussion and the evocative sonority of the panpipes, which he employed in *Casualties of War* (1989) – one of a long line of Hollywood successes including *Once upon a Time in America* (Leone, 1984), for which music was again composed in advance of shooting – and his much imitated score to *The Mission* (1986). Other noted Italian film composers include Alessandro Cicognini, Giovanni Fusco, Mario Nascimbene and the Argentine-born Luis Enriquez Bacalov, who has worked in Italy since 1959: highlights of his career include music for many spaghetti westerns and for Pier Paolo Pasolini's *The Gospel according to St Matthew* (1964), and an Oscar-winning score to *Il postino* (1994).

In eastern Europe, Václav Trojan's music for the animated films of Czech director Jiří Trnka from the late 1940s benefited from significant creative input from the director. In Poland, Roman Polanski's early work featured abstract jazz (see §5). Wojciech Kilar worked locally for the directors Andrzej Wajda and Krzysztof Zanussi before achieving international success with his score for *Bram Stoker's Dracula* (1992), its style reminiscent of Lutosławski's early orchestral works; Kilar also provided scores for Polanski's *Death and the Maiden* (1995) and Jane Campion's *The Portrait of a Lady* (1996). The highest-profile Polish collaboration in the 1990s was that between Zbigniew Preisner and Krzysztof Kieslowski, the former providing music for *La double vie de Véronique* (1991) and the trilogy *Trois couleurs* (1993–4). In a broadly similar fashion to Indian cinema (see below), a reliance on choreographed musical numbers may be seen in Greek films of the 1960s and 70s (especially comedies), in which indigenous song and dance formed a vibrant element in the production; Greek folksong colours the film music of Mikis Theodorakis (famously in the British production *Zorba the Greek*, 1964), while more sombre traces of Greek folk music are to be heard in film scores by Eleni Karaindrou, including several for films by Theo Angelopoulos.

Outside Europe few countries initially escaped the influence of Hollywood productions, and early film-making in Latin America, Australia and North Africa produced pale imitations of American genres, chiefly westerns. Early Chinese cinema was partly backed by American funding, while Indian silent films were monopolized by the British. From the advent of sound in 1931, Indian cinema has consistently employed elements of traditional song and dance as a commercial attraction, even in violent action films, and synthetic styles blending Asian and Western techniques became highly marketable as indigenous popular music in their own right (*see* INDIA, §VIII, 1); the director Satyajit Ray, however, employed the *sitār* player Ravi Shankar to provide prominent improvised scores for his 'Apu trilogy' (*Pather Panchali*, 1955; *Aparajito*, 1957; *The World of Apu*, 1959). Since the mid-1960s many Chinese films have blended Eastern and Western elements in a fashion broadly analogous to Indian film music. The two countries that proved most resistant to Hollywood influences were the Soviet Union and Japan.

Early cinema in the Soviet Union benefited from the extensive involvement of Yury Shaporin, Kabalevsky, Shostakovich and Prokofiev. Shaporin's score to Vsevolod Pudovkin's *Deserter* (1933) was designed not as an illustrative accompaniment but to prolong emotional states even where these appeared to be contradicted by the visual image. Prokofiev collaborated with Eisenstein on the anti-Nazi epic *Aleksandr Nevsky* (1938, the year in which most Soviet cinemas acquired sound) and the two parts of *Ivan the Terrible* (1944 and 1946). Both Eisenstein and Prokofiev had experienced Hollywood production methods at first hand. In *Nevsky*, Prokofiev experimented with novel recording techniques (encouraging distortion when recording Teutonic trumpet fanfares, for example, to create a disturbing effect), and Eisenstein claimed that the 'moving graphic outlines' of the composer's musical ideas were inextricably linked with precise visual details. The director's famous 'audiovisual score' of a segment from the film (published in his

book *The Film Sense*; see illustration) attempted to demonstrate this, but his arguments have been widely discredited owing to their false assumptions of comparability between temporal and spatial dimensions. Nevertheless, Eisenstein's willingness to treat film music as a vital part of an indivisible aesthetic whole remained, until comparatively recently, one of the few positive attitudes towards the creative role of music in film montage. The stranglehold of Stalin's propaganda machine inevitably prevented continuing innovation in Soviet cinema, although major scores for propaganda films were composed by Shostakovich (*The Fall of Berlin*, 1949) and Khachaturian (*The Battle of Stalingrad*, 1949), while Shostakovich later provided music for *The Unforgettable Year 1919* (1951), *The Gadfly* (1955), *Hamlet* (1964) and *King Lear* (1970).

From its birth, Japanese cinema promoted links with the popular *kabuki* theatre and more esoteric *nō* plays. Silent films were narrated by *benshi*, who sat to one side of the screen and delivered their recitation with musical accompaniment, much in the manner of stage presentation used in *kabuki* and the puppet theatre *bunraku*. A lacuna in film production after the 1923 earthquake was filled by imported movies, which inspired a rash of domestic dramas; sound arrived in 1931, but six years later state censorship severely affected production. Early films with a period setting by Akira Kurosawa were banned by the Allied occupying forces after the end of World War II, but he placed Japanese cinema on the international map with the success of his Oscar-winning *Rashōmon* (1950), a highly stylized period mystery with an impressionistic, and disconcertingly westernized, score by Fumio Hayasaka. Hayasaka composed music for Kenji Mizoguchi's acclaimed *Ugetsu* in 1953, and provided a martial score for Kurosawa's *The Seven Samurai* (1954), which was partly inspired by John Ford's westerns and later remade in Hollywood as *The Magnificent Seven* (1960); a further link with the Wild West was created by *Yojimbo* (1963), with music by Matsuru Sato, which influenced the spaghetti westerns of Leone. The bittersweet flavour of Ysujirō Ozu's minimalist family dramas was reflected in their music tracks (e.g. *Tokyo Story*, 1953; music by Kojun Saito), and Western leitmotivic techniques were fully absorbed by Sato in his music for Kurosawa's *Sanjuro* (1962). The Japanese composer with the highest international profile in the cinema was Tōru Takemitsu, whose film career began with *Kurutta kajitsu* (1956); his leanings towards the Western avantgarde were demonstrated in his score to Hiroshi Teshigahara's *The Woman of the Dunes* (1964), while his evocative music for Kurosawa's *Ran* (1985) combined traditional Japanese instrumentation with elegiac orchestral writing reminiscent of Mahler and Berg. Scoring nearly 100 films, Takemitsu occasionally worked for Hollywood productions, including the thriller *Rising Sun* (1993). Other Japanese film composers of note are Akira Ifukube, Shin'ichiro Ikebe, Yoko Kanno, Ryuichi Sakamoto and Stomu Yamash'ta.

5. Jazz in the cinema. Jazz in the early sound cinema, and for several decades into the Hollywood Golden Age, was almost exclusively diegetic. Star performers made appearances on screen, as did Duke Ellington in *Black and Tan* and Bessie Smith in the all-black drama *St Louis Blues* (both 1929), but the tendency to restrict jazz to self-contained musical numbers in feature films facilitated the excision of any scenes featuring black performers when this was required by the sensibilities of white audiences in the USA. The growth in the production of musicals, and an awareness that big names from the jazz world could provide a significant box-office attraction, secured film work for many jazz performers in the 1930s. Cartoons proved amenable to accompaniment by music in various jazz styles, especially in the 1940s, while (according to Rózsa) easy-going symphonic jazz became explicitly associated with sophisticated urban settings – chiefly New York – in live-action cinema. Jazz performances were preserved as 'shorts', production of which flourished from as early as 1927: celebrated examples include *Rhapsody in Black and Blue* (1932), starring Louis Armstrong, *Symphony in Black* (1935), featuring Ellington and Billie Holiday, and the star-studded *Jammin' the Blues*, which

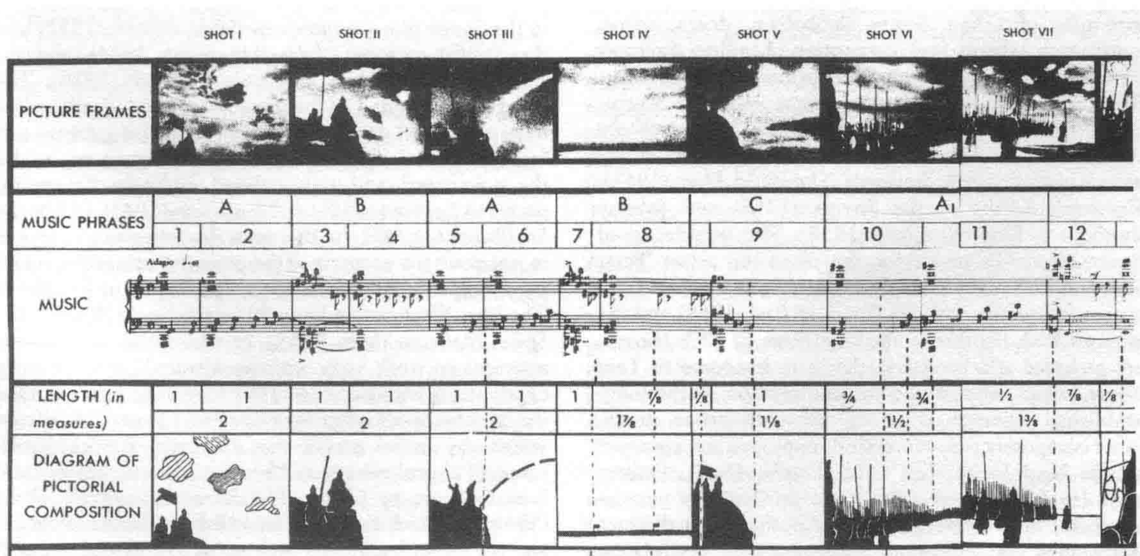


Diagram of visual and musical co-ordination in the sequence 'Dawn of Anxious Waiting' from Eisenstein's film 'Aleksandr Nevsky' (1938)

received an Oscar nomination in 1944. In 1940–47, numerous three-minute 'soundies' were shot for reproduction on optical jukeboxes by the RCM Corporation in the USA.

Biopics devoted to celebrated performers either featured the musicians themselves, as in the notorious Paul Whiteman portrait *The King of Jazz* (1930) and *The Fabulous Dorseys* (1947), or legendary players were impersonated by stars such as Robert Alda (as Gershwin in *Rhapsody in Blue*, 1945), James Stewart (*The Glenn Miller Story*, 1954), Steve Allen (*The Benny Goodman Story*, 1954), Nat 'King' Cole (as W.C. Handy in *St Louis Blues*, 1958), Sal Mineo (*The Gene Krupa Story*, 1959) and Diana Ross (as Holiday in *Lady Sings the Blues*, 1972). Clint Eastwood's *Bird* (1988), in which Forest Whitaker starred as Charlie Parker, used Parker's original recordings as the basis for its largely diegetic music track. Jazz naturally featured prominently as source music in pictures narrating the exploits of fictional jazz musicians, such as *The Crimson Canary* (1945) and *Young Man with a Horn* (1949); others include *A Man Called Adam* and *Sweet Love Bitter* (both 1966), *New York, New York* (1977), *The Cotton Club* (1984), *Round Midnight* (1986, featuring Dexter Gordon as an anti-hero based on the characters of Bud Powell and Lester Young, together with an Oscar-winning score by Herbie Hancock), *The Fabulous Baker Boys* (1989), *Mo' Better Blues* (1990) and *Kansas City* (1995).

The close identification between jazz and low-life, already established in the silent cinema, persisted when jazz first became a creative element in background scoring, chiefly in heavily jazz-inflected symphonic scores – many produced during the gradual collapse of the Hollywood studio system in the 1950s. A jazz flavour had already surfaced sporadically in scores by Antheil (*The Plainsman*, 1937), Raksin (*Force of Evil*, 1948) and Alfred Newman (*Pinky*, 1949; *Panic in the Streets*, 1950), but it was North's sultry score to *A Streetcar Named Desire* (1951) that paved the way for a more suggestive use of jazz underscoring. North's music and its many imitations promoted an implicit link between jazz idioms and the symptoms of urban decay: alcoholism, drugs, crime, prostitution, sleaze and corruption. Leading directors who favoured the idiom were Kazan and Otto Preminger. Elmer Bernstein contributed a jazzy score to the controversial study of heroin addiction, *The Man with the Golden Arm* (1955), and other jazz-tinged scores in this period include Leith Stevens's *The Wild One* (1953), Waxman's *Crime in the Streets* (1956) and Johnny Mandel's *I Want to Live!* (1958). The popularity of Henry Mancini's music for the television series 'Peter Gunn' in 1958 was a further stimulus; Mancini's best-known film scores include *Touch of Evil* (1958) and the series of 'Pink Panther' comedy thrillers. In 1976 Herrmann included a searing jazz theme in his score to *Taxi Driver*, which represented the culmination of the long-established tradition equating jazz with urban decay. Other composers who successfully exploited jazz elements include Neal Hefti (*The Odd Couple*, 1967), Quincy Jones (*In Cold Blood*, 1967) and third-stream pioneer Lalo Schifrin (*Bullitt*, 1968). Only in the 1980s did jazz partly shed its traditional suggestions of insalubrity: respected as a viable art form, it could now be associated with images of wealth and refinement.

Two influential film scores were recorded by American jazz musicians for French-language films in 1957. In Paris, Miles Davis improvised a soundtrack to Louis Malle's thriller *L'ascenseur pour l'échafaud* which looks forward in style to the modal jazz Davis was to pioneer soon afterwards. John Lewis and his Modern Jazz Quartet provided a score for Roger Vadim's *Sait-on jamais* which, in contrast, makes full use of pre-composed structures and neo-Baroque counterpoint. Both musicians went on to produce other notable film scores, Lewis scoring *Odds against Tomorrow* (1959) and Davis contributing music to the boxing epic *Jack Johnson* (1970). Prominent jazz musicians who produced original scores for the cinema include Ellington (*Anatomy of a Murder*, 1959; *Paris Blues*, 1961), Charles Mingus (*Shadows*, 1959), Hancock (*Blow-Up*, 1966; *Death Wish*, 1974), Oscar Peterson (*The Silent Partner*, 1978), Pat Metheny and Lyle Mays (*The Falcon and the Snowman*, 1984) and John Lurie (notably for the work of Jim Jarmusch in the late 1980s).

Jazz scores in British films include Chris Barber's music to *Look Back in Anger* (1959), John Dankworth's to *The Servant* (1963), Sonny Rollins's guest appearance on the soundtrack of *Alfie* (1966) and scores by Allyn Ferguson and Johnny Hawksworth. After the novelty of Davis's improvised music for *L'ascenseur pour l'échafaud*, jazz in the cinema of mainland Europe tended towards abstraction: a representative example is the work of the Polish pianist Krzysztof Komeda for the early films of Polanski. In France, jazz music tracks have included the work of Claude Bolling, André Hodeir, Hubert Rostaing and Stephane Grappelli, and, in Scandinavia, that of the Danish violinist Svend Asmussen and others.

6. Electronics. From the early 1930s directors and composers experimented with electronically modified recording techniques and electronic instruments in order to expand the range of sonorities at their disposal. In 1931 Rouben Mamoulian used a mixture of graphically animated sound (painted on the soundtrack) and modified recordings of heartbeats and percussion instruments in *Dr Jekyll and Mr Hyde*. Early electronic keyboard instruments included the ondes martenot, which featured in the Soviet film *Counterplan* (Shostakovich, 1932) and the pacifist cartoon *L'idée* (Honegger, 1934), and the theremin, invented in Russia in the early 1920s. The otherworldly sound of the theremin proved ideally suited to supernatural or psychologically disturbing scenes and featured prominently in a number of *films noirs*, as did the novachord and an amplified violin in Waxman's scores to *Rebecca* (1940) and *Suspicion* (1941). In Rózsa's *Spellbound* (1945) the theremin draws attention to key moments in the progress of the protagonist's amnesia and paranoia; it is associated with dipsomania in Tiomkin's *The Lost Weekend* and mental instability in Webb's *The Spiral Staircase* (both 1945). In addition to the various attempts to work with 'animated sound', notable early experiments with electronically processed sound included the modified piano chords in Raksin's *Laura* (1944), from which the initial attack was removed, Amfitheatrof's reversed choral effects in *The Lost Moment* (1947) and Rózsa's score to Lang's *The Secret beyond the Door* (1948), in which a cue was recorded as a strict retrograde and the recording played backwards to create an indefinably disturbing effect. Interest in electronic sonorities was so widespread in the 1940s that in 1946 Ivor Darreg

declared: 'The day will come when the film without electronic music will be as out of date as the silents'.

Herrmann employed creative multi-tracking and animated sound for the Satanic elements in *The Devil and Daniel Webster* (1941) and included two theremins, electric organs and amplified string instruments to suggest an alien sound world in *The Day the Earth Stood Still* (1951). The apparently perfect match between electronic sonorities and extra-terrestrial activity was cemented by the growth of science-fiction movies, and the 'electronic tonalities' produced by Louis and Bebe Barron for *Forbidden Planet* in 1956 were enormously influential in this genre until John Williams's unashamedly symphonic score to *Star Wars* halted the trend in 1977. In other genres, too, electronic elements increased – to the extent that Herrmann's screeching strings accompanying the shower scene in Hitchcock's *Psycho* (1960) were erroneously thought by some commentators to have been electronically generated. In *The Birds* (1963) Herrmann acted as Hitchcock's 'sound consultant' to advise Remi Gassmann and Oskar Sala on their novel soundtrack processed exclusively from bird calls; Herrmann's score to *Sisters* (1972) included a Moog synthesizer. Synthesized sound featured in *A Clockwork Orange* (1971), and the first Academy Award won by an electronic score went to Giorgio Moroder for *Midnight Express* (1978). Synthesizers provided the director-composer John Carpenter with a low-budget means of creating his much imitated music tracks for *Halloween* (1978) and similar shockers.

The early 1980s saw a boom in more popularly orientated electronic scores, by the likes of Vangelis (*Chariots of Fire*, 1981) and Tangerine Dream (*Sorcerer*, 1977; *Thief*, 1981), and synthesized scores by Howard Shore (*Videodrome*, 1983), Goldsmith (*Runaway*, 1985; *Criminal Law*, 1988), Maurice Jarre (who had introduced American filmgoers to the ondes martenot in *Lawrence of Arabia* in 1962, and whose later electronic scores include *Fatal Attraction*, 1987), Mancini and many others. Most of today's film composers are equally proficient in electronic techniques and conventional orchestral scoring, often combining both media to effect in a single project: a representative example is Fenton's eclectic score to *The Company of Wolves* (1984).

7. Popular and classical music. The use of popular music as a box-office attraction dates from the very start of sound cinema, when *The Jazz Singer* was followed by a rash of formulaic Hollywood musicals in the 1930s. 'Backstage musicals' presented a glamorous image of the entertainment industry, and capitalized on the inherent need for popular music to be concerned primarily with romantic love and supported by spectacle and choreography. The musicals produced by RKO in the 1930s and by MGM in the two subsequent decades (see §2) were essentially an extension of Tin Pan Alley and Broadway, with commercial interests directly linked to radio, theatre and the recording industry. In other film genres, the commercial potential of a hit 'theme tune' was evident from the success of scores such as *Laura* (1944) and *High Noon* (1952), an approach maintained in later romantic theme-scores, including Mancini's *Breakfast at Tiffany's* (1961), Jarre's *Doctor Zhivago* (1965), Legrand's *Summer of '42* (1971) and Marvin Hamlisch's *The Way we Were* (1973).

Rock and roll hit the big screen in *The Blackboard Jungle* (1955), featuring Bill Haley's 'Rock around the Clock', which paved the way for the hysterical response on both sides of the Atlantic to the follow-up Haley vehicle, *Rock around the Clock* (1956). These successes led to a fashion for 'teen-pics', and established the youth-orientated commercial outlook still prevalent in mainstream cinema today. In the USA, the wide exposure of Elvis Presley in *Love me Tender* (1956), *Loving You* and *Jailhouse Rock* (both 1957) was paralleled in Britain by that of Cliff Richard in *Expresso Bongo* (1959), *The Young Ones* (1961) and *Summer Holiday* (1963), while *Black Orpheus* (1958) helped initiate the bossa nova boom of the early 1960s. All were eclipsed by the international success attained by the Beatles in *A Hard Day's Night* (1964), which absorbed the techniques of realist cinema and broke away from the already well-established clichés of the pop musical; phenomenal takings at the global box office were complemented by sales of the soundtrack album netting over three times the film's production costs, the market for such recordings having grown steadily since the 1950s. Other groups followed suit, notably the Monkees in *Head* (1968), and easy-going pop scores were composed for narrative films such as *The Graduate* (Simon and Garfunkel, 1967) and *Butch Cassidy and the Sundance Kid* (Burt Bacharach, 1969). Composers with established backgrounds in the popular recording industry were ascendant in this period, some hailing from Europe; the most prominent were Morricone and Barry, the latter securing an international profile with his music for numerous James Bond films between 1962 and 1987.

Compilation scores fashioned from existing pop recordings were launched with *Easy Rider* (1969), *Zabriskie Point* (1969) and *American Graffiti* (1973), and this approach remained prominent in the 1990s, both in Hollywood teen-pics and in low-budget British comedies (e.g. *Peter's Friends*, 1992; *Four Weddings and a Funeral*, 1994). Profits from a soundtrack album reached an all-time high with the sale of 20 million copies of that accompanying *Saturday Night Fever* (1977). Film versions of pop musicals and rock operas, including *Jesus Christ Superstar* (1973), *Grease* (1978), *Hair* (1979) and *Evita* (1996), have proliferated since the 1970s. Developments in television and the recording industry, such as the growth of MTV and music video in the 1980s, influenced the production style of both mainstream productions and teen-pics with pop soundtracks, representative examples of each being *Top Gun* (1986) and *William Shakespeare's Romeo and Juliet* (1996) respectively. Pop and rock musicians active in the cinema have included Pink Floyd, Tangerine Dream, POPAL VU (notably in films by Werner Herzog), Mike Oldfield (*The Exorcist*, 1973; *The Killing Fields*, 1984) and the slide-guitarist Ry Cooder (*Paris, Texas*, 1984). As a single but striking example of the all-too-frequent capitulation of producers to the commercial pressures of a domestic youth market, it may be noted that Goldsmith's score to *Legend* (1986) was used only in the version of the film released in Europe: for the American market it was replaced by the music of Tangerine Dream.

Pre-existing classical music, a popular and economical resource for underscoring since the birth of cinema (see §1), has continued to be exploited. The most common use is as an agency for setting an appropriate period atmosphere in documentaries and narrative films, e.g. Verdi in *Little Dorrit* (1987), Handel in *The Madness of*

King George (1994) and Russian romantics in *Leo Tolstoy's Anna Karenina* (1997); composer biopics have included *A Song to Remember* (Chopin, 1944), *Song of Love* (Robert and Clara Schumann, 1947), *The Music Lovers* (Tchaikovsky, 1970), *Mahler* (1974), *Amadeus* (Mozart, 1984) and *Immortal Beloved* (Beethoven, 1994). Such films significantly boost sales of recordings of music by their subjects, often aided by the participation of high-profile musical directors from the classical arena such as Neville Marriner (*Amadeus*) and Georg Solti (*Anna Karenina*), a marketing device harking back to Stokowski's prominent appearance in Disney's *Fantasia* (see §3).

More creative has been the adaptation of classical music to serve as a structured underscore, of which a celebrated early example was the reworking of Rachmaninoff's Second Piano Concerto in *Brief Encounter* (1945); as with the use of Mahler's Fifth Symphony in Visconti's *Death in Venice* (1971), such films also significantly aid recording sales of the composers featured. Diegetic classical music has often been used in narrative films to underpin a climactic event: famous assassination sequences at live classical performances occur in Hitchcock's *The Man who Knew Too Much* (1934, remade 1956) and Coppola's *The Godfather Part III* (1990) – the latter paralleling *The Godfather* (1972), in which pastiche organ music created continuity during ironic cross-cutting between a church baptism and a series of violent killings. More modest, but clearly part of the same tradition, is the diegetic use of Berlioz's *Symphonie fantastique* on a domestic hi-fi at the climax of *Sleeping with the Enemy* (1990).

The diversity of applications to which classical music has been put may be illustrated by a few contrasting treatments of the music of J.S. Bach: in *Fantasia* (1940) a fugue is accompanied on screen by abstract animated patterns attempting to capture the texture of the counterpoint; in *Truly, Madly, Deeply* (1990) diegetic and extra-diegetic uses of Bach's music are subtly blurred according to the progress of the main characters' ghostly romance; in *Schindler's List* (1993) a German soldier gives an appropriately manic performance of an English Suite on a piano in the Kraków ghetto in which the occupants are being massacred, his comrades' inability to identify the composer making an obvious cultural point; and in *The English Patient* (1996), segments of the Goldberg Variations are used in conjunction with pastiche Bach composed by Yared to facilitate the merging of various musical strands towards the end of the film.

Part of the attraction of classical music for directors lies in its ready availability for 'temp-tracking', the process by which a rough cut of a film is given a temporary music track in advance of the composition of the original score. Notoriously, Stanley Kubrick retained several temp-tracks in the final releases of his work, with the result that *2001: a Space Odyssey* (1968) features the music of Richard Strauss, Johann Strauss, Khachaturian and Ligeti, and *The Shining* (1980) the music of Bartók and Ligeti. The casualty in such instances is inevitably the hired composer, Alex North's rejected score to *2001* (revived and recorded by Goldsmith in 1993) having become a *cause célèbre* in this regard. Temp-tracks and classical styles are convenient means by which a director can suggest appropriate musical idioms to the composer; models have included Strauss's *Salome* for Waxman's *Sunset Boulevard* (1950), Holst's *The Planets* for Williams's *Star Wars* (1977) and Reich's *Music for 18 Musicians* for Tangerine Dream's *Risky Business* (1983). Egregiously, the practice of directly modelling scores on already successful original soundtracks is widespread, with plagiarism often disguised only by token alterations.

8. Techniques and functions. The provision of music in the silent cinema has been attributed not only to the need to humanize the artificial image on screen, but also to practical considerations such as the attempt to cover the mechanical noise of the projector and to effect smooth transitions between disjointed camera shots. These requirements persisted in the sound cinema, where the communicative power of music serves to draw the spectator's attention away from the artificiality of the medium (paradoxically, since musical accompaniment to dramatic action is inherently bizarre in concept), and to suggest atmosphere, emotions, character traits and specific period or locational settings. The traditional use of music to unify diverse images and provide continuity and momentum has, in mainstream narrative cinema, resulted in a film's dramatic structure often being directly articulated by an appropriate musical structure. Ideally, the force of such structures should be appreciated subliminally: music's ability to create momentum, for example, may easily be gauged by watching a scene without the soundtrack, when it will invariably appear to be significantly longer in duration.

As Claudia Gorbman has pointed out (1987), the emotive power of film music can easily persuade a spectator to suspend objective critical faculties and become emotionally malleable, paralleling Brecht's assertion that personal identification with a dramatic character weakens critical objectivity. (Conversely, Bliss argued that one's emotional involvement in a film can lead to an over-generous assessment of the qualities of its musical accompaniment, but few today would agree with his view that film music must work equally well in the concert hall to be worthy of critical attention.) Not surprisingly, music has frequently been used by directors to strengthen the impact of scenes that are dramatically weak. Britten's music for *Love from a Stranger* (1936), for instance, is mostly concentrated in the first half of the film, in which little of dramatic interest takes place; the score disappears almost entirely once the plot begins to develop more rapidly in the second half.

Diegetic music can suggest the illusion of spatial depth absent in the visual image by the creative manipulation of tone-colour and volume: music from a radio may be heard softly as if from a distance, then gradually increase in intensity as a character (or the camera) closes in on the source. Diegetic music can also suggest that space exists outside the camera's field of vision, since the music's source need not be visible (e.g. music coming from the next room, or down the street). The creative application of stereophonic recording has increased the potential of these illusions. Directors will, however, sometimes reject such realism for aesthetic reasons, as Hitchcock did in the remake of *The Man who Knew Too Much* by keeping the volume of the diegetic music constantly loud in the climactic scene, even though the concert hall is seen from varying distances and perspectives. Diegetic music is a useful device for creating 'anempathy', since the use of music inappropriate to (or directly contradicting) the dramatic mood seems less contrived when not supplied by the background score. Extra-diegetic music is often

most effective when ambient diegetic sound is suppressed altogether, as in the battle scene of Kurosawa's *Ran*; Morricone has argued that if original music is to be used in a film, it must appear either prominently or not at all.

Original film scores are very rarely composed in advance of shooting, although exceptions have been noted above (see §4). Where rhythmic continuity is essential to the effect of a single scene, music for the scene in question may be recorded first and the shots edited to the music, as in the climactic montage of *High Noon* synchronized to the ticking of the clock; such pre-recording is more common in cartoons. Pre-recording is essential in the case of diegetic music to which actors mime instrumental playing or singing, although diegetic music is very occasionally performed live on set (as in *Round Midnight*). The composer is usually called in only when the 'rough cut' of the film is ready for viewing, having normally (but not invariably) read the script in advance. Deciding where to place music cues ('spotting') involves the director, composer and music editor. Agreed cues are identified by their location in a specific reel (the basic unit of film stock, *c*300 metres in length and lasting approximately ten minutes), and are listed in the form of a descriptive cue-sheet with precise timings. Playback of the relevant scenes was accomplished by the Moviola viewing device before the advent of video, which is now invariably used; a temp-track assembled from pre-existing music may be employed until the original score is ready (see §7). A maximum of eight weeks (frequently less) is normally permitted for the composition and recording of the music, the intense pressure of time compelling most composers to employ one or more orchestrators to complete their full scores from detailed short-score sketches, and copyists to prepare performing materials. Celebrated composer-orchestrator collaborations have included those of Erich Korngold with Hugo Friedhofer, John Williams with Herbert Spencer, and Jerry Goldsmith with Arthur Morton. As a result of the demise of the studio system in Hollywood, composers have since the 1960s tended to pursue freelance careers, with orchestras contracted specifically for individual projects.

Various devices have been adopted to assist the conductor in achieving exact synchronization with the visual image during recording sessions. The most basic in early cinema was a stopwatch, used in conjunction with the projection of the film on to a large screen at the back of the orchestra. A 'click track', first developed by Steiner and still in use, is an audible metronomic beat synchronized with the image and pre-programmed at whatever speed (or varying speeds) suits a particular music cue. In order for a cue to start and end at precise moments, or to aid the placing of a specific musical effect (e.g. a 'stinger' chord to accompany a violent action), a 'streamer' might be used. In this technique, a hole ('punch') in the film stock at the moment of desired synchronization is preceded by a long diagonal scratch on the film: when projected, the scratch translates into a vertical line moving across the screen, and the hole produces a flash as the line meets the edge of the picture. Films are now generally viewed on a video monitor, with a precise time/frame counter presented on screen, and computer programs are used to generate click tracks and streamers; MIDI technology allows a composer to play work in progress in accurate synchronization with the visual image well in advance of the recording session. Dialogue, ambient sound, sound effects and music (recorded on individual tracks) are finally condensed by dubbing mixers on to a single soundtrack. The composer normally has little say in the relative recording levels used, and the music is sometimes virtually inaudible beneath over-mixed sound effects in the final product, as in the action sequences of *Titanic* (1997); when music accompanies speech, its volume is often abruptly lowered during the dialogue – even if the music is diegetic, as in the comically inept mixing of Tippi Hedren's mimed piano performance in *The Birds*.

Producers can reject scores right up to the moment of a film's release, more often than not for political reasons rather than issues of quality or appropriateness. Infamous examples include Herrmann's score to Hitchcock's *Torn Curtain* (1966; replacement score by John Addison), Walton's to *Battle of Britain* (1969; replacement by Goodwin), North's to *2001* (see §7) and Fenton's to *Interview with the Vampire* (1994; replacement by Elliot Goldenthal). It was not uncommon in the 1990s for a Hollywood film to be furnished with as many as three independent scores before final release: Barry's score for *The Scarlet Letter* (1995), for example, replaced rejected scores by Morricone and Elmer Bernstein. In Hollywood, views expressed by the public at special film previews may affect the fate of a soundtrack. Formulaic music, a safe commercial bet, will emphasize the characteristics of the genre concerned at the expense of individuality: the score for one thriller, romance or western could as easily be exchanged with another in the same genre in the 1990s as was the case in the 1930s. Still current is a perceived need for appropriate mood-setting music to accompany the main titles: the expectation of this provision is so strong that silent credits (especially on a featureless background) remain an effective tension-builder. In spite of Sabaneyev's advice to film composers in 1935 to avoid the phenomenon that music's 'sudden cessation gives rise to a feeling of aesthetic perplexity', strategic use of silence in the soundtrack has since become an effective stock-in-trade. Sabaneyev also identified a category of 'neutral' film music that does not draw attention to itself, merely serving as an easy-listening background, and this essentially uncreative approach persists in spite of Morricone's protestations. Leitmotivic structures were at an early stage criticized by Copland, Eisler and others for their essentially formulaic quality and meaninglessness outside a cogent and partly autonomous musical argument, but they remain a standard technique, presumably on account of their melodic basis and their consequent ability to communicate directly to a lay audience.

That film music has, for so much of its history, played a strictly subordinate role to other aspects of production inevitably results in its being overlooked (and often entirely ignored) by scholars developing aesthetic theories for the film medium. This bias has been reinforced by the continuing primacy accorded to the visual image, a situation that has obtained since the silent era because moving pictures are the element that quintessentially distinguishes cinema from other mixed media employing music (e.g. radio, theatre and opera). Some early experiments aimed to create a genre of 'musical film' with little or no dialogue, such as Clair's *Sous les toits de Paris* (1929) and Chaplin's *Modern Times* (1936), but these had no lasting influence. In 1939 Eisler received a grant from the Rockefeller Foundation for a research project

aiming to apply modernist compositional techniques to film music and to attempt to close 'the gap between the highly evolved technique of the motion picture and the generally far less advanced techniques of motion-picture music'; the project included work on four experimental films and a chamber score (dedicated to Schoenberg) illustrating 14 ways to describe rain. Eisler, in collaboration with Adorno, went on to be sharply critical of the American studio system and the commercial bias of its 'culture industry', but their joint attack on standard film-music formulae passed by almost entirely unheeded by film makers. Cocteau was heavily critical of 'mickey-mousing', commenting in 1954 that it was by far the most vulgar film-music technique and 'a kind of glue where everything gets stuck rigid, and where no [interpretative] play is possible'; in his work with Auric, he attempted to manipulate the music to replace predetermined synchronization with what he termed 'accidental synchronism' (resulting in a considerable degree of anempathy).

Eisenstein's views on the ideal relationship between visual image and soundtrack (see §4) have been supplanted in the work of more recent film theorists by a fuller understanding of the complex interrelationship of plastic and temporal rhythms, although his three categories of audiovisual 'counterpoint' (in which music or sound may reinforce, contradict or parallel the visual image) remain a valid if simplistic starting-point. Modern film theories based on literary criticism, philosophy, anthropology and semiology, few of which address the musical component, have since the 1980s been increasingly supplemented by the work of musically literate scholars exploring alternative approaches in which the musical dimension receives the focussed attention it deserves, including fresh perspectives offered by psychoanalysis, gender studies and Marxism. As a result, film music has finally gained an intellectual respectability that had eluded it for many decades, and a better public understanding of the film composer's role has led to a sympathetic awareness of the often impossibly restrictive conditions under which such music is created.

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MERVYN COOKE

Film musical. A film that includes musical numbers (songs, ensembles, dances) that are usually integrated (though not always closely) with the plot. A film musical is commonly a film version of a MUSICAL originally written for the theatre, or a work of the same type written for the screen, often by songwriters who established their reputations in the theatre. Although the film musical reflects the history of the stage musical, it has evolved its own distinctive settings and subjects, such as the rock-and-roll extravaganza and the backstage view of theatre life. 'Musical film' is also used of any film with occasional songs or other musical numbers. The distinction between such a film and a film musical is sometimes difficult to draw: many films of the interwar period had two or three songs as a matter of course and others that were not advertised as musicals might contain as much music as films that were. Westerns, mysteries and cartoons, for example, often include musical numbers but are not film musicals, and the full-length animated films made from the 1940s onwards by Walt Disney, though cast in the same format as the film musical, are not usually referred to as such. The same confusion does not arise with FILM MUSIC which is normally understood to be music written to accompany or 'underscore' film images.

The film musical is principally associated with Hollywood, which established itself as a world centre for film from the outset of the industry, and has further benefited from the global dissemination of American culture through the 20th century. Many writers (Fehr and Vogel, 1993, and Barrios, 1995, for example) have stressed the identification of America with the origins of the form. Although related European developments also form part of the narrative, the USA remains the principal focus for this article. For aspects of the film musical in other parts of the world see articles on individual countries, particularly INDIA, §VIII, 1.

1. To 1932. 2. 1933–9. 3. 1940–59. 4. 1960–79. 5. 1980–2000.

1. TO 1932. Short 'musical' films were first made around the turn of the century, though since the synchronization of film images with sound had not yet been perfected they were silent films that had to be projected with phonograph recordings to supply the music. Silent versions of stage musical comedies and operettas were also made and were accompanied in the cinema by an orchestra playing a score often adapted from the original. Among the most notable of these were versions of Franz Lehár's *Die lustige Witwe*, directed by Erich von Stroheim as *The Merry Widow* (1925), and Sigmund Romberg's *The Student Prince*, directed by Ernst Lubitsch as *The Student Prince in Old Heidelberg* (1927); both were made in America by MGM. In 1927 Warner Bros. released *The Jazz Singer*, the first feature-length film with talking and singing sequences, in which Al Jolson played the leading role. Besides its importance as a landmark in film technology, it demonstrated the appeal of the brash Broadway style of such performers and cemented the already existing relationship between Broadway and Hollywood.

During 1929 the Hollywood studios produced crude prototypes of every kind of musical that was to appear in the next decade. MGM, which became arguably the greatest maker of film musicals, devised the genre of the backstage revue for *The Broadway Melody*; this was also the first sound film with an original score – the songs were by Arthur Freed (a lyricist who became the most creative producer of musicals) and Nacio Herb Brown – and it won the first Academy Award for the best picture of the year given to a 'talkie'. Operettas proved as popular as revues: Universal's first effort was a partial conversion of a silent film of Kern's *Show Boat*; Warner Bros. filmed Romberg's *The Desert Song*; RKO transferred Tierney's *Rio Rita* to the screen with Technicolor sequences; and 20th Century-Fox made the first sound film of a Viennese operetta, *Married in Hollywood*, with a score by Oscar Straus. Paramount eclipsed all its rivals by engaging Lubitsch to direct an original film operetta, Victor Schertzinger's *The Love Parade* (starring Maurice Chevalier and Jeanette MacDonald), and also produced the Marx Brothers' first film, a version of their Broadway hit *The Cocoanuts* (with songs by Berlin).

Noted Broadway songwriters were commissioned to write in California: Romberg and Oscar Hammerstein II (*Viennese Nights*, 1930), Buddy DeSylva, Lew Brown and Ray Henderson (the 'science fiction' musical *Just Imagine*, 1930), George and Ira Gershwin (*Delicious*, 1931) and Richard Rodgers and Lorenz Hart (*Hallelujah, I'm a Bum*, 1933). Studios experimented with melodramatic musicals such as *Applause* (1929), the black musical pageant *Hallelujah* (1929) and *King of Jazz* (1930), which was stylishly staged in colour by the Broadway revue director John Murray Anderson and featured the big-band jazz of Paul Whiteman. Bing Crosby, one of the most popular of all cinema singers, appeared in *King of Jazz* and *The Big Broadcast* (1932), which was one of the first important films to deal with the world of radio. There were also collegiate and juvenile-romantic musicals, such as Henderson's *Sunny Side Up* (1929) and *Good News* (1930).

With Berlin emerging as Europe's capital of the entertainment and film industry in the 1920s (with an output of some 150 films between 1930 and 1933), it also became the melting-pot for a vast and unique array of distinguished composers of operetta and light entertainment music, who all seized the lucrative opportunity to work in the flourishing film business: Robert Stolz (*Two Hearts in 3/4 Time*, 1930), Franz Lehár (*Where is this Lady?*, 1932), Hans May (*My Song Goes Round the World*, 1933), Oscar Straus (*Voices of Spring*, 1933), Emmerich Kálmán (*Ronny*, 1931), Mischa Spoliansky (*Zwei Krawatten*, 1930), Paul Abraham (*Sunshine Susie*, 1931), Walter Jurmann (*A Song for You*, 1933) and Franz Wachsmann [Waxman] with Friedrich [Frederick] Holländer (*Ich und die Kaiserin*, 1933). What became German cinema's most successful contribution to the development of early sound pictures was the *Tonfilmoperette* (sound film operetta) that had both operettas exclusively written for the new medium as well as filmed re-creations of stage works (e.g. Paul Abraham's *Ball im Savoy*). This new stylistic height was abruptly curtailed by the advent of



1. *'The Shadow Waltz', choreographed by Busby Berkeley, from 'Gold Diggers of 1933' (Warner Bros., 1933)*

Nazism in 1933 and the resulting artistic exodus from Central Europe. Especially, Wilhelm Thiele's engaging *Die Drei von der Tankstelle* (1930) and Erik Charell's *Der Kongress tanzt* (1931) were revolutionary in the use of camera and sound. Both films had music by Werner Richard Heymann and consolidated the partnership of Lilian Harvey and Willy Fritsch, Europe's most popular musical stars. Such was the popularity of these and other, similar films that the film industry in Berlin often made versions in German, French and English simultaneously. Other noteworthy examples are *Walzerkrieg* (1933, music by Alois Melichar and Franz Grothe), *Viktor und Viktoria* (1933, Franz Doelle) and *Mein Herz ruft nach Dir* (1933–4, Robert Stolz), which contain almost through-composed scores. Musical pot-pourris constructed around the talents of opera singers such as Jan Kiepura and Marta Eggerth, Richard Tauber and Joseph Schmidt were also popular, and this type of film was adopted in Hollywood to show off stars such as Grace Moore, Lawrence Tibbett and the young Deanna Durbin. Josef von Sternberg directed Marlene Dietrich in *Der blaue Engel* (1930), a serious drama about romantic infatuation that included potently decadent musical numbers by Friedrich Holländer; the film enjoyed international success and all three artists later worked in Hollywood. Similar advances were made in France, where René Clair used sound and song with enviable charm in *Sous les toits de Paris* (1930) and *Le million* (1931). The European influence was most clearly seen in two outstanding American film operettas of 1932, Mamoulian's *Love me Tonight* with a score by Rodgers and Hart, and Lubitsch's *One Hour with You*, which had music by Oscar Straus and Richard Whiting.

2. 1933–9. The film musical enjoyed an international vogue from the mid-1930s to the early 40s. Its development coincided with the American Depression, a time when film makers believed that opulent escapism was wanted by audiences. In fact the early musical films, no matter how spectacular, were stilted and hampered by cumbersome recording techniques and were very soon ignored by audiences; only the intimate, sophisticated, European 'boudoir' operettas of the early 1930s had a lasting quality and style. *42nd Street* (Warner Bros., 1933) was a landmark in the history of film musicals: an assured, coherent, swift-moving comic drama, with lavish revue numbers. *42nd Street* (music by Harry Warren), which dealt with the backstage life of the modern Broadway theatre, established the genre of the musical within a musical. More than any earlier film musical it took full advantage of the technical possibilities of the medium and, in sumptuous production numbers, exploited the type of mass choreography devised by Busby Berkeley. Warner Bros. went on to issue a succession of highly elaborate musicals with the same pivotal creative team of Berkeley as choreographer and director, Al Dubin and Warren as songwriters, Leo Forbstein (the head of Warner's music department) and Ray Heindorf as orchestrators. Some were less effective as films than as pure spectacle (fig.1), such as *Gold Diggers of 1933* (and subsequent years), *Footlight Parade* (1933), *Dames* (1934) and *Fashions of 1934*. These provided stereotyped roles for James Cagney, Dick Powell, Joan Blondell, Ruby Keeler and Guy Kibbee, among others. Other studios were quick to imitate Berkeley's mannerisms, and in 1933 RKO inadvertently cast Fred Astaire and Ginger Rogers together in *Flying Down to Rio*, an otherwise pallid musical with an uneven score by Vincent Youmans. Their dancing was the highlight of a series of frivolous, enchanting films that attracted some of the greatest Broadway songwriters: Irving Berlin (*Top Hat*, 1935), Jerome Kern and Dorothy Fields (*Swing Time*, 1936) and George and Ira Gershwin (*Shall We Dance*, 1937). It is likely that Astaire, with a distinctive voice and phrasing, introduced more film-musical standards than any other performer.

During the 1930s and 40s film makers rarely treated the original scores of Broadway musicals with much fidelity. For example, *The Gay Divorcee* (1934), an adaptation of Porter's stage musical *Gay Divorce*, retained

only one song from the original score – 'Night and Day', sung by Astaire. The decision to omit parts of the original show in this way was fundamentally the producer's, though the film's stars, writers and music staff (whose motives were not always disinterested) often influenced the producer's opinions.

The romantic operetta, following a decline on Broadway in the early 1930s, was revived in Hollywood in 1935 with MGM's version of Victor Herbert's *Naughty Marietta*, starring Jeanette MacDonald and Nelson Eddy. The pair became an enormously popular institution and MGM adapted the scores of several operettas (generally by excising large portions and replacing them with operatic arias, light classical favourites, and reworked popular songs) in order to display the vocal prowess of the two stars. MacDonald, who had perfected a saucy, comic style under Lubitsch in film operettas, was obliged to abandon it for more direct sentiment in the films she made with Eddy, which included Friml's *Rose-Marie* (1936), Romberg's *Maytime* (1937), Herbert's *Sweethearts* (1938), Romberg's *The New Moon* (1940) and Noël Coward's *Bitter Sweet* (1941), all based to some degree on stage originals. Few other film operettas were as popular as these, though Universal tried to rival MGM by producing two films with attractive American themes starring Irene Dunne: a remake of Kern's *Show Boat* (1936), directed by James Whale, and an original screen musical by Kern, *High, Wide and Handsome* (1937), directed by Mamoulian.

Studios in Nazi Germany also tried to emulate MGM by manufacturing lighthearted and glossy operettas, but the creators of many of their earlier musical films were no longer permitted to work there, and many found employment in Hollywood. Such musicians included Walter Jurmann, Bronislau Kaper, Robert Stolz, Friedrich Holländer, Franz Wachsmann, Werner Richard Heymann, Hans Salter, Arthur Guttmann and Nicholas Brodszky. Stylistically the Nazi film musical lacked the somewhat sophisticated and seemingly improvised touch of its American counterpart. This was largely due to the huge loss of artistic – and mostly Jewish – personnel and to the arbitrary interference of the *Reichsfilmkammer*, which had German cinema under control, both artistically as well as in every aspect of administration.

In Britain the Cinematographic Films Act of 1927 had to a limited degree stimulated the production of native films and restricted the booking of American ones, so raising somewhat the profile of national stars who were primarily drawn from the popular musical stage – both music hall (notably Gracie Fields and George Formby) and musical comedy and revue (Jessie Matthews and Jack Buchanan). One early example of a home-grown film musical was the operetta *Good-Night, Vienna* by George Posford and Eric Maschwitz, first written for BBC radio (broadcast 7 January 1932) and filmed later in the same year with Anna Neagle and Jack Buchanan (director Herbert Wilcox). In 1934 *Chu Chin Chow* was filmed by Gainsborough (director Walter Forde), following the record-breaking run of the original production on stage (1916–21). By the mid-1930s, British film musicals were consciously catering both for a home market, particularly through the films of Gracie Fields, which played strongly on her regional (Lancashire) characteristics as in *Sally in our Alley* (1931) and *Sing as we Go* (1934), and less successfully for an American market, with such films as *Evergreen* (1934), featuring Jessie Matthews.

British film has never forged such strong links with the West End as those between Broadway and Hollywood, and it is notable how few successful British stage musicals have been filmed. In the 1930s and 40s, film musicals tended towards variety formats to feature known personalities from the stage and broadcasting, rather than adapting existing stage material. While a few of Ivor Novello's musical romances were filmed (*Glamorous Night*, 1937, *The Dancing Years*, 1950, *King's Rhapsody*, 1955), only *Bitter Sweet* was filmed of Noël Coward's stage shows (1933 and 1941). By the mid-1940s the film musical was not considered a viable product for the British film industry, and omissions from film's repertory of the theatrical adaptations repertory included such major West End successes as Vivian Ellis's *Bless the Bride* (stage 1947). The film musical did not reappear in Britain with any conviction until the rise of the pop star in the late 1950s and the films of such performers as Tommy Steele (*The Tommy Steele Story*, 1957) and Cliff Richard (*Expresso Bongo*, 1959).

3. 1940–59. Hollywood enjoyed great advantages over other centres of film making: it had a constant supply of writing and performing talent from Broadway (and an intense desire to rival or better Broadway productions in popularity and creative flair), and the investment capital required to make film musicals that were more extravagant and lavish than anything that could be mounted in the theatre. Particularly after World War II, only American studios continued consistently to make outstanding musicals, reaching a creative, if at times pretentious, zenith in the decade from 1945.

The 1940s and 50s saw several important developments in the film musical in America, the first examples of which had been released late in the 1930s. Walt Disney's first feature-length cartoon, *Snow White and the Seven Dwarfs* (1937), was a major achievement in animation with an enchanting score by Frank Churchill and Larry Morey. It was followed by *Pinocchio* (1940, with music by Leigh Harline), *Bambi* (1942, Churchill), *Alice in Wonderland* (1951, Sammy Fain) and *Peter Pan* (1953, Fain). All were composed to contain at least one exceptionally catchy song, intended to become a hit: 'Heigh-Ho' from *Snow White* and 'When You Wish Upon a Star' (which won an Academy Award) from *Pinocchio* continue to be remembered independently of the films. The fantasy musical *The Wizard of Oz*, an extravagant expansion of the story by L. Frank Baum, filmed in Technicolor, was released by MGM in 1939. Its cast included Judy Garland, Ray Bolger and Bert Lahr (fig.2), and Harold Arlen and E.Y. Harburg's fine song score introduced the standard 'Over the Rainbow'. However, the most far-reaching effect of the film was in bringing the production talents of Arthur Freed to sufficient prominence that he become a producer for MGM in his own right. Indeed, throughout the 1940s and 50s, the important developments in the film musical made at MGM came from the production unit headed by Freed. In varying combinations, its core musical personnel included Roger Edens, Conrad Salinger and Saul Chaplin as orchestrators and arrangers, Lennie Hayton as conductor and Kay Thompson as a vocal arranger and coach. The unit was responsible for such classic film musicals as *Meet Me in St. Louis*, *Easter Parade*, *On the Town*, *Singin' in the Rain* and *The Band Wagon*. The Freed unit



2. Judy Garland as Dorothy in 'The Wizard of Oz' (MGM, 1939), with Jack Haley (Tin Man), Ray Bolger (Scarecrow) and Bert Lahr (Cowardly Lion)

also employed the young André Previn, who became known through his work on *Gigi*.

The late 1930s and 40s saw the release of several biographical musicals, loosely based on the lives of famous composers and with scores fabricated from their works. These included *The Great Victor Herbert* (1939), *Words and Music* (Rodgers and Hart, 1948), *Rhapsody in Blue* (George Gershwin, 1945), *Night and Day* (Cole Porter, 1946), and at least five films with songs by Berlin, beginning with *Alexander's Ragtime Band* (1937). Similar 'biographies', with no greater claim to authenticity, were made about classical composers, from *A Song to Remember* (Chopin, 1945) to *Song of Norway* (Grieg, 1970).

The 1940s also saw three of the principal companies initiate popular and lucrative series. In 1939 MGM released *Babes in Arms* (songs by Rodgers and Hart), the first of several films in which the juvenile team of Mickey Rooney and Judy Garland played a pair of kids who put on improbably professional amateur shows and the first of Freed's films as producer. Paramount's comedy musical *The Road to Singapore* (1940, music by James Monaco and Victor Schertzinger), with Bob Hope, Bing Crosby and Dorothy Lamour, led to a phenomenally successful series set in places all over the world. *Down Argentine Way* (1940, music by Warren) inspired several more lighthearted Latin American stories in which 20th Century-Fox took advantage of the success of the 'Brazilian bombshell' Carmen Miranda.

The entry of the USA into World War II sent Hollywood back into the American past in search of story lines that had a patriotic slant, such as the jingoistic *Yankee Doodle Dandy* (1942), which was remarkable for a superb performance by James Cagney in admirable re-creations of scenes from George M. Cohan's stage musicals. The folksy, reassuring Americana of the Broadway musical *Oklahoma!* (1943) by Rodgers and Hammerstein was reflected in Vincente Minnelli's meticulous evocation of middle America in the early 1900s, *Meet Me in St. Louis* (1944, songs by Hugh Martin and Ralph Blane), and in George Sidney's western saga *The Harvey Girls* (1946, songs by Warren and Johnny Mercer). The musicals Minnelli made for MGM after the war were some of the best to come out of Hollywood: *The Pirate* (1948, Porter), *An American in Paris* (1951, Gershwin), *The Band Wagon* (1953, Arthur Schwartz), and *Gigi* (1958, Frederick Loewe). His training as a theatre designer and the technical improvement of colour photography gave his films a pictorial magnificence attained by few other directors, and his fluid handling of musical movement and dance was difficult to rival. In particular, *The Band Wagon* gave new life to the backstage revue and, *Gigi* was impeccably composed (the songs were by Lerner and Loewe) and costumed (by Cecil Beaton).

After a period in which big bands and their singers dominated film musicals – *Second Chorus* (1940, Artie Shaw), *The Fleet's In* (1942, Jimmy Dorsey), *No Leave, No Love* (1946, Xavier Cugat and Guy Lombardo), *Beat the Band* (1947, Gene Krupa) – dance came to the fore once again. Several dancers became choreographers and directors, among them Gene Kelly, who collaborated on a number of films with Stanley Donen. Their major achievement, *Singin' in the Rain* (1952), a clever comedy about the beginning of sound films with pastiche songs by Freed (who also produced the film) and Nacio Herb Brown, captured the period flavour of the late 1920s but was choreographed by Kelly and Donen in modern style. Their *On the Town* (1949, Leonard Bernstein), is regarded as having set the trend for filming dances on location through its use of the streets and scenes of New York for exuberant, balletic dance numbers. Donen, who specialized in developing the dance element of Broadway musicals in the setting of film, was most at ease with the muscular vigour of the period comedy *Seven Brides for Seven Brothers* (1954, Gene de Paul) and the vibrant working-class spirit of *The Pajama Game* (1957, Richard Adler), the best of Doris Day's films. He was also enormously successful in conveying the glossy world of New York fashion in *Funny Face* (1957), by means of

artfully rearranged songs of the 1920s by the Gershwins and the ageless grace of Fred Astaire.

In the 1950s the nostalgia prevalent during the war still provided material for some studios, including 20th Century-Fox, while others depended on popular crooners such as Frank Sinatra to make minor films successful. The musical biography was extensively used in the 1950s for songwriters, such as Stephen Foster for *I Dream of Jeannie* (1950), and performers such as Grace Moore for *So This Is Love* (1953). Jazz musicians especially received such treatment, with films including *Young Man with a Horn* (on Bix Beiderbecke, 1950), *The Glenn Miller Story* (1954), *The Benny Goodman Story* (1956), *St Louis Blues* (on W.C. Handy, 1958) and *The Five Pennies* (on Red Nichols) and *The Gene Krupa Story* (both 1959).

Whereas it had earlier been the case that Broadway musicals were often substantially rewritten in film versions as with, for example, *On the Town*, the 1950s saw a more faithful treatment of stage originals. In some instances not only the scores but even the casts were adopted almost unchanged by film directors. The most notable of the film musicals of the 1950s were those of works by Rodgers and Hammerstein, beginning with *Oklahoma!* (1955), and Mamoulian's *Silk Stockings* (1957), based on both the stage musical by Cole Porter and its source, Lubitsch's film *Ninotchka* (1939).

4. 1960–1979. By the 1960s film versions of Broadway musicals seemed tremendously profitable for the Hollywood studios; the films of Bernstein's *West Side Story* (1961), Loewe's *My Fair Lady* (1964) and Rodger's *The Sound of Music* (1965) all won Academy awards for best picture. Other notably successful film musicals were those directed by Bob Fosse, whose slick, expansive Broadway dances lent vigour to his film adaptation of *Sweet Charity* (1969, Cy Coleman) and were appropriately modified to depict the seedy Berlin nightlife of the early 1930s in *Cabaret* (1972, John Kander).

The ascendancy of rock and roll resulted in a few innovative feature films, beginning with Columbia's *Rock Around the Clock* (1956), with Bill Haley and the Comets. Most notable was the sequence of some 30 film musicals featuring Elvis Presley, beginning in the late 1950s with such examples as *Jail House Rock* (1957) and *Loving You* (1959), through to less innovative films in the 60s, such as *Blue Hawaii* (1961) and *Viva Las Vegas* (1964). Unsuccessful attempts were made through film for British pop singers Cliff Richard and Tommy Steele to break into the American market. Cliff Richard's *The Young Ones* (1962) was marketed in the USA as *Wonderful to be Young*, with a plot reminiscent of the Mickey Rooney–Judy Garland films of the 1940s, while adopting something of the pop-star focus of Elvis Presley's films. The following *Summer Holiday* (1963) also remained primarily a national success. Steele did, however, gain American prominence in several film musicals, but only by moving away from his rock-and-roll persona as seen in *The Tommy Steele Story* (1957) towards that of a song-and-dance entertainer in *Half a Sixpence* (1967), *The Happiest Millionaire* (1967) and *Finian's Rainbow* (1968). However, the Beatles' *A Hard Day's Night* (1964), a combination of American business acumen and British performing and directing talent, was innovative in its approach to both plot and use of a pop soundtrack and provides precedents for many features associated with later music video style (see Mundy, 1999, pp.162–74). The Beatles' later film musical, *Yellow Submarine* (1968), was distinctive through being almost completely animated and provides an antecedent to the many television cartoon series of the 1970s and 80s based on actual pop groups.

The extraordinary success of *The Sound of Music* in 1965 was an exception that disguised the trend of audiences away from film musicals. Later examples have seldom achieved success commensurate with their costs. The few that have gained a widespread and lasting appeal, such as *Oliver!* (1968, music by Lionel Bart) and *Fiddler on the Roof* (1971, Jerry Bock) occurred in isolation rather than as part of a continuous body of work from ongoing production units such as that of Freed at MGM in the previous decades. Of original works for the screen, *Lost Horizon* (1973, Burt Bacharach), based on James Hilton's oriental romance, was one of several such works that failed to justify an extravagant budget; others included *Doctor Dolittle* (1967) and the biography of Gertrude Lawrence as *Star!* (with Julie Andrews, 1968). The performances of Barbra Streisand were the highlight of the last era of film musicals based on Broadway shows (Jule Styne's *Funny Girl*, 1968; Jerry Herman's *Hello, Dolly!*, 1969;fig.3), which came to an end with some expensive failures, including *On a Clear Day you can See Forever* (1970, music by Burton Lane) and *Man of La Mancha* (1972, Mitch Leigh). The film version of the rock musical *Hair* (1979, Galt MacDermot) was an isolated example of a pop musical that achieved a measure of popularity, while *The Rocky Horror Picture Show* has achieved cult status in film (1975) to equal that of its stage show.

A symptom of the death of the film musical was seen in 1974 when MGM, the studio that had made some of the most memorable examples of the genre, released *That's Entertainment*, a compilation of scenes from its past triumphs. The causes of this decline have been linked to several factors, including fundamental changes in pop music and the issues it addresses, which in turn represent wider sociological shifts (Fehr and Vogel, 241–55).

5. 1980–2000. Examples of film musicals in the 1980s and 90s have been few. *Victor/Victoria* (1982), featuring Julie Andrews and Robert Preston, was conventionally structured and later adapted for the stage (1995). *Yentl* (1982) was designed around, directed by and featured Barbra Streisand, using the songs as an expression of her character's inner thoughts rather than as a participatory or expressive device for and with others. Both of these works used performers long identified with the film musical, which had become too sparsely represented to allow for the establishment of new performers in the genre. Unusual in its scale was Alan Parker's film version (1996) of Andrew Lloyd Webber and Tim Rice's rock opera *Evita* (1976), with Madonna in the title role, but it remained essentially old-fashioned, notably in the use of location filming in a panoramic style much akin to that of *The Sound of Music* some 30 years earlier. It is distinctive in being almost completely sung, a characteristic it shares with only a handful of film works, including *Les parapluies de Cherbourg* (1963, music by Michel Legrand) which was later staged (1979).

Once dance was again given a dominant position the public was enthusiastic for films such as *Saturday Night Fever* (1977), *Fame* (1980) and *Flashdance* (1983). This link with pop repertory has persisted in the compilation



3. Barbra Streisand with Louis Armstrong in 'Hello Dolly!' (20th Century-Fox, 1969)

soundtracks of films such as that for *Muriel's Wedding* (1994), which used songs by the Swedish pop group Abba. There are shared aspects of such films with the film musical, as in the use of song for commentary and the dramatic underscoring of scenes; however, the use of existing pop repertory has served both to decrease the cost of production and brought into play a series of pre-existing cultural references that provide additional elements of commentary, particularly irony. This provided the motivation behind Woody Allen's use of Hollywood musical style in *Everyone Says I Love You* (1996).

There had earlier been several documentaries of rock events, such as *Monterey Pop* (1968) and *Woodstock* (1970), but pop and rock groups were presented in film within dramatic contexts, as in *Stop Making Sense* (1984) about Talking Heads, and *The Great Rock-and-Roll Swindle* (1980) about the punk group the Sex Pistols. More overtly commercial in intent have been the few films promoting a particular group image, as with the Village People's unsuccessful *Can't Stop the Music* (1980) or *Spiceworld – the Movie* (1997), featuring the British group the Spice Girls. However, a new creativity in linking song and film emerged in the 1980s with the short music video (particularly associated with the rise of the dedicated channel MTV), which was usually made to promote a recording. Lacking a plot, this often combines surreal images with the drive and verve of a television commercial, as in the landmark video for Michael Jackson's *Thriller* (1982).

A growth in academic interest in the film musical stems from the early 1980s, with Jane Feuer (1982) and Rick Altman (1987) establishing new ways of approaching the form. Although the range of commentaries now extends beyond that of chronological listings and historical narrative, detailed analysis has tended to concentrate on sociological and psychological aspects of the film musical as an extension of the methodology of film studies. With few exceptions, the nature of the music itself has yet to be examined in depth.

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RICHARD TRAUBNER/THOMAS L. GAYDA, JOHN SNELSON

Filothei, Sân Agăi Jipei (*b* Mârşa-Ilfov, 1670; *d* Bucharest, 1726). Romanian composer and singer. He was educated at the School of Deacon Teodosie in Bucharest, and then at Áyion Óros (Mt Athos), studying theology, music and Greek. He led a monastic life in Snagov, Bucharest and Târgovişte, becoming a leading authority on Byzantine church music and an avid proponent of singing sacred music in the Romanian language, to which purpose he translated several Greek books. His principal work is the *Psaltichia rumănească* [Romanian psalter] (MS, 1713, in Bucharest, Biblioteca Academici România); its 1193 settings constitute almost the entire canon of religious songs translated into Romanian from Greek. Among Filothei's other works are *Rugăciunea lui Filothei pentru Constantin Brâncoveanu* [Filothei's prayer for Constantin Brâncoveanu] and *Canonul Floriilor* [Canon of the flowers]. His work represents the keystone in the Romanianization of the nascent religious music of his time.

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OCTAVIAN COSMA

Fils [Filtz, Filz], **(Johann) Anton** (*b* Eichstätt, bap. 22 Sept 1733; *d* Mannheim, bur. 14 March 1760). German composer and cellist. Long thought to be of Bohemian origin, despite Marpurg's designation of him in 1756 as 'from Bavaria', he was found in the 1960s to have been born in Eichstätt, where his father, Johann Georg Fils, was a cellist at the prince-bishop's court from 1732 until his death in 1749. At both Eichstätt and later at Mannheim the surname is consistently spelt 'Fils', though 'Filtz' predominates in prints of his music. His principal teacher was his father. He attended the local Gymnasium in Eichstätt and in November 1753 appeared on the rolls of the University of Ingolstadt as a student of law and theology.

On 15 May 1754 Fils was appointed cellist to the electoral court at Mannheim at a salary of 300 gulden, retroactive to 1 February of that year. There he may have studied composition with Johann Stamitz; he is described as a 'dissepolo' of the older composer on the title page of his trio sonatas op.3 (1760). In February 1757 Fils married Elisabeth Range. The couple had at least one child, a daughter born in October 1757, and they bought a house in October 1759, by which time Fils's salary had risen to 450 gulden. His early death in 1760 at the age of 26 led not only to comparisons with Pergolesi but also to conflicting accounts of his death, the strangest being C.F.D. Schubart's statement that he died 'as a result of his bizarre notion of eating spiders'.

Fils was extraordinarily prolific, leaving substantial bodies of orchestral, chamber, and sacred music. He is best known for his symphonies, which number at least 34. His first publication, the symphonies *a 4* op.1, appeared in Paris in late 1759 or early 1760, and was soon followed by the symphonies opp.2 and 5 and an extended series published individually and in anthologies. Fils also composed some 30 concertos, primarily for cello and flute, of which only about half have survived. His chamber music, most of it published in Paris, spans a variety of genres, often featuring obbligato cello.

No autographs of Fils's music have been identified with certainty, though the Cello Concerto in B♭ (*D-Bsb*), copied at Mannheim, makes a plausible candidate. None of Fils's works can be dated with certainty, but it seems likely that at least a few of the cello concertos date from before his arrival in Mannheim, and the advanced idiom of his best-known symphonies implies a date in the late 1750s. Both the style of the latter works and the discovery that Fils was born in 1733 – two years after Christian Cannabich and Joseph Toeschi – link him with these and other composers of the so-called second generation of Mannheim composers, all students of Johann Stamitz and strongly influenced by Italian opera composers of the Galuppi-Jommelli generation. Such influence is seen in Fils's predilection for prominently placed crescendo passages, simplicity of texture, long pedal points, slow harmonic rhythm, use of stock melodic figures like the turn and sigh, and frequent omission of double bars and repeat signs. Other, more individual traits of Fils's symphonic style include cultivation of the woodwind and horns and a fondness for uneven phrase lengths and folk-like melodic materials.

About 60% of the symphonies are in four movements. In his fast movements Fils is somewhat more likely than his contemporaries at Mannheim to use recapitulations that begin with the primary rather than the secondary theme, possibly reflecting Italian formal models or his Bavarian heritage. The style of Fils's concertos ranges from a fairly conservative late Baroque or pre-Classical idiom to a fully Classical one reminiscent of his later symphonies. The form of the fast movements is the standard one at Mannheim of four ritornellos framing three solo sections, the last solo section generally serving as a recapitulation. Notable in the cello concertos is the exceptional virtuosity of the solo parts, which demand great facility and range; these parts provide the only evidence of Fils's abilities as a performer.

Opinions about Fils's music after his death were divided. Conservative critics complained that his instrumental music was superficial and presented an incomprehensible mixture of serious and comic styles. More positive was the opinion of writers such as the Romantic C.F.D. Schubart, who eulogized him as follows:

> His spirit and his works ... have long made him immortal. I consider him the best composer of symphonies who ever lived. Splendour, sonority, the powerful, overwhelming rush and rage of the harmonic torrent; novelty in his ideas and transitions [*Wendungen*]; his inimitable *pomposo*, his inventive Andantes, his ingratiating minuets and trios, and finally his fleet, jubilant Prestos ... have assured him universal admiration even to the present day.

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EUGENE K. WOLF

Filter [equalizer] (Fr. *filtre*; Ger. *Filter*; It. *filtro*). An electrical device that enables a sound to be shaped by amplifying or removing one or more areas of its total sound spectrum. The principal types of filter are: band-pass, band-reject (or notch), high pass, low pass and parametric. A band-pass filter retains or boosts the region or regions in which sound is to be passed, while the complementary band-reject filter eliminates only those that are to be rejected; these are defined in terms of independent bands, normally one octave, ⅔, ½ or ⅓ of an octave in width, which can be individually controlled in loudness by means of parallel slide controls (a form of band-pass filter, in which the removal of pitch bands is less complete, is known as a graphic equalizer, and is found in all types of mixing desks and in some domestic hi-fi equipment). High and low pass filters remove areas of the sound spectrum that are respectively below and above a selected cut-off frequency, with a single overall loudness control; the sharpness or roll-off at which this is applied can be adjusted by a response, bandwidth or 'Q' control, and in certain synthesizers this can be set so sharply on a low pass filter that it oscillates as a sine-wave at the cut-off frequency. The 'wah-wah' pedal (often associated with the ELECTRIC GUITAR) is a type of limited low pass filter. High and low pass filters are sometimes combined in a single unit; two such combination filters are prominent in Stockhausen's live electronic *Mikrophonie I* (1964). Parametric filters feature elements of all the types of filters described above; several subdivisions of the spectrum (typically three or four) can be independently filtered in terms of central frequency, loudness and response. Further details are given in T. Cary: *Illustrated Compendium of Musical Technology* (London, 1992), 187–90, 195–203.

HUGH DAVIES

Filtsch, Károly [Karl] (*b* Szászsebes, Hungary [now Sebeş, Romania], 28 May 1830; *d* Venice, 11 May 1845). Hungarian pianist and composer of German descent. He was a child prodigy and his piano playing attracted great attention in Kolozsvár (now Cluj-Napoca) in 1835. Filtsch studied initially with his father, a Protestant pastor, and then in 1837 went to Vienna to study with Simon Sechter and August Mittag. On finishing his studies, Filtsch gave concerts in Vienna, Pest and Transylvania in 1841. These caused a sensation. He then left for Paris to study with Chopin and, when Chopin fell ill, with Liszt (1841–3). According to Lenz, Liszt said of him, 'When that youngster goes travelling, I shall shut up shop'. In Paris he played Chopin's concerto op.11 with the composer (11 January 1843), and appeared many times in private gatherings; in the same year in London (June–July) he played for Queen Victoria, with exceptional success. On his way home he gave numerous concerts in Vienna (November 1843 – March 1844) but he contracted tuberculosis and did not recover. Of his piano works, the Etude op.8 (dedicated to Ferenc Erkel) was published in Pest, while the Andante et Nocturne (1841) and *Premières pensées musicales* (1843) were published by Mechetti in Vienna.

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DEZSŐ LEGÁNY

Final (Lat. *finalis*). The concluding scale degree of any melody said to be in a MODE. In the church modes, the

final note of a melody came to be regarded, together with its AMBITUS, as one of the two required determinants of the mode of that melody. In the earliest stages of the mutual adaptation of the eight-mode system and the repertory of Gregorian chant, the final degree of a melody did not have this overwhelming hegemony. Mode was originally an aural convenience that helped to control the melodic connection of an antiphon or responsory with its verse, as well as being a theoretical system of classification. In the practical domain of aural tradition the final of an antiphon was not as important as its incipit, since it was by the pattern of the antiphon's beginning that the choice of its DIFFERENCE, or manner of ending, was governed; but for responsories and their verses the final of the responsory did have a bearing on the verse. This is attested in passages from the tenth chapter of Aurelian's *Musica disciplina* (*c*840–50) and the second chapter of Regino's *Epistola* (*c*901) (see W. Apel: *Gregorian Chant*, Bloomington, IN, 1958, 3/1966/*R*, 174). The first treatise in which the final is the over-riding modal criterion is the anonymous *Dialogus de musica* of about 1000 (*GerbertS*, i, 257, trans. in *StrunkSR2*, ii).

In the modal theory of Hermannus Contractus and his followers, notably Wilhelm of Hirsau (*d* 1091), the term *exitus cantilenae*, 'end of the melody', was used (*GerbertS*, ii, 128 and 175; see also *GerbertS*, ii, 58), but unlike the term 'final' as it came to be understood, it had no connotation of structural governance, since in Hermannus's tetrachordal theory modality was conceived and analysed in terms of the melodic position of notes in the entire tone system rather than in terms of the hierarchy of tones within a melody.

The near synonymity of 'final' and TONIC has remained a pervasive notion in Western musical culture, although many scholars working in non-Western music, folk music and even early polyphony have begun to see this notion as a cultural assumption rather than an inherent connection.

HAROLD S. POWERS

Finale (It.; Eng. and Ger. by usage; Fr. *final*). Designation often applied since the mid-18th century to the last movement of an instrumental composition in several movements or to the concluding, continuously composed, section of an act of an opera or piece of stage music.

The term was used by Haydn in many of his piano trios, quartets and symphonies (including all the symphonies written for London), and by Mozart in several of his later symphonies though in comparatively few of his chamber works. Following the precedent of the gigue that usually concluded the suite at the time of J.S. Bach, the final movements in sonatas and symphonies by composers of the next generation were generally of a distinctly melodious character (and often in 6/8 or 3/8 time). This remained a strong tendency to the end of the century in the rondos, sonata rondos, variations, and minuets in which forms Mozart, Haydn and their contemporaries cast most of their finales.

In certain works such as Haydn's 'Clock' and Mozart's 'Jupiter' symphonies, however, contrapuntal episodes, dextrous and buoyant though they are, lent an earnestness to the music which began the process of shifting the centre of gravity of the symphony towards the finale. The last movement of Beethoven's Fifth Symphony is an apotheosis, a triumphant outcome of what has gone before. It is ironic that Beethoven did not use the term 'finale' in his Fifth or Ninth Symphonies, for these works, more than any others, instigated what is sometimes referred to as the 'finale-symphony' of the 19th century; the development of the 'finale-symphony' was furthered by the increasing tendency to relate thematically all the movements of a symphony (e.g. Schumann's Fourth), or to reintroduce material of earlier movements in the finale (e.g. Brahms's Third), and thus lend it some of the qualities of a summing-up of the entire composition. This is most evident in the symphonies of Tchaikovsky, Dvořák, Bruckner, Sibelius and Mahler. (Tchaikovsky was incidentally the originator in his Sixth Symphony of the finale in slow tempo, though the Adagio ending of Haydn's 'Farewell' Symphony may be thought of as a distant precursor.)

During the 19th century the term 'finale' tends to appear in chamber music and in piano sonatas conceived on a large scale; in Beethoven's violin sonatas it is found only in the C minor op.30 no.2 and in the Kreutzer Sonata op.47. The concluding movement in a set of variations (e.g. Schumann's *Etudes symphoniques*, Brahms's Variations on a Theme of Haydn, and Elgar's Enigma Variations) is usually designated 'finale'. Such movements generally depart more radically than do the variations themselves from the theme, on which they become free fantasias sufficiently flexible in form and extensive in scale to produce a peroration and summing-up equivalent to that in the symphonic finale. The quest for new, poetically-inspired forms led Schumann to such suite-like structures as *Papillons* and the *Faschingsschwank aus Wien* in which there was also a need for a finale differing from the remaining pieces in character, scale or form. His *Ouvertüre, Scherzo und Finale* and Franck's *Prélude, Aria et Final* show a like preoccupation with departures from the usual format of the sonata scheme.

The operatic ensemble finale, developed during the 18th century, represents the most essential step from the late Baroque number opera to the continuous style of 19th-century post-Wagnerian music drama. After about 1750 most ensemble finales in Italian OPERA BUFFA were of the 'chain' type in which a number of distinct sections, usually differentiated in key, metre and tempo, succeeded each other in response to a developing dramatic situation. Such finales, of which that in Act 2 of Mozart's *Le nozze di Figaro* (1786) is a classic example, normally begin and end in the same key and visit nearly related keys in their course (the Mozart example, in E♭ major, ranges more widely, however, with sections in G, C, and F major); tempos may fluctuate in accordance with the action, but there is often an overall acceleration. Chain finales were slower to enter *opera seria*, where the Metastasian aria libretto held sway, and they tended at first to be confined to final acts; by 1791, however, when Mozart and Mazzolà adapted the ending of Act 1 of Metastasio's *La clemenza di Tito* as an action ensemble, they were common elsewhere as well.

During the 19th century a central, multi-sectional finale, bringing the action to an unresolved climactic point and ending with a rapid 'curtain', became a feature of Italian opera; it was frequently taken up outside Italy, too, for example by Wagner in Act 2 of *Die Meistersinger* (1868), where, however, the 'curtain' is delayed by the sounding of the Nightwatchman's horn and his dazed entrance on to an empty street. Romantic ballet, like opera, developed large-scale ensemble finales to each act,

and when incidental music to stage plays was written on a considerable scale, the finale was often treated in the same way (e.g. Mendelssohn's music for *A Midsummer Night's Dream*).

The *vaudeville final*, in which solo verses alternating with an ensemble refrain serve to point the moral of the plot, was much cultivated in the final acts of French *opéras comiques* in the second half of the 18th century (*see* OPÉRA COMIQUE and VAUDEVILLE, §5); Mozart wrote a *vaudeville final* to conclude his *Die Entführung aus dem Serail* (1782), and later examples include those in Rossini's *Il barbiere di Siviglia* (1816) and Stravinsky's *The Rake's Progress* (1951).

MICHAEL TILMOUTH/R

Finalmusik (Ger.: 'final music'). Term given to divertimentos, serenades, cassations and other similar compositions performed as part of the annual graduation ceremonies, usually in August, at the Salzburg Benedictine University. According to H.C. Koch it could be used to conclude an outdoor concert. At the end of the summer semester in Salzburg it was customary to honour a favourite professor with a serenade-like composition given under the name 'Finalmusik'. For such occasions Mozart composed his K100/62*a*, 185/167*a*, 204/213*a* and 251, and perhaps K203/189*b* and 320, all works of the serenade type. Like the term 'cassation', the title 'Finalmusik' does not appear in the autographs of the works concerned, but it is found in correspondence between Mozart and his father in 1773 (21 July, 12 August), 1777 (2–3 October) and 1778 (23 November), in the diaries of several students and notables of Salzburg and in Salzburg civic records, always in reference to works having the character of a serenade. Similar festivities with processions, laudatory speeches, cheers and the performance of music were presented in honour of the reigning prince-archbishop of Salzburg.

See also DIVERTIMENTO, SERENADE, CASSATION.

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HUBERT UNVERRICHT/CLIFF EISEN

Finatti, Giovanni Pietro (*fl* mid-17th century). Italian composer. He is known by *Missae, motetta, litaniae B. Virginis, cum quatuor eius solennibus antiphonis* for two to five voices and instruments, op.2 (Antwerp, 1652), and by four other sacred pieces (in RISM 1659[3]).

Finazzi, Filippo (*b* Bergamo, ?1706; *d* Jersbeck [now Segeberg], nr Hamburg, 21 April 1776). Italian singer and composer. He was a castrato soprano and enjoyed considerable fame in Italy and Germany. His earliest known appearances were in Venice in 1726; between 1728 and 1730 he sang in the Italian opera at Breslau, where he contributed some arias to the pasticcio *Merope*. He had returned to Venice by 1732; three years later he became a member of the Accademia Filarmonica, Bologna, and by 1739 he was in the service of the Duke of Modena (late librettos describe him as the duke's *maestro di cappella*, but this claim has not been substantiated). In the summer of 1743 he joined the opera company of the impresario Pietro Mingotti in Linz, and appears never to have returned to Italy. In October the company moved to Hamburg where it gave regular seasons until 1747. Hamburg's German opera had closed in 1738, and Mingotti's company offered the first extended seasons of new Italian works, both serious and comic: *opere serie* and intermezzos, including *La serva padrona*, were regularly performed. Partly because of the singing of Finazzi, Francesco Arrigoni (another castrato) and the soprano Rosa Costa, the Italian opera was at first very successful and was patronized by members of the Danish court at Altona. From the evidence of cast lists, however, Finazzi appears not to have been a regular member of Mingotti's company after 1744, when he both composed for the company and toured with it to Prague and Leipzig; thereafter he sang only occasionally in Hamburg and made his last known stage appearance in February 1746 in the title role of his own *Temistocle*.

City records show that in 1746 he adopted the Protestant religion and became a resident of Hamburg; later documents, which also imply his year of birth, suggest that he supported himself for the next ten years by teaching. In 1756 he acquired a small country estate in Jersbeck, near Hamburg, where he was cared for by a housekeeper, a local blacksmith's widow, Gertrud Steinmetz, for the education of whose sons Finazzi made himself responsible; she nursed him after an accident in which he broke both legs. In 1761 the singer proposed to marry her but, because of his anomalous sexual condition, an act of the Hamburg senate was required for the ceremony to take place, in 1762. The state documents attested to Finazzi's good character and decent life, and according to Gerber both his character and his cultivation of mind were such as to win him friends within Hamburg's upper circle of society, including the poet Friedrich von Hagedorn, Baron von Ahlefeld, friend and counsellor of the King of Denmark, and (according to Stephenson) G.P. Telemann.

Most of Finazzi's operatic music is lost. Schmitz regarded his surviving cantatas as belonging to the Neapolitan school of virtuoso music, somewhat conservative in vocal style and unadventurous in instrumental accompaniment, but nevertheless containing 'numerous lively, fresh details' in the writing.

WORKS
for further details see Müller

VOCAL
music lost unless source given

Arias for Merope (pasticcio), Breslau, 1728
Il matrimonio sconcertato, per forza del Bacco (int, G. Locatelli), Prague, carn. 1744
Adelaide (os, A. Salvi), Leipzig, Easter, 1744, collab. P. Scalabrini
Temistocle (os, Metastasio), Hamburg, 16 Feb 1746, 3 arias in *D-SWl*
Arias for Il tempio di Melpomene su le rive dell'Alstra (pasticcio), Hamburg, 31 Jan 1747

6 cants., 1v, str qt, ?1754, *ROu*; 3 arias, *B-Bc*, *D-Bsb*; duet, *Bsb*

Sit salvus illis deus, motet, Bologna, 1735, *I-Bc*
La pace campestre (int), doubtful

INSTRUMENTAL

VI Sinfonien (Hamburg, 1754)
12 italienischen Oden für Liebhaber des Spielens und Singens (Hamburg, 1774)
Sonata, kbd, *D-SWl*

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JAMES L. JACKMAN

Finch, Edward (bap. Kensington, 20 April, 1663; *d* York, 14 Feb 1738). English ecclesiastic, composer and copyist. He was the fifth son of Heneage Finch, first Earl of Nottingham. He was admitted to Christ's College, Cambridge, in 1677, obtained the MA in 1679, became a fellow in 1680, entered the Inner Temple in 1683 and represented his university in parliament, 1689–95. He was ordained in 1695 and became Prebendary of York in 1704, Rector of Kirkby-in-Cleveland in 1705, Rector of Wigan in 1707 and Prebendary of Canterbury in 1710.

Most of our knowledge of Finch's musical activities comes from his autograph manuscripts. One (*GB-Ge* R.d.39) contains composition and figured bass treatises by Gottfried Keller, Purcell and Finch himself, instructions for tuning the organ by Renatus Harris and the harpsichord by Keller and 'Mr Allen', rules for fingering keyboard music by Keller, G.B. Draghi, Charles Quarles and Handel, as well as church music, keyboard music and secular vocal music by Finch and others. Others in his hand may be found in York Minster and Durham Cathedral, those in the latter including consort music by Finger and vocal music by Handel, Steffani and Bull. The score of solo sonatas and vocal music, formerly in the Cummings collection, that contains the unique copy of the Sonata in G minor (Z780) attributed to Purcell was also copied by Finch.

Finch appears to have written much music; however, it is often difficult to tell which pieces in his autographs are his own. Many are extracts, and it is often unclear where pieces begin and end. The main pieces that seem to be by him are a sequence of 11 solo sonatas (dated 1716–20, but three were written during the reign of James II; *GB-Y*, *The Cuckow* was published in *The Second Part of the Division-Violin*, London, 2/1693); a *Te Deum* and *Jubilate* in G (*DRc*, *Y*); a *Te Deum* and *Jubilate* in G minor (*Lbl*, *Y*); an anthem, *Grant we beseech thee* (*DRc*, *Lbl*, *Y*); some catches and numerous chants. The sonatas include versions corrected by the Italian cellist and composer Lorenzo Bocchi, who may have taught Finch. Finch's style developed a great deal between the 1680s and 1720s; his music is reasonably competent and often attractive, but little of it seems to have been known outside his immediate circle.

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PETER HOLMAN

Fincham & Sons. Australian firm of organ builders. It was founded by George Fincham (*b* London, 25 Aug 1828; *d* Melbourne, 21 Dec 1910), the pioneer of Australian organ building. The family originated in the English village of Fincham, Norfolk. George's father Jonathan George Fincham (1796–1863) and grandfather John (*b* 1754) were both organ builders. In 1901 George's son Leslie Valentine Hunter (1879–1955) became a partner in the firm, which continued under the direction of Leslie's son George Bowring (*b* 1917) and grandson David George (*b* 31 Jan 1944).

George Fincham was apprenticed to Henry Bevington in London (1843–9) and then worked as foreman for James Bishop & Son, London, and Forster & Andrews of Hull. He emigrated to Australia in 1852, intending to establish an organ-building enterprise; he set up his first factory in Richmond, Melbourne, in 1862. In 1878 he bought the firm of Lee & Kayes, and in 1881, with Arthur Hobday, who had been his apprentice in 1866, set up a branch in Adelaide, which became known as Fincham & Hobday. Hobday was co-manager of the Adelaide branch with J.E. Dodd, who became sole manager in 1888 and bought the firm in 1894 (*see* DODD (ii)). Dodd was also a junior partner of the Melbourne firm, also called Fincham & Hobday from 1889 until it was restructured in 1897. Fincham & Hobday produced some noteworthy instruments, including the organ for the Australian Church, Melbourne (1890; four manuals, 53 speaking stops), and many reconstructions and enlargements of earlier organs. Hobday returned to New Zealand and died there in 1912. Fincham opened other agencies and branches, in Perth (1897), Brisbane (1902) and Sydney (1904).

Fincham's first organ (one manual, 10 stops) was sold to the Congregational Church, East Melbourne, for £180. The second (two manuals, 17 stops), dated 1864, was the first comparatively large organ to have been built in Australia and may have been used as a demonstration instrument in his factory. In 1866 Fincham was awarded £100 by the government of Victoria in recognition of his founding of an Australian organ-building industry. He subsequently won prizes at several exhibitions in Australia and London. One of his most notable instruments was that produced in 1880–81 for the Melbourne International Exhibition; having four manuals and about 70 stops, it was the 18th largest organ in the world at that time.

Fincham produced about 200 organs, the larger instruments including those for St Joseph's Cathedral, Dunedin (1866), and St Mary's Cathedral, Hobart, Tasmania (1894). Many smaller organs were produced during these years, some for private residences, others for parish churches (e.g. St Ignatius, Richmond, Melbourne, 1874). He was also involved in restoration and maintenance work, and the production and sale of components to other Australian organ builders. The firm's later work has included the organs for Christ Church Cathedral, Ballarat (1930), St Patrick's Cathedral, Melbourne (1962–4), St Francis's Catholic Church, Melbourne (1973), and Corpus Christi College Chapel, Clayton, Victoria (1978), as well as restorations, such as the organ in the Australian Church, renovated and installed in Wilson Hall, University of Melbourne (1956). Although Australian organ building prospered during the middle of the 20th century, it became evident that various factors such as spiralling labour costs, waning church finances and fewer applicants

for apprenticeships would greatly affect the viability of the trade in the future. Consequently the firm diversified and by the end of the 20th century was concentrating on the restoration of historic woodwork and the production of hand-made furniture. Their last new organ was built in 1982 for John XXIII College, Australian Catholic University, Canberra, and their last work undertaken in 1998 (a restoration of the organ built by John Courcelle in the Church of Christ, Geelong).

The consoles and façades of Fincham's organs tend to be very stylized, the latter being impressive in their use of decorated pipes. The tonal plan of the many small single-manual organs of 1866–76 was based on Diapasons, flutes and Dulcianas, with only occasional use of a reed or mixture. The larger two-manual organs made greater use of reeds: on the Swell usually an Oboe, but occasionally a Cornopean, and on the Great a mixture and Trumpet. Strings were not used until the 1890s when a Clarinet stop replaced the Trumpet. On larger three-manual organs the Choir organ was based on strings and flutes, not Diapasons, and the basic Fincham Pedal organ consisted usually of a Bourdon, or Open Diapason, a Bass Flute being added to the design in the 1880s. Trackers were used in the early organs, but these soon gave way to tubular-pneumatic actions. Given the diversity of the Australian climate, producing a reliable pneumatic action proved expensive and difficult, and this, coupled with the economic depression of 1929–34 and the two World Wars, had an adverse effect on the fortunes of the firm. However, the quality of the firm's pipework has always been excellent, and even in the early days few pipes were imported; Fincham won a prize for his spotted metal and metal pipes in the Colonial and Indian Exhibition, London, of 1886, and pipe manufacture played a big part in the prosperity of the firm during its early stages.

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W.D. JORDAN

Finck, Heinrich (*b* ?Bamberg, 1444 or 1445; *d* Vienna, 9 June 1527). German composer.

1. LIFE. The scant information about Finck's life given in his great-nephew Hermann Finck's *Practica musica* (Wittenberg, 1556) must be regarded with caution, for Hermann did not know him personally and had to rely on the reports of others, who may have embroidered the colourful nonconformist biography of the composer. He was probably the son of a master builder and councillor of Bamberg and thus, like Paul Hofhaimer and Thomas Stoltzer, seems to have had his origins in the wealthy middle class. According to Hermann Finck he was in Poland when still a boy, probably as a choirboy after 1454, staying on there in the service of the king. Hermann further described him as one of the musicians active about 1480 who were better composers than the representatives of the older art such as Du Fay and Busnoys. In summer 1482 a 'Henricus Finck de Bamberga Bavaria' matriculated at Leipzig University. The designation 'bonus cantor', then a high distinction and usually reserved for a famous musician with an above-average reputation, almost certainly refers to the composer. By that time he was 37 or 38, but in the 15th and 16th centuries it was not uncommon for men of that age to study at university. Finck must have returned to Kraków, there meeting the German humanist Conradus Celtis, who taught at Kraków University from 1489 to 1491. In a letter to Celtis of 7 April ?1492, which is the earliest surviving document written by him, Finck told how he left Poland as a poor man and visited kings, princes and other high-ranking people to obtain an appointment, but without success. After travelling for several years he returned once more to Poland. By 1498 at the latest he was in Vilnius as Kapellmeister to Prince Alexander of Lithuania. In 1501 Alexander became King of Poland and Finck moved back to Kraków again with the chapel. His name appears in the royal account books until 1505. By 1510 Finck had left Poland for good. After long negotiations he was appointed 'Singemeister' of the ducal Kapelle in Stuttgart on 5 November 1510 with the high yearly allowance of 60 florins. He appears to have composed his splendid mass for six to seven voices for the extravagant wedding of Duke Ulrich and Sabina of Bavaria on 22 March 1511. The disbanding of the Kapelle in 1514 left him once more without a livelihood. Moser supposed, probably correctly, that for a short time he was in the court Kapelle of Emperor Maximilian I. In March 1517 he sent greetings from Mühldorf, Bavaria, to his friend the humanist Joachim Vadian; he had probably belonged to the household of Cardinal Matthäus Lang in Mühldorf from 1516. After Lang became Archbishop of Salzburg in 1519 Finck seems to have moved there, where he worked as composer to the cathedral chapter. In a letter from Salzburg of 10 May 1524 to Vadian he bemoaned the turbulent life at court and hinted that he wanted a change. It is clear from the letter that he was not a priest as was formerly thought. Finck spent the last years of his life in Vienna, where he formed a Kantorei in the Schottenkloster with Erasmus Lapicida. On 1 January 1527 Ferdinand I appointed him court Kapellmeister, but five months later Finck died. Ferdinand had a memorial medal struck for him (now in the British Museum; see illustration), which captures his impressive likeness. Among his pupils were Johann Zanger, Stephan Mahu and, in Salzburg, Rupert Unterholtzer. In his later years in Kraków he probably also taught Thomas Stoltzer.

2. WORKS. Finck's unusually long composing career stretched from about 1465 until the third decade of the next century, that is, from the period of Du Fay's later works to that of Josquin's last years. Hermann Finck's claim that his great-uncle was an established composer as early as 1480 is borne out by the appearance of works by him in three manuscript collections (written in about 1500) of music from that period: the manuscript which belonged to Magister Nikolaus Leopold of Innsbruck (*D-Mbs* Mus.ms.3154), that of Magister Nikolas Apel (*D-LEu* 1494) and the manuscript *D-Bsb* Mus.40021. Unfortunately these sources contain relatively few pieces by Finck. Most of his works written before 1500 are lost; all that remains from his Polish years are some small incomplete pieces in organ tablature (mostly in *H-BA*).



Heinrich Finck: memorial medal, 1528 (British Museum, London)

Similarly, only a small proportion of works from his last 20 years survives. Partly to blame is the rule which was in force in almost all courts, including that of Salzburg, forbidding composers to give their compositions to outsiders, but other circumstances must also have been responsible for the particularly large losses in Finck's output. The 1544 inventory of the Neuburg court Kapelle lists (according to Lambrecht) 26 compositions by him, including three masses and no fewer than 18 motets for the Mass Proper, but of these only the *Missa super 'Ave praeclara'* (which exists in other sources) and two motets have survived. Modern research has authenticated a total of 119 compositions by Finck: seven masses or settings of parts of the Mass, 42 single motets and motet cycles for the Proper of the Mass, 28 hymns and 38 songs and instrumental pieces. Whereas the masses and motets have frequently come down in incomplete form, with parts missing, the hymns and songs have survived almost without loss because they were printed in the 16th century by Rhau and Formschneider. As with Stoltzer, a strong interest in the Reformation is evident in Finck's work. The most important manuscripts and publications either come from or have close connections with mid- and south Germany. No works printed after 1570 survive. But as late as 1650 a manuscript copy of his Christmas sequence, *Grates nunc omnes*, was in the possession of Zachariáš Zarewutius.

Finck's creative life, which lasted for about 60 years, spans three generations of composers, beginning with the first flowering of German polyphony. His style was therefore subject to considerable change. He retained into his 60s and 70s an admirable readiness to rethink his ideas and to assimilate the 'modern' music written after 1500 by Isaac, Josquin and others. After Finck's death, young musicians had difficulty in understanding his early works, and described his style as crude ('hart') in its harmonies (Hermann Finck) or as 'a peculiar art, turned in a strange manner' (Ulrich Brätel in his song *So ich betracht und acht der alten Gsang*), and likened his style to Alexander Agricola's. These judgments did not, however, lessen Finck's importance for his contemporaries; on the contrary, the 16th century could not resist the peculiar fascination and exotic charm of this bold and masterly style.

The striking differences between the work of Finck's youth and his old age are best shown by his four surviving masses. His mass for three voices, much of which is composed without a cantus firmus, is an early work. Its difficult contrapuntal lines, frequent melismas and canon and sequence technique make great demands on singers. The *Missa dominicalis*, on the other hand, was probably composed during the last ten years of his life. It is indebted to late Netherlandish examples in its imitative technique and migrant cantus firmus, but in the details of its construction Finck's personal stamp is unmistakable, for example in the Sanctus and Agnus Dei. The extent to which his later style was characterized by full harmonic textures and the increased use of the bass as the foundation of the composition can be seen in the six- to seven-voice mass probably composed for Duke Ulrich's marriage in 1511. The mass is based on a plainsong cantus firmus throughout except in the Credo where a songlike melody is used; although this has not yet been identified, it may have some connection with the probable occasion for the composition. The *Missa super 'Ave praeclara'* for five and six voices, discovered in the 1970s, is probably one of Finck's late works. All the movements are linked by a characteristic head-motif, and the virtuosity of the Kyrie and Agnus Dei is balanced by constructivist elements (such as are found in the Credo) and word-painting. The few extant complete settings of parts of the Proper of the Mass are all of a late date with the exception of an old-fashioned alleluia and two introits. The sequence *Quae miris* demonstrates how far the elderly Finck adopted Josquin's choral style and timbre. There is an enormous gulf between the transparent composition technique and graphic interpretation of the text and the melismatic style of the three-voice mass.

The other surviving motets probably date from Finck's middle and late periods. Ambros recognized the seven-voice motet *O Domine Jesu Christe* as a mature work. The clear, expressive setting and the climax in the last section, which includes the canon *O passio Domine magna*, once more show his individual treatment of the Netherlandish style. The three complete and one incomplete four-part *Magnificat* settings can also be classified as late works because of their varied technique. The seven great five-voice responsories now in Zwickau (*D-Z* 73) and Regensburg (*D-Rp* B 211–15) were probably composed much earlier, perhaps before 1500. In these there is a balance between retrospective features (long-note cantus firmi, fauxbourdon technique, etc.) and 'modern' elements (imitation, dividing of choirs and full harmonic textures). They are among the most important examples of their kind.

Finck's hymns and songs are also outstanding, and it seems that the greater part of those written after 1500 has survived. Two early hymns in the Apel Codex (*D-LEu* 1494) present the melody in a succession of semibreves, without rests. On the other hand, the 22 compositions published by Rhau in his *Sacrorum hymnorum liber primus* (Wittenberg, 1542[12]) show great variety, particularly in the treatment of the cantus firmus. Long and short notes, migrant cantus firmi with anticipatory imitation in the other parts, some 'modern' cadences and other techniques offered a profusion of possibilities of construction, which young composers such as Stoltzer repeatedly

quoted in their own settings of the texts. The 28 genuine polyphonic German Tenorlieder, printed in 1536, probably belong to Finck's last 20 years. The two sacred pieces *Christ ist erstanden* and *In Gottes Namen fahren wir* resemble motets in their size and scope and strong cantus firmi, whereas many of the secular songs are limited, and often set syllabically in *semiminime*. It is striking that Finck preferred folksong texts to the stilted court song. He was particularly fond of simple, warmhearted love songs such as *Allein dein G'stalt*, *Ach herzig Herz* and *Von hinnen scheid ich*. Many of the melodies of his Tenorlieder are unique and he may have written them himself. Song melodies play an important part in many early sacred works too. Outstanding among the earlier songs, circulated only in manuscript, are *Lieber Herr St Peter*, the five-voice *Greiner zanner*, which is based on an unusually coarse text, and the five-part quodlibet *Amica mea/Ich stund an einem Morgen*.

WORKS

only complete works and principal sources are given; for sources of concordances and fragments see Hoffmann-Erbrecht (1982)

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MASSES

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Missa super 'Ave praeclara', 5–6vv, H ii
Missa dominicalis, 4vv, H, i
Missa, 6–7vv, H ii (as Missa in summis); also ed. in Cw, xxi (1932, 2/1953), as Missa in summis

OTHER SACRED

Magnificat septimi toni, 4vv, H ii
Magnificat octavi toni, 4vv, H ii
4 motet cycles, 4vv, H i
7 responsories, 5vv: Apparuerunt apostolis, *D-Z* 73; Christus resurgens, H ii; Felix namque, *Z* 73; Illuminare Jerusalem, *Z* 73; Ite in orbem, H ii; Petre amas me, H ii; Verbum caro factum est, *Rp* B.211–15
2 ants, 5vv: Et valde mane una sabbatorum, Veni Sancte Spiritus: H ii
2 ints, 4vv: Puer natus, Resurrexi: ed. in EDM, 1st ser., xxxii (1956)
9 other motets (in *Bsb* Mus.ms.40021 unless otherwise stated): Ave Jesu Christe, 4vv; Deo dicamus, 4vv; Dies in laetitia, 4vv, 1567[1]; Gloria laus et honor, 4vv; In medio ecclesia, 4vv, *ABG* 1248; Lieber Herr St Peter, 4vv; Misereatur Dominus, 4vv; O Domine Jesu Christe, 4–6vv; Salva nos, 5vv, H ii
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LOTHAR HOFFMANN-ERBRECHT

Finck, Henry T(heophilus) (*b* Bethel, MO, 22 Sept 1854; *d* Rumford Falls, ME, 1 Oct 1926). American music critic. After graduating from Harvard in 1876 with highest honours in philosophy (he also studied music with John Knowles Paine), he went to Europe and reviewed the first Bayreuth Wagner Festival for the New York *World* and *The Atlantic Monthly*. He returned to Harvard for graduate study a year later and won a three-year scholarship which gave him the opportunity to pursue his studies from 1878 to 1881 in Berlin, Heidelberg and Vienna. While abroad he continued to contribute articles to various American periodicals. In 1881 he returned to the USA and became music critic of *The Nation* and the New York *Evening Post*, positions he held until his retirement in 1924. He lectured on music history at the National Conservatory in New York from 1888 until his death. One of the most prolific and influential critics of his day, Finck embraced the musical aesthetics of the Romantics and was an ardent and eloquent champion of Liszt, Wagner, Grieg and MacDowell. He wrote 24 books on music, anthropology, psychology, travel, diet and horticulture, and also edited four collections of songs.

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DAB (F.L. Twinner Cole)

MARGERY MORGAN LOWENS

Finck [van de Vinck], **Herman** (*b* London, 4 Nov 1872; *d* London, 21 April 1939). British conductor and composer. He first studied with his father, a Dutch immigrant who, as Louis von der Finck, was a theatre violinist, conductor and composer in London. Herman Finck began to play the violin in theatre orchestras at 14, studied with Henry Gadsby, entered the Guildhall School of Music at 16 (his compositions there included violin sonatas) and learnt theatre orchestration from Edward Solomon. At the Palace Theatre of Varieties Finck was a pianist and violinist (from 1892), a leader and sub-conductor to Alfred Plumpton (from 1896) and a conductor (from 1900). In 1919 he moved to the Queen's Theatre, and in 1922–31 was musical director at the Theatre Royal in Drury Lane, where he conducted the London premières of romantic musicals such as Rudolf Friml's *Rose Marie*. From 1933 he conducted the Sunday night concerts at Southport. His memoirs were published in 1937.

Finck composed, arranged and orchestrated a great deal of music, particularly revues, for the Palace Theatre. He also wrote musical comedies including *My Lady Frayle* (Howard Talbot, 1916) and many light orchestral pieces. His thorough grasp of technique and lightness of touch are well displayed in the dance *In the Shadows* (1910) and in the song *I'll make a man of you* ('On Sunday I walk out with a soldier') from the revue *The Passing Show* (1914).

ANDREW LAMB

Finck, Hermann (*b* Pirna, 21 March 1527; *d* Wittenberg, 29 Dec 1558). German theorist, composer, teacher and organist. He was the great-nephew of the composer Heinrich Finck. After early training, presumably in Pirna, it is thought that he joined the chapel of King Ferdinand I of Hungary and Bohemia. In 1545 he matriculated at Wittenberg University, where in 1554 he became a teacher of music. Three years later he was appointed organist in Wittenberg. He does not appear ever to have lived in Poland, as has been suggested on the basis of the dedication of his most important work, the treatise *Practica musica*, to members of the Gorca family (Polish nobility prominent in Wittenberg).

Finck was involved with the intellectual life of Wittenberg, then a centre of Lutheranism and humanism. In particular he gained the support of Melanchthon, two of whose poems he set to music and whose *Epistola complectens commendationem musicae* provided much of the text of the dedicatory epistle in the *Practica musica*. Finck also wrote motets for the weddings of important persons. Two of his compositions are included in a manuscript written by a Wittenberg student, Wolfgang Küffer (*D-Rp* AR 940–1); it contains passages that are also found in Finck's own *Practica musica* (Josephus Flavius on the inventors of music and the distichs of Simon Proxenus). His compositions have been confused with those of Heinrich Finck.

The *Practica musica*, a comprehensive treatise presenting the rudiments of music for students, is divided into five books: the elements of plainchant; the elements of measured polyphony; canons; the modal system; and performing practice. The treatise contains 83 compositions as illustrative examples, given without attributions, mostly from the works of leading composers of the time, notably Josquin Des Prez.

In the explanation of the basic rules of music Finck, as was customary in a treatise of this kind, drew from the works of other leading theorists, particularly Heinrich Faber, but also including Listenius, Rhau and Spangenberg, all of whom at some time were connected with Wittenberg. The main importance and interest of the treatise lie in the digressions that appear from time to time, where Finck for the most part expressed his own ideas, not only on the definitions and rules, but also on historical and aesthetic matters. These include, in addition to the much-quoted explanations of *tactus* and the early history of music, accounts of the solmization syllables, the modal system (with particular reference to polyphony), the various mensurations and the proportions. The extended treatment of canon in the third book and all of the fifth book are of the same character. The fourth book includes a brief statement on how to determine mode in a polyphonic composition: each point of imitation must be regarded separately to ascertain the mode to which it corresponds; the mode that most have in common is to be assigned to the entire piece.

From the treatise it is clear that Finck was deeply concerned with the state of music in his time. His reflections on the history of music are contained in the preliminary comments to the first book and in the fifth book. He included Flavius's conventional account of the mythological origin of music, taken over from Ricchieri's *Lectionum antiquarum*, but then went on to interpret the music of his own time. He made a distinction between older composers – those of the late 15th century among whom he included Gaffurius, Tinctoris and Du Fay, who established the principles of the art, and more recent composers such as Josquin and Gombert (the latter being singled out for particular praise), who stressed euphony, the proper setting of the text, and imitative counterpoint. The distinctions between different composers are made on the basis of style and technique of composition. Finck's humanistic preoccupation is revealed by his preference for contemporary composers and his concern for the proper expression of affections of the text in a composition. His interest in history is shown by the unusually detailed presentation of proportions and canon, both associated primarily with earlier music. The fifth book of the treatise also deals with the difficult circumstances in which German musicians found themselves at the time.

The *Practica musica* concludes with a discussion of the proper performance of ensemble polyphony. Finck urged that the singers maintain proper intonation throughout a piece and that while the individual voice-parts should be kept in balance, the musical subjects of the imitative entries should be sung louder than the rest. Finck explained how embellishments ('coloraturae') are to be applied in performance, particularly at cadences, and

provided an example of his own – the four-part motet *Te maneat semper* (text by Melanchthon) – in which all such embellishments are written out.

WRITINGS

Practica musica … exempla variorum signorum, proportionum et canonum, iudicium de tonis, ac quaedam de arte suaviter et artificiose cantandi continens (Wittenberg, 1556, enlarged 2/1556/*R*)

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all published in Wittenberg

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1 German motet: Was mein Gott will, inc. (1558)
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F.E. KIRBY

Fincke [Finke, Finck]. German family of organ builders. They were active in Thuringia in the 18th century. Johann Georg Fincke (*b* *c*1685; bur. Saalfeld, 26 May 1749) is described in the records as a 'citizen and organ builder' of Saalfeld. He married twice: on 14 Oct 1709 and in 1718. Another Johann Georg Fincke (*d* Neustadt an der Orla, 2 Nov 1774), presumably the son of the elder J.G. Fincke, is described in church records as an organ builder and citizen of Neustadt. Christian Finck (1648–1715) and Johann Philipp Finck are also mentioned as organ builders in Saalfeld, but their relationship to the two J.G. Finckes is not clear. Several other Finckes are mentioned in Jena, Neustadt, Saalfeld and Gera but the family relationships are obscure.

There are significant similarities of style between the elder J.G. Fincke and T.H.G. Trost, who was active in Thuringia at the same time. There are similarities in their organ specifications, the basic tonality of the instruments, and in further details of register construction, their use of Tierces in their Mixtures, scaling and technical layout. They probably had the same teacher, as yet unidentified. Striking features of the specifications include the uninterrupted structure of the Principals and a preference for flute stops, although string stops do occur with increasing frequency (Viola di gamba 8′, Spitzflöte 8′, Quintadena 16′, Violonbass 16′). In 1724 J.S. Bach wrote a report on the elder J.G. Fincke's organs in the Salvatorkirche (1720) and St Johannis (1724) in Gera. Other organs built by the elder J.G. Fincke include those at Camburg (1707), St Johannis, Saalfeld (1712), Schwarzburg (1713), the Stadtkirche, Gera (1715), Altenbeuthen (1716) and Neustadt/Orla (1728). The younger Johann Georg built an organ at Ruttersdorf (1755) and repaired several others.

An organ builder called Johann Georg Fincke is mentioned in the records at Wittenberg as 'deputy organ builder', but it cannot be proven whether this is one of the masters mentioned above. Two designs by this builder exist for an organ of 1738 in Stolpen in Saxony.

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FELIX FRIEDRICH

Finco, Giuseppe Francesco. *See* FARINELLI, GIUSEPPE.

Findeyzen [Findeisen], **Nikolay Fyodorovich** (*b* St Petersburg, 5 Aug 1868; *d* Leningrad, 10 Sept 1928). Russian musical journalist and historian. He studied at the Ye. Shreknik Commercial College in St Petersburg (1878–87). He gained his musical education at the K. Dannemann and N. Krivoshein Music School (1886–9), and studied counterpoint privately with Nikolay Sokolov (1890–92). Two years later he published, under the initials N.F., a short study of Verstovsky's music. In 1894 he founded the monthly *Russkaya muzïkal'naya gazeta*, which was published weekly from 1899 until it ceased publication in 1917; the quality of its main contents – to say nothing of its concert notices, reviews and news – quickly earned it a unique position in Russian musical journalism. Findeyzen not only edited the *Gazeta* but contributed numerous biographical and critical articles on Russian musicians and music, and printed quantities of hitherto unpublished letters and other documentary material, some (but by no means all) of which appeared later as books or pamphlets. In 1903 he founded another outlet for similar material in *Muzïkal'naya starina*, a 'collection of articles and materials for the history of music in Russia', of which six numbers appeared irregularly during 1903–11. He edited the third and fourth volumes of Serov's collected critical writings (St Petersburg, 1895), two volumes of Glinka's letters (1907–8), a selection of hitherto unpublished letters by Stasov (1912), a volume devoted to Dargomïzhsky, containing his autobiography, letters, and recollections by his contemporaries (Petrograd, 1921), and a small collection of studies in musical ethnography by various contributors (Leningrad, 1926). He translated Emil Naumann's *Illustrierte Musikgeschichte* (St Petersburg, 1897) and was responsible for two Russian editions of Riemann's *Musik-Lexikon* (1901 and 1916). In 1899 Findeyzen became a corresponding member of the International Musical Society in Berlin. In 1909, together with Ziloti, he founded the Society of Friends of Music. After the Revolution he was president of the Commission for the Study of Folk Music set up by the Russian State

Geographical Society, and a member of the artistic council of the State Opera and Ballet Theatres. He was professor of musical archaeology and palaeography at the Petrograd (Leningrad) Archaeological Institute (1919–26), and founder principal head of the Museum for the History of Music (1919–28).

Findeyzen's major work, *Ocherki po istorii muzïki v Rossii s drevneyshikh vremyon do kontsa XVIII veka*, was published partly posthumously without his final supervision. With its 123 pages of musical examples, it remains the foundation-stone on which all later work on the history of Russian music before the 19th century has been built. An English translation by S.W. Pring, commissioned by the American Council of Learned Societies, remains unpublished.

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GERALD ABRAHAM/LARISA GEORGIEVNA DAN'KO

Fine (It.: 'end'). An indication of the point at which a piece finishes, used particularly in those forms (e.g. in da capo arias or minuet and trio movements) where the notation ends with the second section, but the performance ends with the repeat of the first.

ROBERT DONINGTON

Fine [Van Eynde, Von Ende], **Arnoldus de** (*b* ?Antwerp; *d* Elsinore, 13 Nov 1586). Danish composer, organist and choirmaster of Flemish birth. He is said to have left his native country because of religious persecution under Philip II, but he may have been invited to Copenhagen by the Danish King Christian III, who had good connections in other European countries. He was first named as an organist in the Danish royal chapel in April 1556; he was replaced in 1560, remaining at the court as the queen's organist. In 1563 he was appointed to the king's chapel by Christian's successor Frederick II, who held him in high esteem and granted him several benefices including two at Roskilde Cathedral. When the royal chapel was reorganized after the Seven Years' War with Sweden, Fine was appointed *sangmester* on 5 June 1571. His long and faithful service was rewarded with a canonry at Århus Cathedral in 1583. Although little is known about his musical activities, he was responsible for the education of the choirboys throughout his career, and he must have organized the music for Frederick II's wedding to Sophie of Mecklenburg in 1572.

Fine was highly regarded by his own and the next generation (see e.g. H.M. Ravn, *Heptachordum danicum*, 1646), but very little of his music has survived, all German sacred lieder for four voices. A well-written and effective setting in cantional style of *Wann mein Stündlein vorhanden ist* occurs in the Flensburg collection (*D-FLs* Mus.ms.4, ed. O. Kongsted, *Liber cantionum*, i, Copenhagen, 1993). A similarly shapely setting of *Das alte Jahr vergangen ist* must have been very popular at the end of the 16th century, as contemporary copies are found in a number of European libraries (e.g. *D-Dl, Z*). *Ich hab mein Sach tzu Got gestelt* was attributed to Fine in a transcription in the collection of Otto Kade (*D-SWl* 4757/25), but the original manuscript (in *D-DL* Mus. Pi Cod. III, no.7) was badly damaged during World War II and the attribution can no longer be seen. No compositions have survived in Danish sources.

Fine's descendants are very numerous in the Danish-Norwegian monarchy. One son, Petrus Arnoldi de Fine (*d* 1620) was a singer in the royal chapel; another, Arnoldus de Fine, was an instrumentalist in the chapel from 1603 to 1627.

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OLE KONGSTED

Fine, Irving (Gifford) (*b* Boston, 3 Dec 1914; *d* Boston, 23 Aug 1962). American composer, teacher and conductor. He studied composition with Hill and Piston at Harvard University (BA 1937, MA 1938), and later worked with Boulanger and studied conducting with Koussevitzky. He taught at Harvard (1939–50) and was then appointed to the faculty of Brandeis University; at the time of his death he was Walter W. Naumburg Professor of Music and chairman of the Brandeis School of Creative Arts. From 1946 to 1957 he also served on the composition staff of the Berkshire Music Center. His awards included two Guggenheim Fellowships, a Fulbright Research Fellowship, an award from the National Institute of Arts and Letters and several MacDowell Association grants. His commissions included those from the Ford Foundation, the Library of Congress, the Koussevitzky Foundation, the Juilliard School and the American League of Composers.

Copland included Fine in what he called the American 'Stravinsky School'; indeed, some of Fine's early works were influenced by Stravinsky as well as by Hindemith. Although his style was essentially dissonant, he did not come to grips with serialism until the String Quartet (1952) in which he felt that he had combined his earlier, tonal approach with the then new technique; the Fantasia for string trio (1956) is similar in style. In later works Fine's strongest interest appeared to be in contrapuntal and rhythmic organization, but he continued to experiment with serialism. His turning to 12-note methodology may have been brought about by a reassessment of his own neo-classicism and a liking for more contemporary practices. He wrote articles and reviews for *Modern Music*, *Notes*, *Musical America* and the *New York Times*.

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CHARLES H. KAUFMAN

Finé, Oronce, Sieur de Champrouet (*b* Briançon, 1494; *d* Paris, 6 Oct 1555). French mathematician and music theorist. He studied at the Collège de Navarre, Paris, and was appointed professor of mathematics at the University of Paris by François I. His theoretical works *Protomathesis* (Paris, 1532), *Epistre exhortatoire touchant la perfection . . . des arts liberaulx mathématiques* (1532) and *De rebus mathematicis* (1556) do not deal with music, as is generally thought. His passion for music encouraged him to persuade his friend Attaingnant to publish a short treatise dealing with practice and theory: *Epithoma musice instrumentalis ad omni modam hemispherii* (Paris, 1530). The *Tres breve et familiere introduction pour entendre et apprendre par soy mesmes a jouer toutes chansons reduictes en la tabulature de lutz* (Paris, 1529) has also been attributed to Finé, but there is no evidence to support the attribution.

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P. Vendrix: 'On the Theoretical Expression of Music in France during the Renaissance', *EMH*, xiii (1994), 249–73

PHILIPPE VENDRIX

Fine, Vivian (*b* Chicago, 29 Sept 1913; *d* Bennington, VT, 20 March 2000). American composer and pianist. At the age of five she was a scholarship piano student at the Chicago Musical College. She later studied the piano with Djane Lavoie-Herz (1924–6) and Abby Whiteside (1937–45), composition with Ruth Crawford (1926–8) and Roger Sessions (1934–42), and orchestration with George Szell (1943). Henry Cowell, Dane Rhudyar and Imrie Weisshaus were also supportive of her talent. She made her compositional début at the age of 16 when her compositions were performed in Chicago, New York (at a Pan-American Association of Composers' concert) and Dessau (at an International Society of Contemporary Composers' concert). After moving to New York in 1931, she acted as accompanist and composer for dance companies led by Doris Humphrey, Charles Weidman and Hanya Holm. A member of the Young Composers' Group, she participated in the first Yaddo Festival of Contemporary American Music (1932). She was one of the founding members of the ACA, musical director of the Rothschild Foundation (1953–60) and a faculty member at Bennington College, Vermont (1964–87). Her

awards included a Guggenheim Fellowship and grants from the Ford, Rockefeller and Koussevitzky foundations. In 1980 she was elected to the American Academy and Institute of Arts and Letters.

Fine's early compositional style is characterized by rhythmically flexible modernist counterpoint. While in New York, her musical language changed to a tempered tonality, exemplified by *The Race of Life* (1937) and *Concertante* (1944). She later returned to a freely dissonant style in works such as *The Great Wall of China* (1947–8) and *A Guide to the Life Expectancy of a Rose* (1956). Her compositional approach continued to be marked by a diversity of techniques: *Paean* (1969), *Missa brevis* (1972) and *Teishō* (1975), experiment with kaleidoscopic layering. *Momenti* (1978) and *Lieder* (1980) transform the musical gestures of Schubert and Wolf. *Double Variations* (1982) and *Toccatas and Arias* (1986) explore the contrapuntal procedures of retrograde and inversion. She set texts on women's issues in an oratorio (*Meeting for Equal Rights 1866*, 1976) and two operas (*The Women in the Garden*, 1977; *The Memoirs of Uliana Rooney*, 1993).

WORKS
(*selective list*)

STAGE

The Race of Life (ballet, choreog. D. Humphrey, after drawings by J. Thurber), pf, perc, 1937, New York, 23 Jan 1938; arr. orch
Alcestis (ballet, choreog. M. Graham), orch, 1960, New York, 29 April 1960, cond. R. Irving
The Women in the Garden (chbr op, Fine), 5 solo vv, chbr ens, 1977, San Francisco, 12 Feb 1978
Memoirs of Uliana Rooney (chbr op, S. Friedmann), S, 2 Bar, 2 female vv, fl, cl, vn, va, vc, db, pf, perc, 1994, New York, 1994
4 other stage works

ORCHESTRAL

Concertante, pf, orch, 1944; Alcestis, suite, 1960 [see STAGE]; Drama, 1982; Poetic Fires, pf, orch, 1984; 4 other works

CHAMBER

4 or more insts: Capriccio, ob, str trio, 1946; Str Qt, 1957; Concertino, pf, perc ens, 1965; Chbr Conc., solo vc, ob, vn, va, vc, db, pf, 1966; Qnt, tpt, str trio, hp, 1967; Brass Qt, (2 tpt, hn, b trbn)/(2 pt, 2 trbn), 1978; Qnt, ob, cl, vn, vc, pf, 1984 [from Drama, orch]; Dancing Winds, ww qnt, 1987; Madrigali spirituali, tpt, str qt, 1989; Hymns, hn, vc, 2 pf, 1991; 8 other works
2–3 insts: 4 Pieces, 2 fl, 1930; Sonata, vn, pf, 1952; Duo, fl, va, 1961; Fantasy, vc, pf, 1962; Lieder, va, pf, 1979; Music for Fl, Ob, Vc, 1980; Pf Trio, 1980; Sonata, vc, pf, 1986; Emily's Images, fl, pf, 1987; Portal, vn, pf, 1990; Songs and Arias, hn, vn, vc, 1990; 5 other works
Kbd (pf, unless otherwise stated): 5 Preludes, 1939–41; Sinfonia and Fugato, 1952; 4 Pieces, 1966; Momenti, 1978; Double Variations, 1982; Toccatas and Arias, hpd, 1986; Toccatas and Arias, 1987; 6 other works
Other solo inst: Variations, hp, 1953; Melos, db, 1964; The Song of Persephone, va, 1964; The Flicker, fl/pf right hand, 1973; 3 other works

VOCAL

Choral: Paean (cant., J. Keats), nar, women's chorus, brass ens, 1969; Sounds of the Nightingale (Keats, R. Barnefield, and others), S, women's chorus, 9 insts, 1971; Meeting for Equal Rights 1866 (cant., 19th-century Amer.), S, Bar, nar, mixed chorus, orch, 1975; Teishō (trad. Zen), small chorus/8 solo vv, str qt, 1975 [parts arr. vn, pf]; Oda a las ranas (P. Neruda), women's chorus, fl, ob, vc, perc, 1980; 6 other works
Solo vv and insts: The Great Wall of China (F. Kafka), medium v, fl, vc, pf, 1947; A Guide to the Life Expectancy of a Rose (S.R. Tilley), S, T, fl, cl, vn, vc, hp, 1956; Missa brevis, 1 taped v, 4 vc, 1972; Ode to Pucell (G.M. Hopkins), medium v, str qt, 1984; 5 Victorian Songs (C. Rossetti, Hopkins, E.B. Browning), S, fl, cl, vn, va, vc, 1988; Asphodel (Williams), S, fl, cl, vn, va, vc, pf, perc, 1988; 5 other works
Solo vv, pf (1v, pf, unless otherwise stated): 4 Elizabethan Songs (Donne, J. Lyly, W. Shakespeare, P. Sidney), 1937–41; 2 Neruda Poems (Neruda), 1971; Canticles for Jerusalem, 1983; Inscriptions (Whitman), 2vv, pf, 1986; The Garden of Live Flowers (L. Carroll), S, T, Bar, pf, 1988; 4 other works

Recorded interviews in *US-NHoh*

Principal publishers: Catamount Facsimile Editions, Margun

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J. Frasier: *Women Composers: a Discography* (Detroit, 1983)
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H. von Gunden: *The Music of Vivian Fine* (Lanham, MD, 1999)

HEIDI VON GUNDEN

Fine Arts Quartet. American string quartet. It was founded in Chicago in 1946 and its most recent members are Ralph Evans and Efim Boico, violins, Jerry Horner, viola, and Wolfgang Laufer, cello. The quartet's original first violinist, Leonard Sorkin, retired in 1982, the original cellist, George Sopkin, in 1979. Horner joined the group in 1980 and Boico in 1983. From 1946 to 1954 the Fine Arts was the resident quartet of ABC, Chicago; it has also recorded many programmes for the National Educational Television Network. In 1961 it began an annual chamber concert series at the Goodman Theater of the Art Institute, Chicago. Its players were made professorial members of the University of Wisconsin, Milwaukee, in 1963. In addition to annual concerts there, it has toured North America, Europe, Australia, New Zealand and East Asia. The quartet has recorded and given the premières of works by such composers as Babbitt, Wuorinen, Husa, Shifrin and Wellesz, as well as playing much of the Classical and Romantic repertory. Despite personnel changes in the early 1980s, the quartet has maintained its characteristic large and rich sound, even enhancing its long-standing reputation.

TULLY POTTER

Finetti, Giacomo (*b* Ancona; *fl* 1605–31). Italian composer. He was a Franciscan friar and was choirmaster of Iesi Cathedral in 1605 and 1606 and of SS Sacramento, Ancona, from 1609 to 1612. He spent the rest of his career in Venice: he was organist at S Maria Gloriosa dei Frari and also directed music at the Ca' Grande, which was then a convent.

Finetti was one of the more prolific composers of liturgical music in northern Italy at a time when the new concertato style was emerging. Most of the music that he published before he went to Venice is for specific rites – Vespers (psalms and, unusually, prayers), Compline and Christmas music, the last two not often found in practical compilations. The vesper psalms are among Finetti's few works for double choir. His music for the modern medium of a few voices and organ was more popular, as the frequent appearances of most of his publications of it testify; his three-part psalms (2/1618) show too that he did not adhere to an outmoded style for such texts, as others did. Several publications in northern Europe show that he had a high reputation there as well.

In the *Concerti ecclesiastici* the best music is in the duets, of which *O Maria quae rapis corda hominum*, a simple, attractive setting with some effective chains of suspensions at the end, is an outstanding example. Finetti employed word-painting, but some of the ornamentation is rather stereotyped, and his melodic imagination somewhat limited. He relied rather too much on echo effects between voices – in one of the motets of *Corona Mariae* there is an actual echo duet in which one tenor repeats (no doubt from a concealed position) the other's cadences, a somewhat trite device. However, he was concerned to produce convincing formal structures, as is clear from his refrains and other repeated material.

WORKS

Completorium, 5vv (Venice, 1605)
Orationes vespertinae, 4vv (Venice, 1606)
Omnia in noctis Nativitatis Domini, 5vv (Venice, 1609)
Psalmi ad Vesperas, 8vv (Venice, 1611)
Motecta, 2vv, bc (org) ad lib (Venice, 1611)
Concerti, 4vv, bc (org) (Venice, 1612, not 1st edn)
Sacrae cantiones, 2vv, bc (org), bk3 (Venice, 1613)
Sacrarum cantionum, 3vv, bc (org), bk4 (Venice, 1613)
Salmi, 3vv, bc (org) (Venice, 2/1618)
Concerti ecclesiastici, 2–4vv, bc (org) (Antwerp, 1621)
Corona Mariae, 4vv, liber 5 (Venice, 1622)
Motetti, concerti et psalmi, 2–4, 8vv, 7 vols. (Frankfurt, 1631); a collected edn from previous pubns
Tripartus SS. concentuum fasciculus (Frankfurt, 1621); contains works from previous pubns, and works by Pietro Lappi and Giulio Belli
Motets in 1616[2] (6 motets), 1623[2] (13), Exercitatis musica (Magdeburg, 1624, 2 motets), 1626[2] (7), 1626[4] (1), 1627[1] (19), 1627[2] (24), 1637[3] (7), 1638[5] (1)

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Finger, Gottfried [Godfrey] (*b* ?Olomouc, *c*1660; *d* Mannheim, bur. 31 Aug 1730). Moravian viol player and composer. Georg Finger, his father or brother, was cantor at St Moriče, Olomouc. Gottfried was presumably in the service of Prince-Bishop Karl Liechtenstein-Kastelcorn, for pieces composed and copied by him survive in the prince-bishop's music collection at Kroměříž. According to Riemann, Finger was in Munich in 1682, and he was in London by spring 1687: he received a post in James II's new Catholic chapel by a warrant dated 5 July 1687, backdated to 25 March. In 1688 he published his op.1, which he dedicated to James II, stating that the music was intended for use in the Catholic chapel. Finger did not follow the king into exile in 1688, but remained in London and started a successful freelance career. He began by publishing three collections of easy and tuneful music designed to appeal to amateurs: *VI Sonatas or Solo's* (1690), the first collection published in England of sonatas for solo instrument and continuo, *A Collection of Choice Ayres* (1691) and *A Collection of Musick in Two Parts* (1691). The last was published by John Banister (ii), who added a four-part suite of his own and may have promoted concerts with Finger. Finger certainly provided music for flat trumpets for the 1691 St Cecilia's Day celebrations, composed the 1693 St Cecilia's Day ode, and gave concerts with Giovanni Battista Draghi at York Buildings from at least November 1693.

Finger's career in the theatre seems to have begun in 1695, when Thomas Betterton and his colleagues seceded from the United Company and began acting at Lincoln's Inn Fields. He wrote a suite and a song for their first production, Congreve's *Love for Love* (30 April 1695), and contributed to at least seven more plays between then and spring 1697. Nothing is known of his activities between 8 April 1697 and 17 February 1699, when a 'Consort of Vocal and Instrumental Music, after the Italian manner' was given at York Buildings for his benefit. Perhaps he spent the time abroad, in France or Italy: his music library was advertised in a London newspaper on 1 December 1704 as 'A Choice Collection of Vocal and Instrumental Music in Italian, French and English, composed by several great masters (the Italian music being most of them originals)'.

On his return, Finger plunged once again into London's theatrical life, writing music for plays and semi-operas put on by Christopher Rich's company at Drury Lane, though his career in England came to an abrupt end soon after he entered the competition to set Congreve's masque *The Judgement of Paris* and came fourth, beaten by John Weldon, John Eccles and Daniel Purcell; his setting was performed at Dorset Garden on 28 March 1701, and again with the other three on 3 June. According to Roger North, 'having lost the cause', Finger 'declared he was mistaken in his musick, for he thought he was to be judged by men, and not by boys, and thereupon left England and has not bin seen since'. By December he was in Vienna, where the British ambassador reported that, despite complaining that the Duke of Somerset had been partial to Eccles and Weldon, he planned to perform Eccles's setting in Hamburg.

In 1702 Finger was in Berlin in the service of the Queen of Prussia, Sophie Charlotte, where according to Walther he composed 'more German operas'. During this period a number of his instrumental collections were published by Roger of Amsterdam. By 1706 he was in Breslau in the service of Duke Karl Philipp of Neuberg, the younger brother of the Elector Palatine. He remained in Karl Philipp's service for the rest of his life; in October 1707 he was a Kammermusiker in the Innsbruck Hofkapelle and rose to the position of Konzertmeister in 1708. In that same year Finger was back in Berlin, where his operas *Der Sieg der Schönheit über die Helden* and *Roxane und Alexanders Hochzeit* were performed. He seems to have maintained his post as Konzertmeister when he followed the court to Neuberg an die Donau in 1717, to Heidelberg in 1718, and to Mannheim in 1720. Finger's last years were largely spent composing chamber music and stage works for the court at Mannheim and Düsseldorf. His name disappears from the Mannheim court records in 1723.

Finger was a bass viol virtuoso, and was appointed to teach the instrument in the abortive scheme for a Royal Academy in 1695. He did not publish any solo bass viol music, but manuscript sources (*GB-Ob* and *D-SÜN*) reveal him to have been one of the most important composers for the instrument of his time. His output includes sonatas and suites for one, two, and three bass viols, as well as trios with violin, violetta or baryton – the earliest surviving ensemble pieces for the instrument. He wrote boldly and idiomatically for the viol, and also popularized in England the central European type of ensemble sonata, with its ear-tickling combinations of

trumpets, oboes, recorders, strings and continuo. He was heavily influenced by his compatriots; his skilful trumpet writing is particularly indebted to P.J. Vejvanovský. Finger was a prolific but uneven composer. In his best music – such as some of his English theatre suites – he created an effective synthesis between the Purcellian idiom and the folk-like and bizarre elements of the music of his native Moravia.

WORKS

ENGLISH THEATRE

for arrangements of some theatre suites and airs see 'Instrumental' (1701–2)

Suite, 4 str, *US-LAuc*, I tell thee Charmion, song (London, 1695), in Love for Love (play, W. Congreve), 1695
Suite, 4 str, *LAuc*, in The She-Gallants (play, G. Granville), 1695
Suite, 4 str, *LAuc*, in The Husband his own Cuckold (play, J. Dryden the younger), 1696
Entertainment of Instrumental Musick, lost or unidentified, in The City Bride (play, J. Harris), 1696
The secrets of peace, song, lost, in The Royal Mischief (play, M. Manley), 1696
At least 3 songs (London, 1697), in The Loves of Mars and Venus (masque, P. Motteux), perf. in The Anatomist (E. Ravenscroft), 1696, other music by J. Eccles
Suite, 4 str, *LAuc*, in The City Lady (play, T. Dilke), 1696
Suite, rec, 4 str, *GB-LEc*, *US-LAuc*, in The Mourning Bride (play, Congreve), 1697
Awake unhappy man, song, [1699][4] in Bussy D'Ambois (play, T. D'Urfey), ?1699
Suite, 3 str, 4 str, *GB-Cmc*, *US-Cn*, in The Constant Couple, or A Trip to the Jubilee (play, G. Farquhar), 1699
Suite, 4 str, *GB-LEc*, in Iphigenia (play, J. Dennis), 1699
The Invocation to Diana, song, lost, in Achilles (play, A. Boyer), 1699
Dance (for sources see Price, 1979), in The Pilgrim (play, J. Vanbrugh), 1700
Calms appear when storms are past, song, A Collection of the Choicest Songs & Dialogues (London, 1703), in The Secular Masque (Dryden), perf. with The Pilgrim, 1700
Suite, 4 str, Harmonia anglicana, i (London, 1701), in Love at a Loss (play, C. Trotter), 1700
Suite, 4 str, Harmonia anglicana, ii (London, 1701), in Love Makes a Man (play, C. Cibber), 1700
The Rival Queens, or The Death of Alexander the Great (semi-op, after N. Lee), London, Drury Lane, ?20 Feb 1701, *Cfm*, Harmonia anglicana, ii (London, 1701), collab. D. Purcell
Suite, 4 str, Harmonia anglicana, ii (London, 1701), in The Humors of the Age (play, T. Baker), 1701
The Judgement of Paris (all-sung masque, Congreve), London, Dorset Gardens, 28 March 1701, lost
Suite, 4 str, Harmonia anglicana, ii (London, 1701), in Sir Harry Wildair (play, Farquhar), 1701
The Virgin Prophetess (semi-op, E. Settle), London, Drury Lane, ?12 May 1701, *Cfm*, *Lcm*, Harmonia anglicana, ii (London, 1701)
Suite, 4 str, *Lbl*, in Wives Victory (?lost play)
Suite, 4 str, *Lcm*, in Farewell (?lost play), possibly extracted from Weep, all ye muses (see Other vocal)
Untitled theatre suites, airs, 1–4 str/rec, *F-V*, *GB-Ckc*, *Cmc*, *Lbl*, *Lcm*, *Ob*, *US-LAuc*

OTHER STAGE

all lost

Der Sieg der Schönheit über die Helden (op, J. von Besser), Berlin, Dec 1706, collab. A.R. Stricker and J.B. Volumier
Roxane und Alexanders Hochzeit, Berlin, 28 Nov 1708, ?collab. Volumier
Ovs. to L'allgrezza dell'Eno (serenata, G.D. Pallavicino), Innsbruck, 1708, ?other music by J. Greber
Sinfonia to Rinaldo richiamato al campo (dramma per musica), Innsbruck, 1714, other music by B. Aprile
Sinfonia to Crudeltá consuma amore (drama boschereccio, G.M. Rapparini), Neuberg an die Donau, July 1717, other music by Greber and Stricker
Sinfonia and ballet music in L'amica in terzo, overo Il Dionigio (op, Rapparini), Neuberg an die Donau, March 1718, other music by Cavalierere Messa, Stricker, J.D. Heinichen
Ov. to Das Fünfte Element der Welt (serenata), Heidelberg, 4 Nov 1718, other music by C.L. Pietragrua

OTHER VOCAL

11 songs, 1694[7], 1695[7], 1695[12], 1696[9], A Collection of the Choicest Songs & Dialogues (London, 1703): Celia whose charms, In a dark and lonely den, I'o Victoria, I promised Sylvia to be true, My suit will be over, Our hearts are touched with sacred fires, She that would gain a faithful lover, Think not sighs or tears can move, Unhappy 'tis that I was born, While her the fair Amarillis, While I with wounding grief did look
When Death shall drive our souls away, dialogue, 2vv, bc, *GB-Lbl*
Cecilia, look down and see (T. Parsons), St Cecilia ode, 22 Nov 1693, lost
Weep, all ye muses (Mr Purcel's Farwel; J. Talbot), ode on the death of Henry Purcell, 13 Jan 1696, lost
In sole posuisti, motet, S, vn, org, *CZ-KRa*, anon., attrib. Finger
Missa con Clarin: e Tymp:, lost, formerly in Schloss Harburg, Germany

INSTRUMENTAL

Sonatae XII pro diversis instrumentis, op.1 (London, 1688/*R*); ed. in *TCMS*, viii (1990) [d, F, A, vn, b viol, bc; B♭, F, A, 2 vn, viola da basso, bc; e, g, D, 3 vn, bc; G, E♭, C, 2 vn, va, bc]
VI Sonatas or Solo's (London, 1690/*R*) [B♭, F, E, vn, bc; G, d, F, rec, bc]
A Collection of Choice Ayres (London, 1691) [4 suites, C, c, F, f, 4 airs, C, F, 2 rec; 2 suites, C, G, 3 rec]
A Collection of Musick in 2 Parts (London, 1691) [2 suites, C, G, 2 rec; suite, B♭, 2 vn; sonata B♭, rec, bc; suite, F, rec; 3 grounds, C, G, F, rec, b]; incl. suite a 4 by J. Banister (ii)
3 airs, F, d, vn, 1691[5]
4 airs, F, C, 2 rec, 1693[8]/*R*, collab. J. Banister (ii)
4 sonatas, F, F, g, F, 2 rec, 2 ob/vn, bc, 6 sonates (Amsterdam, 1698), with 2 by G. Keller
6 Sonatas, F, c, C, B♭, g, G, 2 rec, op.2 (London, *c*1698); see also 6 Sonatas (1703)
3 airs, g, 2 rec, A Collection of Ayres (London, 1698)
3 sonatas, C, d, G, rec, bc, 6 Sonatas or Solos, 3 for a Violin and 3 for the Flute . . . by Mr Wm. Crofts & an Italian Mr. (London, 1699/*R*), ed. I. Payne (Hereford, 1998); no.3 attrib. Finger in *D-W*
10 sonates, F, c, B♭, g, C, B♭, F, F, d, F, rec, bc, op.3 (Amsterdam, 1701/*R*)
Air, B♭, vn, Apollo's Banquet Newly Reviv'd (London, 8/1701)
2 sonatas, d, rec, ob/vn, bc, g [= op.5 no.6, opp.4 and 6 no.8], 2 rec, bc, in W. Corbett, VIII Sonatas, op.2 (Amsterdam, *c*1701)
6 Sonatas, C, d [op.5 no.9], G [= op.5 no.8], C, C, F, 2 rec, bc, op.4 (Amsterdam, *c*1701–2); all repr. in 1703 as pt of opp.4 and 6 (see below)
41 pieces, rec, b, Airs Anglois, ii, iii (Amsterdam, *c*1701–2/*R*), some arr. from theatre suites
X suonate, F, B♭, d, a, A, e [= opp.4 and 6, no.8, and in W. Corbett's op.2 (see above)], b, E [= op.4 no.3], b [= op.4 no.2], 2 vn, vc/bc; C, vn,'violone'/bn, bc, op.5 (Amsterdam, 1702/*R*)
19 pieces, vn, Select Lessons for the Violin (London, 1702), incl. airs from The Virgin Prophetess, 1701 (see English theatre)
XII suonate, F, B♭, C [= op.4 no.1], d [= op.4 no.2, op.5 no.9], G, F [= op.4 no.6], C [= op.4 no.5], g [= op.5 no.6, and in W. Corbett's op.2 (see above)], C [=op.4 no.4], F, G [= op.4 no.3, op.5 no.8], c, 2 rec, bc, opp.4 and 6 (Amsterdam, 1703/*R*)
3 pieces, C, 2 rec, A Collection of Airs (London, 1703)
6 Sonatas, 2 vn (London, 1703), lost, ?arr. from op.2
Prelude, E, vn, Select Preludes or Volentarys (London, 1704); arr. rec, C, Select Preludes and Volluntarys (London, 1708)
Ground, g, rec, b, The First Part of the Division Flute (London, 1706/*R*)
Prelude, F, rec, The Second Part of the Division Flute (London, 1708/*R*)
Air, C, 2 rec/vn, Duos Anglois (Amsterdam, *c*1709/*R*)

7 sonatas, *GB-Lbl*: C, tpt, ob, b, bc; D, 2 tpt, 2 ob, 2 vn, b, bc; C, tpt, ob, vn, b, bc; B♭, 3 vn, b, bc; B♭, 2 vn/ob, b, bc; C, vn, ob/?tpt, bc; C, 2 tpt, 2 ob, t ob, bn, 4 str, bc
3 chaconnes, *Lbl*: G, vn/ob, vn, va, b, bc; G, 4 str; G, solo vn, 4 str, bc
Conc., D, vn, ?str, *Lbl* (inc.)
Sonata, C, 2 tpt, timp, 4 str, bn, bc, *A-Sd*
Conc. (Alla Turchesta), C, 2 ob, bn, 2 hn, 2 vn, violone, Tambour Turchesta (?cymbals), *D-ROu* (inc.)
Conc., ob, 2 hn, 4 str, ?lost, see Haynes

Capriccio, F, 2 ob, t ob, bn, 4 str, bc; fantasia, g, 2 ob, bn, 4 str, bc; sonata, B♭, ob solo, 2 ob, bn, 4 str, bc; suite, F, 2 ob, bn, 4 str, *D-Dl, S-Uu*
Sonata, A, 4 str, *A-ST*
12 sonatas, ob/rec/vn, va, b, 1 with 2 rec, 1 with 2 ob, see Lubrano
Ballettae, ?str, lost, formerly in *CZ-OSE*
Prelude, e, b viol, *GB-DRc*
Variations, D, b viol, *CZ-KRa*
Ground, g, b viol, b; 7 sonatas, D, D, A, d, B♭, a, d, suite, A, b viol, bc; 3 suites, D, e, A, sonata, B♭, pastorale, A, chaconne, G, 2 b viol, bc; suite, A, b viol/vn, b viol, bc; suite, A, violetta, b viol, bc; suite, A, vn, bc, *GB-Ob* (incl. autograph), some inc., some anon. attrib. Finger
16 sonatas, E, d, G, a, B♭, d, d, A, b, D, C, A, G, D, g, D; chaconne, G; pastorella, A; 6 suites, E, A, G, D, D, G, 2 b viol, bc, inc.; 7 suites, D, G, A, D, A, e, a, baryton, ?baryton/b viol, bc; suite, a, 2 violettas, bc, inc., *D-SÜN* (incl. autograph), anon, attrib. Finger
Suite, g, 2 b viol, *CZ-KRa* (inc.), anon. attrib. Finger
10 sonatas, A, A, A, D, A, D, B♭, E, E, F, vn, bc, *GB-Lbl*, 2 anon. attrib. Finger; ground, B♭, vn, b, *Lcm*; 3 sonatas, F, D, E, 2 vn, bc, *B-Bc*; 2 sonatas, f♯, A, 2 vn, bc; sonata, C, 3 vn, bc, *GB-Ob* (inc.)
Sonata, F, 2 rec, 2 ob, bc, *H-Se*
Sonata, G, 4 rec, bc; sonata (Curiosa), C, 2 rec, 2 ob, bc, *GB-Lbl*, anon, attrib. Finger
Sonata, F, pastorale, G, 3 rec, *DRc* (incl. autograph); 3 sonatas, c, d, g, 2 rec, *D-W*; sonata, F, rec, bc, *US-R*; ground, F, rec, b, *GB-Lbl, Lcm*
Pieces arr. kbd, *Lbl, Ob, US-NYp*; passpied, G, arr. lute, *S-Smf*

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PETER HOLMAN, ROBERT RAWSON

Fingerboard (i) (Fr. *touche*; Ger. *Griffbrett*; It. *tastiera*). The part of a string instrument over which the strings are stretched and against which the fingers of the player's hand press down the strings. The shape of the individual fingerboard is dictated by the characteristics of the instrument concerned. In bowed string instruments, such as members of the violin and viol families and the viola d'amore, the fingerboard is generally made of a strip of ebony glued to the upper surface of the neck and rounded throughout its surface to allow the bow to touch each string separately. Fingerboards of this sort extend from the pegbox end of the instrument well beyond the neck, over and above the belly, towards the bridge, the total length depending on how high the range of the instrument is to be. In the mid-18th century, for instance, a good violinist needed a fingerboard about 20 cm long in order to stay on the fingerboard and play up to the 7th position. By way of contrast, the modern violin fingerboard averages 27 cm in length. (For illustration and further information on the violin fingerboard *see* VIOLIN, §I, 2, figs.1 and 4.)

Similarly, the width of the fingerboard depends on the size of the instrument and the number of strings involved. The fingerboard of a bass viol with six strings must therefore be considerably wider than that of a violin. Fingerboards are generally narrower at the pegbox end than at the bridge end, a typical fingerboard of a modern violin measuring 2·5 cm at the narrow end and 4·5 cm at the other.

Frets are used on fingerboards in instruments of the viol family but not in those of the violin family or in the viola d'amore. In plucked string instruments, frets are also the rule – for example, on citterns, lutes, guitars and ukuleles – but their fingerboards are flat, not rounded, to suit the flat bellies of the instruments and their flat, low bridges (although some modern steel-strung acoustic or electric guitars have fingerboards with a slight camber).

In some cases (for example, citterns), the fingerboard may project over and above the belly (as with viols and violins); but in others, as in lutes and guitars, the flat strip of fingerboard continues directly onto the belly, or the fingerboard may be recessed into the neck so that fingerboard and neck form one continuous plane. Sometimes the fingerboards of plucked instruments, especially old guitars, are ornamented with designs of various sorts, occasionally executed with special decorative materials like mother-of-pearl. In certain neckless instruments, like zithers, the fingerboard is glued along the side or bottom of the instrument.

See also articles on individual instruments.

DAVID D. BOYDEN

Fingerboard (ii) (Fr. *ruban*; Ger. *Bandmanual*). A pitch control device, also known as a linear or ribbon CONTROLLER, used in some monophonic electronic instruments. Typically a horizontally mounted ribbon of non-conductive material insulates the performer from a resistance ribbon below it; beneath it a bar or wire carries an electrical current. When the fingerboard is depressed it brings the resistance ribbon into contact with the wire; different positions produce different frequencies in an oscillator. Sometimes a pressure-sensitive layer below the ribbon, such as a mercury-filled tube in the trautonium, permits further control over attack. In addition to glissandos, produced by sliding the finger along the ribbon, the performer can play discrete pitches by using a




1. Likely left-hand position (a) for the seventh in bar 5 of Buchner's 'Quem terra pontus' (middle of the first bar of ex.2) and likely right-hand position (b) in the first half of bar 10 of the same piece (middle of the third bar of ex.3, below)

normal finger technique. When there is no parallel keyboard, some form of pitch-orientating device is employed, such as a dummy keyboard or markers for selected pitches. An equivalent of the ribbon is used in the ONDES MARTENOT; a horizontal wire controls a variable capacitance by means of a ring into which the performer's index finger is inserted.

HUGH DAVIES

Finger cymbals. Small CYMBALS played in pairs, one on the thumb and the other on either the index or middle finger. They have been known since antiquity (*see* CROTALES) and are still used, chiefly by dancers, in the Islamic world (*zil*). In orchestral usage they should not be confused with JINGLES.

Fingering. This article deals with the history of fingering systems for musical instruments and with the notation used to indicate them to the player. Unless otherwise stated the numbering of the digits of each hand follows modern practice: for keyboard instruments, 1 = thumb, 2 = index finger, 3 = middle finger, 4 = annular, 5 = little finger; for bowed string instruments, 0 = open (i.e. unstopped) string, 1 = index finger, 2 = middle finger, 3 = annular, 4 = little finger. Fingering is not normally shown in music for wind instruments, while music for plucked string instruments (lute, vihuela, guitar, harp etc.) employs fingering techniques that are either embodied in the notation or outside the scope of this article.

I. Keyboard fingering. II. Bowed strings. III. Wind instruments.

I. Keyboard fingering

1. To 1750. 2. Since 1750.

1. TO 1750. The oldest known fingering rules for fast notes, summarized in ex.1, are from a manuscript of Hans

Ex.1 Buchner: *Fundament Buch*



Buchner's *Fundament Buch*, dated 1551 (some 13 years after his death). It would appear from these examples that he reserved 3 for weak notes. However, the manuscript also gives the fingering for an entire piece, and here 3 takes all the notes which have a mordent, and various minims weak or strong, but is generally reserved for weak crotchets, quavers and semiquavers. In exx.2 and 3, the actual duration of the first bass note (which completes a

Ex.2 Buchner: 'Quem terra pontus', bars 5–6



Ex.3 bars 15–19



phrase) has to match the crotchet or quaver in the middle voice. If various other minims are not also to be truncated drastically, the hand must perform some rather novel gymnastics (see fig.1). Probably the semiquavers in ex.4

Ex.4 bars 7–9



would be played with the back of the fingers facing left and the tips touching the keys as shown in fig.2. Only a player quite at home with manoeuvres of this kind can hope to distinguish between interesting fingerings and the mistake in ex.2, where the *c* was overlooked and the *c'* fingered accordingly. The proper emendation is to play the octave with 5 and 1, like all the other octaves; but *b* is still played with 3, as in the next bar.

A ricercar by Christian Erbach is preserved with fingerings in a Bavarian manuscript of the 1620s. Once again, 3 has mostly weak quavers and semiquavers (ex.5),

Ex.5 Erbach: Ricercar, bars 2–3 (right hand), 6–7 (left hand)



and here also one finds certain fingerings which even a fairly thorough German tutor might not explain (as in



2. Likely points of contact with the keys in ex.4



3. Title-page illustration (detail) to Elias Ammerbach's 'Orgel oder Instrument Tabulator', 1571

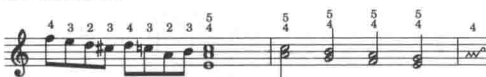
ex.6, where the 4 on *d′* entails a cadential rubato and a relatively deliberate articulation). A very high wrist can

Ex.6 bars 13–14



facilitate some of the fingerings, such as $\frac{5}{4}$ for certain harmonic 3rds in the right hand (ex.7) and even for some harmonic 4ths.

Ex.7 bars 19–21



In Elias Ammerbach's two sets of fingered exercises (1571, 1583), 3 is used on weak or strong notes indifferently (exx.8–9), and the left thumb is applied to

Ex.8 Ammerbach, exercise (1583)



Ex.9 Ammerbach, exercise (1571), excerpt



the last note of certain groups (ex.9–10) even if it may be a chromatic note. (The right thumb is not explicitly called

Ex.10 Ammerbach, scale (1571, 1583)



for in any German Renaissance source.) Ammerbach fingered most groups independently of each other, and often the same finger has the last note of one group and the first of the next. Perhaps the weak note should be played with merely a finger motion but the following strong note with a hand motion as well. Ammerbach may well have used a moderately low wrist as in fig.3.

In these exercises and in Erbach's ricercar, to slur all those notes which can most readily be slurred would often make a very silly, 'hiccuping' effect (ex.11), so the

Ex.11 Unlikely phrasing for part of ex.5



phrasing is best achieved by shadings of articulation and tempo in a patina of marginal detachments. This is probably what the early tutors meant by terms like 'legato' and 'smooth'.

Our only 16th-century Italian source of information, part i (1593) of Girolamo Diruta's *Il transilvano*,

Ex.12 (a) Anon., exercise (*Wegweiser*)



(b) A. Scarlatti, 'Toccata prima', bars 135–138



(c) Hartung, 'Fantasien zwischen die Sylben zu gebrauchen', beginning



prescribes that the wrist be 'a bit high' ('alquanto alto') to keep the hand and arm level. Diruta dwelt upon the importance of a quiet hand, relaxed as if caressing a child, except that in dances one might instead strike the keys, 'harpsichord-style'. He said the arm should guide the hand, and the fingers should be 'alquanto inarcate', which has been rendered by various translators as 'slightly', 'somewhat' or 'rather' curved.

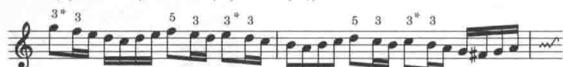
Diruta was the disciple of a renowned virtuoso, Claudio Merulo, yet it is hard to extract a clear picture of contemporary practice from his book. He finds that in right-hand passages moving away from the body, 2 (with no notes to play) tends to become straight and still ('sforzato'), that the thumb also grows stiff under the hand, and that 5 rather draws in. He reports that many organists had accustomed the hand to these defects, to the detriment of their playing, but he does not say whether they were well-known performers or nonentities. He reserves 3 for 'bad notes' ('note cattive'), but all the later Italian writers, including Banchieri in 1608, give the strong notes to 3 or are indifferent to the matter. Diruta reports that for scales the left hand should descend (2)3232 ... even though 'many eminent men' preferred to descend with 4, and that either hand should move towards the body (4)3232 ... even though many eminent men preferred to ascend with 1 and 2 in the left hand. He says bad notes which leap should be played with 3, adding that they can be played with 1 or 5 if the leap is larger than a fifth; but as none of his examples is fingered it is not clear whether a bad note before a large leap should ever be played with 3, nor whether a bad note after a leap might ever be played with 1 or 5.

According to Diruta, diminutions must be played 'cleanly, that is, not pressing a key down before the finger is lifted from the previous one, moving up and down at the same time'; however, his examples of diminutions include 7ths for which 2–5 would be the smoothest fingering not unmistakably contrary to his rules.

One reason why modern players have trouble with these fingerings is that in bringing the right hand to the keyboard they habitually lead with the thumb rather than with the index finger. The early fingerings oblige the player to orientate the right hand with some finger other than the thumb. Ex.12 may show that this way of approaching the keyboard remained in currency during the 17th and early 18th centuries, as did the use, in appropriate circumstances, of the same finger for two successive notes in a tune (ex.13 and 38–9). Where one hand had to take two parts this was a very familiar technique throughout the 16th, 17th and 18th centuries (ex.14). Some tutors implied that each kind of harmonic interval or chord was always to be played with the same fingers no matter what the context. Such rules may have been over-simplified, but this aspect of the technique was at any rate simpler than a Romantic organist could conceive.

We have no 16th-century Spanish music with fingerings, but the rules given in four treatises and prefaces (Bermudo, 1555; Venegas de Henestrosa, 1557; Santa María, 1565; H. de Cabezon, 1578) show that scales were taken with various fingerings. Bermudo prescribed 4321 4321 and 1234 1234. Cabezon, in his edition of the music by his blind brother Antonio, recommends to beginners: right hand up 343434, and down 323232; left hand up 4321 4321, but down 1234 3434. A preference for paired fingering away from the body is evident also in Venegas de Henestrosa's advice (again for beginners) that the left hand go up 4321 321, but down 1234 3434, and the right hand go down 4321 3 ... (or perhaps it might start with 5), but up 3434 (once 4 has been reached after starting from 1 or perhaps 2 or 3). Santa María's suggestions were the most elaborate; but for all fingerings alike he said that the hand should point towards the keys to be played next and the finger which has just played should be lifted before the next one plays. So if the thumb followed 4 in a scale away from the body, the hand was turned outwards

Ex.13 (a) Gibbons, Fantasia (cf, *MB* xx, 1), 6–5 bars from end



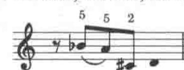
(b) Dandrieu, Gavotte in D, bars 3–5



(c) F. Couperin, 'Les Ondes', 4th couplet, bar 1 (r.h.)



(d) C. P. E. Bach, *Versuch*, tab.3, fig.61a



Ex.14 (a) Erbach, Ricercar, bars 15–18



(b) J. S. Bach, Fughetta, BWV 870a.ii, bars 30–33 (r.h.)



(c) C. P. E. Bach, *Versuch*, tab.2, fig.66



and the thumb would approach its key as 4 was just releasing its hold.

The English may have been the first to use 5 at the end of right-hand runs (ex.15). This was corollary to taking

Ex.15 Gibbons, 'The King's Juell', bars 33–6

strong notes with 3 – a persistent habit (ex.16) which was, however, occasionally resisted to avoid a shift within

Ex.16 Bull, Prelude, bars 4–5

a three-note span (ex.17). The left thumb was most often used instead of 3 in ascending scales (ex.18). Repeated

Ex.17 Gibbons, Preludium (cf. MB xx, 2), bars 27–31

Ex.18 Anon., 'An easy one for a beginner' (*Gb Lbl* 36661), bars 1–4

notes would normally be taken with changing fingers (ex.19). (In the 18th century they were still usually played

Ex.19 Bull, Miserere, bars 12–13

in this way, as in ex.20, and only sometimes with the same finger as in ex.21).

A number of mid- to late 17th-century English manuscripts contain fingered music, but to assign a date to

Ex.20 Hartung, Minuet, bars 1–2

these fingerings would be so problematical that no-one has distinguished much between 'early' and 'late' techniques among the virginalists.

Ex.21 D. Scarlatti, Sonata (KK 96), bar 140

In north Germanic fingerings of the first half of the 17th century, 3 tends to take weak notes in the left hand but strong in the right (ex.22), with occasional exceptions for three-note spans (ex.23) or various other contingencies

Ex.22 Anon., 'Courrante Lavigon', bars 66–69

(as in ex.24). In view of this, and of the contrary earlier traditions for the role of 3 in paired fingerings, we might

Ex.23 'Courrante Lavigon', bars 36–42

expect to find many later examples of indifference, and we do (ex.25).

Ex.24 Anon., Praeludium (attr. elsewhere to Bull), beginning

During the first half of the 18th century the main trend was to add new technical devices without rejecting the

Ex.25 (a) Nivers, left-hand descending scales (1665 preface)

(b) A. Scarlatti, 'Toccata prima', bar 61

old ones, so the fingerings were rather unsystematic and dependent upon the immediate musical context. Given a suitable occasion, 4, 3 or even 2 might cross beyond 5 (ex.26); 5 might cross over 1 (ex.27) or under 3 (ex.28);

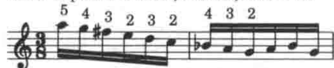
Ex.26 (a) Hartung, Menuet, beginning

(b) Zipoli and anon., Minuet, bars 27–30

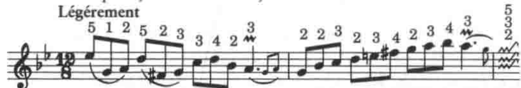
Ex.27 Dlla Ciaja, Toccata (1727, p.15), bars 70–71

Ex.28 Handel, Ciacona, var.11, bars 6–7

2 and 4 might cross past each other (exx.29 and 31); the thumb might take a chromatic note (ex.30) or might not


Ex.29 Zipoli and anon., Minuet, bars 9–10


Ex.30 Handel, Ciacona, var.13, bars 5–8



(ex.31), and scales might be rendered by an elaborate choreography of both hands (ex.32). It was in this context



Ex.31 F. Couperin, 'Le moucheron', bars 14–16

of nimble permutations that the old Spanish unpaired scale fingerings apparently began to be taken up outside



Ex.32 Rameau, 'Les tourbillons' (1724), bars 35–8

Iberia in the 1720s: in Rameau's *Traité de l'harmonie* (1722, for slow bass notes as in ex.33), in a contemporary


Ex.33 Rameau, bass lines (1722, p.382*ff*)

manuscript of Handel's G major Ciacona (ex.34), in Della Ciaia's *Sonate*, op.4 (?1727), and no doubt elsewhere. Various tutors from 1730 onwards prescribed them (ex.35), and Hartung in 1749 referred to 3434 and 3232 as 'that impoverished fingering'.

Ex.34 Handel, Ciacona, var.6, bars 1 and 7–8

The effect of these developments upon articulation is not entirely clear. In 1735 Mattheson stated that a teacher should tell his pupil 'never to apply the next finger until he has lifted the previous one'. Marpurg in 1755 said that while slurring and staccato were usually indicated by signs in the music, the ordinary procedure, namely to lift the finger from the preceding key very quickly just before touching the following note, was never indicated because it was always presupposed. Dom Bédos in 1778 dwelt



Ex.35 Prelleur (*c*1730), exercise

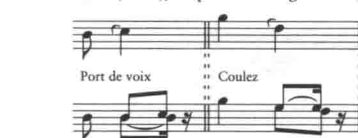


upon the necessity of little silences at the end of each note on any keyboard instrument, without which the music would be like an inarticulate series of vowels without consonants. Czerny in praising Beethoven's legato referred to Mozart's 'chopped-up and clipped-off playing'. On the other hand, Duphly told Lord Fitzwilliam, some time after 1754, that in *le jeu françois* 'one must not quit one key until after having taken another'. How then should one interpret Forkel's statement (1802) that J.S. Bach – whom he never heard play – had found a 'middle path' between too much legato and too much staccato, and so achieved 'the highest degree of clarity ('Deutlichkeit') in the playing of single notes as in the pronunciation of single words'?

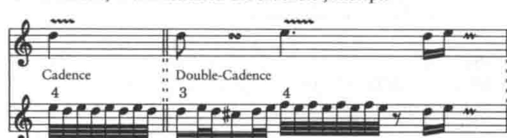
Some earlier French sources are of interest in this regard. In 1665 Nivers, discussing *distinction* and *coulement*, said it was very appealing to 'mark all the notes distinctly, and to slur ('couler') some of them' as a singer


Ex.36 Nivers (1665), 'Exemples du coulement des notes'

would do. For instance, in a diminution or roulade of consecutive notes, one should raise the fingers 'soon and



Ex.37 Rameau (1724), 'Expression de agréments', excerpts



Ex.38 Raison, 'Demonstration des cadences', excerpts



not very high', whereas for *ports de voix* and the like as in ex.36, one should still distinguish the notes but 'not raise the fingers so promptly: this manner is between distinction and confusion'. His illustrations of descending scales are shown in ex.25; for ascending scales he prescribed: right hand (1)23 4343 4; left hand (4)32 12121.

In a rubric to his 'Démonstration des cadences' (1688) Raison said that the *port de voix* should be executed with an overlapping legato; Saint-Lambert concurred in 1702, and Rameau in 1724 (ex.37). Some of the ornaments in Raison's table are fingered (ex.38), and with this guide one can tell how nearly every note in certain ornament-laden passages in his music was to be taken (ex.39). This

Ex.39 (a) Raison, *Messe du sixiesme ton*, 'Second Agnus', bars 33–7



(b) Raison, 'Second Agnus', bars 49–51



French playing was as distinctive as the melodic style which it served.

Saint-Lambert (1702, 1707) said the fingers should be curved to reach no further than the thumb, and advocated as quiet a hand as possible; his exact meaning can be seen

Ex.40 Saint-Lambert, Gavotte, bars 6–8



Ex.41 Dandrieu, Rondeau in C, bars 14–16



by comparing ex.40 with ex.41. He proposed that to slur an arpeggiation be taken to mean that each note be held

Ex.42 Saint-Lambert, slurred arpeggiation



through to the end as in ex.42, and Dandrieu adopted this proposal in 1713 (as in ex.43). Saint-Lambert also

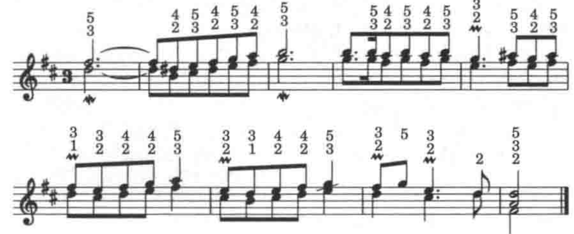
Ex.43 Dandrieu, 'Gavotte tendre' in C, bars 3–4



suggested that for a run of quick notes towards the body, the customary right-hand fingering, 3232, which he himself had prescribed, was less convenient than the use, by the right hand, of corresponding left-hand fingering, 2121; this idea seems to have been ignored.

In his influential *L'art de toucher le clavecin* (1716) François Couperin said that the old-fashioned use of $^{4}_{2}$ for successive 3rds could not render them legato ('n'auoit

Ex.44 F. Couperin, Passacaille, 4th couplet, 7–15



nulle liaison'); his playing of 3rds is illustrated in ex.44. Sometimes Couperin used finger-substitutions (ex.45) –

Ex.45 F. Couperin, Première prélude, beginning



'too often and without need' according to C.P.E. Bach (1753). Couperin's scale fingerings (ex.46) imply an

Ex.46 F. Couperin, 'progrès d'octaves'



anacrusis leading into each beat, like the other exercises in the same set (ex.47), but he often phrased within the

Ex.47 F. Couperin, 'progrès de tierces; 'progrès de quartes'



beat as in ex.31 (or also ex.13*b*). His attitude to technical drills was equivocal; he had his pupils practise not only the *agréments* but also brief, progressive 'évolutions des doigts' (ex.47), and one of his pupils even learnt to trill in parallel 3rds with one hand, but Couperin would not give himself 'la torture' to master such trills to his own satisfaction.

Rameau in 1724 said that 'the raising of one finger and the touching of another should be executed at the same moment'. He prescribed that ex.48 be played over and

Ex.48 Rameau, five-finger exercise



over 'with equality of movement', thus anticipating the 19th-century conception of the five-finger exercise as a thing of beauty.

According to Forkel, the preliminary exercises which J.S. Bach gave to his pupils were cut from exactly the same musical cloth as the two-part inventions and the little preludes in Friedemann's notebook. Bach's pupils also had to practise, early on, all the ornaments in both hands – but apparently not scales, a considerable point of

difference between his teaching and that of his son, Emanuel. Nor did Emanuel say of his father's technique, as the standard English translation of the *Versuch* would have it, 'I shall expound it here'; but rather, 'I take it here as a basis' ('so lege ich solche hier zum Grunde'). Whatever the exact relation, the chapter on fingering merits a closer reading than the many infidelities of the translation allow.

Emanuel said that the thumb, which his father had promoted to the rank of 'principal finger', keeps the other fingers flexible because they must bend every time it presses in next to one or another of them. He said the fingers should generally be curved anyway (without saying how much), and the forearm should be a little lower than the keyboard. He gave a wealth of alternative scale fingerings (as in exx.49 and 53). Most of them fit his

Ex.49 C. P. E. Bach, *Versuch*, tab.1, fig.18



general rule that in moving away from the body the thumb should take a note directly after one or more chromatic notes, and moving towards the body should take a note just before one or more chromatic notes: thus for the left hand ascending in A major, he considered 21 321 432 'in most cases more useful' than 54321 321. (The latter, however, answers better to the rule which Kirnberger in 1781 attributed to J.S. Bach: that in most cases the thumb is placed before or after the leading note.) Such paired fingerings as Emanuel admitted, mainly 4343 and 2121, normally entailed, he said, the same technique that passing 3 or 4 over the thumb did: the longer finger crosses ('wegklettert') while the other 'still hovers over the key which it had depressed'. He declares that in scales with few or no accidentals, 4343 or 2121 would sometimes produce the smoothest effect, because without any chromatic notes the thumb has less ease to cross under. Fast thirds were to be taken mostly by one pair of fingers, but not slow ones; broken chords should sometimes be fingered differently from their unbroken counterparts (ex.50), because 'clarity is always produced

Ex.50 C. P. E. Bach, *Versuch*, tab.2, figs.54*d* and 55*l*



primarily by an even touch'; the fingering of ex.51*a* was to be used also for the analogous minor triads on C, C♯,

Ex.51 C. P. E. Bach, *Versuch*, tab.2, fig.50*a* and *b*



F♯, G, G♯, B♭ and B; and that of ex.51*b* for the major triads on D♭, E♭, E, A♭, A, B♭ and B. Ex.51 suggests that even though the thumb was now the 'Haupt-Finger' the others could still do without it more often than one might suppose.

The fingers were numbered in various different ways from the 16th century to the 19th; Table 1 shows most of them:

TABLE 1

	Left hand:	right hand:
modern:	5 4 3 2 1	1 2 3 4 5
old:	1 2 3 4 5	1 2 3 4 5
	1 2 3 4 5	6 7 8 9 10
	4 3 2 1 0	1 2 3 4 5
		0 1 2 3 4
	4 3 2 1 +	+ 1 2 3 4

2. Since 1750. The paired fingerings that had prevailed in pre-1750 tutors posed a considerable problem to teachers of C.P.E. Bach's generation. The older method had become such an established part of keyboard performance that they were reluctant to discard it entirely. Daniel Gottlob Türk, writing in 1789 when the modern manner had almost completely superseded the old, recalled that Friedemann Bach could play, with only two fingers (3 and 4), 'certain runs straight off and with astonishing velocity'. The initial criticisms of this manner arose not from the difficulty of passing a long finger over a short but rather from the apparent exclusion of 1 and 5. In *Die Kunst das Clavier zu spielen* (1750) F.W. Marpurg stressed that each finger was equally important, and ridiculed older techniques with the derisory comment that a singer might similarly hope to improve his performance by removing part of his tongue or some of his teeth. Marpurg therefore suggested the following fingerings for the right-hand major scales (beginning on the tonic and ascending one octave):

These, and their corresponding versions for the left hand and for all the minor scales, approximate very closely to modern methods. Marpurg also asked that the same fingering should, wherever possible, be maintained for each octave, both ascending and descending.

In view of his progressive approach it is perhaps surprising that Marpurg also retained many features from earlier keyboard technique. In many circumstances he considered crossing the fingers to be 'more comfortable' and readily advocated the right-hand fingerings shown in ex.52, provided they were used 'without stiffness or

Ex.52



distortion of the fingers'. M.J.F. Wiedeburg in *Der sich selbst informirende Clavier-spieler* (1765) mentioned that the left hand employed the passing of the thumb more freely than the right. The position at the keyboard described in various tutors of the period may have been partly responsible for this discrepancy. Marpurg, like Couperin, asked that the body, while adjacent to the middle of the keyboard, should be turned slightly to the right, with the knees apart and the right foot turned outwards. This enabled the little finger of the left hand and the thumb of the right to be held well towards the front end of the black keys, and clearly simplified the execution of the method preferred by Bach. The avoidance of the thumb when playing in keys with few sharps and flats was also governed by the comparatively short distance from the end of the black key to the end of the white on instruments of that period.

While the crossing of fingers persisted in some tutors until the end of the 18th century, there is clear evidence that the technique gradually became less widespread. In the fourth edition of *Die Kunst das Clavier zu spielen* (1762) Marpurg revised some of his own earlier such fingerings on the grounds that they were two awkward and uncomfortable. The growing tendency to restrict the crossing of fingers to 3 and 4 may be noticed also in Georg Friedrich Wolf's *Kurzer aber deutlicher Unterricht im Klavierspielen* (1783) and Türk's *Clavierschule* (1789). It is apparent that by that time the older manner was retained in many sources for its historical interest rather than its practical value. Yet J.H. Knecht in his *Vollständige Orgelschule für Anfänger und Geübtere* (1795) remarked that many players had not grasped the true necessity of using the thumb and little finger and that the earlier troublesome manner still persisted. As a consequence perhaps of their continuing devotion to the clavichord and their preference for the light touch of the Viennese piano, German keyboard players adhered to the old scale fingerings longer than their French, Italian and English contemporaries. Niccolo Pasquali, in *The Art of Fingering the Harpsichord* (?1760), said that in passages of more than five consecutive notes 'a proper manner of shifting the hand higher or lower' could be derived only 'from the right management of the thumb'. His treatise gained wide circulation and popularity, and within a very short time most English teachers, like Robert Broderip in his *Plain and Easy Instructions for Young Performers on the Pianoforte or Harpsichord* (*c*1788), agreed that the long fingers should 'never be turned over or under each other'. The preference for the 'thumbs-under' technique in England was also reflected in John Casper Heck's *The Art of Fingering* (*c*1766). On the title-page Heck acknowledged his indebtedness to the 'celebrated C.P.E. Bach of Berlin', and in many practical examples he closely followed Bach's methods. He did, however, omit all paired fingerings from his scale exercises.

The elimination of older fingering methods was hindered by some degree of inconsistency regarding the use of the thumb. In his suggestions for the right-hand scale of D minor, for example (ex.53), C.P.E. Bach had allowed

Ex.53

2 1 3 2 1 4 3 2
5 4 3 2 1 3 2 1

the thumb to be passed after either 4 or 3, and expressed a preference for the former. The main point at issue seems to have been the use of 5, which was evidently employed less readily than the thumb. Despite his rule that 5 should be held 'in reserve in stepwise passages, and used only at the beginning or when a run happens to terminate with it', Bach usually preferred the methods that excluded that finger entirely. Also, his rule that in scale passages the thumb should be used after one or more black keys had resulted in some curious left-hand fingerings, e.g. in the scale of A major (see ex.53), where the 'most useful' method is given directly below the notes).

Few teachers were directly influenced, however, by this aspect of Bach's *Versuch*, and when J.C.F. Rellstab published his *Anleitung für Clavierspieler, den Gebrauch der Bachschen Fingersetzung, die Manieren und den Vortrag betreffend* (1790), he took the opportunity of correcting the weakness in this aspect of Bach's method. He treated the rule appertaining to the use of the thumb as a general observation, and revised the fingerings accordingly. In the case of the A major scale (ex.53) he dismissed the 'unnatural' fingering preferred by Bach in favour of the second method, and in this way took a further vital step towards establishing the scale fingerings that have persisted until the present day as the basis of a clean and reliable keyboard technique. The transition to modern scale fingerings was completed at the turn of the century, when Milchmeyer, Adam, Dussek, Clementi, A.E. Müller and other teachers writing specifically for the piano finally discarded the older methods. The new principles of fingering were dealt with in several early 19th-century tutors, including those by Guthmann, Jean Jousse, Czerny and Charles Neate.

Since methods of fingering are, of course, closely allied to differing styles of keyboard compositions, it is only natural that more complex figurations of 19th-century piano music should have been accompanied by a more resourceful approach to problems of fingering. Yet the rules established during the latter part of the 18th century remained a firm basis for all subsequent developments. Czerny in his *Complete Theoretical and Practical Pianoforte School* op.500 (1839) advocated that, except in special circumstances (such as those obtaining in Chopin's Etude in A minor op.10 no.2), the long fingers should never be crossed over or under each other; the thumb is the sole pivot of the hand, and unnecessary changes of hand position should be avoided. The same finger should not normally be employed on two or more consecutive keys; this is permissible, however, between phrases, when rests intervene, in staccato passages, or when sliding a finger from a black to a white key. The thumb and little finger should not be placed on black keys in scalic passages, and only out of necessity in other figurations. He also advocated that when the same note is repeated several times the fingers should be alternated, and conversely that to maintain a legato style it is often expedient to change fingers on a note without sounding it again. In sequential passages, the same fingering should, if possible, be repeated to secure a perfect equality of execution; contraction of the hand is frequently essential. Arpeggio figurations, he said, are generally fingered according to the octave span between the thumbs and little fingers, the choice of intermediate fingers being governed by the natural fall of the hand in this extended position. The fingering for passages in 3rds and 6ths should relate to the articulation prescribed by the composer (ex.54). Finally, Czerny recommended the

Ex.54

3 4 3 4 3 4 3 4 5 3 4 5 3 3 3 3 3 3
1 2 1 2 1 2 1 2 3 1 2 3 1 1 1 1 1 1

glissando for fast unison, 3rd, 6th or octave passages lying solely on the white keys, a technique that had already been accepted in late 18th-century schools of keyboard playing.

With the exception of the glissando and such devices as Czerny's of striking one key with two fingers simultaneously, the rules given by early 19th-century teachers were intended primarily to secure a quiet and steady hand position. It was generally agreed that the action of the fingers should be entirely independent of the hands and arms and that the latter should merely serve to convey the

fingers laterally from one part of the keyboard to another. The more expansive keyboard style of the mid-19th century, however, required greater freedom and encouraged players to supplement their technique with movement other than simply that of the fingers. Ex.55 shows

Ex.55 Chopin, Nocturne, op.9, no.2, bars 26–28



that this was the case for Chopin, of whom Niecks reported: 'With one and the same finger he took often two consecutive keys (and this not only in gliding down from a black to the next white key), without the least interruption of the sequence being noticeable. The passing over each other of the longer fingers without the aid of the thumb … he freely made use of, and not only in passages where the thumb stationary on a key made this unavoidably necessary.

While earlier teachers had discouraged the use of 1 and 5 on black keys because of the excessive hand movement that this entailed, teachers of the later 19th century recommended that the technique should be employed quite freely. For this reason, Louis Plaidy in his *Technische Studien für das Pianofortespiel* (1852) invited advanced players to transpose the basic C major finger exercises into other keys, using the same fingering, 'in order that the hand may become accustomed to an equal and certain touch in different positions'. J. Alsleben, writing in Mendel's *Musikalisches Conversations-Lexikon* (1873), even stated that the conventional C major fingering could be applied to all scales, including those starting on a black key, and argued that the passing of the thumb in such circumstances was merely a question of practice. These exceptional methods, however, have never superseded the fundamental techniques of fingering established by earlier masters.

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H. Buchner: Fundament Buch (*CH-Bu* F.i.8a); T. Tallis: Felix namque (*GB-Lbl* Royal 24.d.3); W. Byrd: Fortune (*En* Panmure 9; *Lbl* Royal 24.d.3); The Carman's Whistle (*Lbl* Add 30486); Qui passe (*Lbl* Add 30485; *Lbl* Royal 24.d.3); J. Bull: Miserere (*Och* 1207; *F-Pc* rés 1186 *bis* ii); various preludes (*GB-Lbl* Add 31403; *Lcm* 2093; *Cu* Dd.4.22 8); Fantastic Pavan (*F-Pc* rés 1185; *GB-Cfm* 32.G29); Quadran Pavan (*F-Pc* rés 1185; *GB-Lbl* Royal 24.d.3); other pavans, almans, galliards, etc. (*F-Pc* rés 1185; *GB-Lbl* 36661); O. Gibbons: Preludium (*Och* 89; *HAdolmetsch*, II.E.17 no.36; *F-Pc* rés 1186 *bis* ii); Fantasia (*GB-Och* 378; *F-Pc* rés 1186 *bis* ii); Whoop, do me no Harm, Good Man (*GB-Och* 431; *F-Pc* rés 1186 *bis* ii); The Woods so Wild (*GB-Lbl* Add 36661); The Italian Ground (*Lbl* Add 36661); J.P. Sweelinck: Fantasias and Toccatas (*D-BDS* Lynar A1; ed. G. Leonhardt, 1968); R. Mesangeau: Allemande (*DK-Kk* Kgl Saml 376, 2); anon.: 5 preludes, 7 voluntaries, etc. (*GB-Lcm* 2093; ed. M. Boxall, 1980); T. Tomkins: Prelude, Galliard, etc. (*F-Pc* rés 1122); For Edward, etc. (*GB-Ob* mus sch c.93); G.G. Nivers: Livre d'orgue (Paris, 1665/*R*; ed. C. Vervoitte, 1862 and N. Dufourcq, 1963); anon.: Praelude oder Applicatio der rechten und linken Hand (*D-LÜr* kn 149); A. Raison: Livre d'orgue (Paris, 1688/*R*; ed. A. Guilmant, 1899 and N. Dufourcq, 1962); D. Croner: Applicaturae (*RO-BRm* 808); J.C. Kittel: 12 Praeamb. durch alle Claves auf Clavichordien und Instrum.: zu gebrauchen (*BRm* 808); W. Fabricius: Kurtze Praeambula vor Incipienten durch alle Claves (*US-Cn* Case MS VM 7.F 126); H. Purcell: A Choice Collection of Lessons for the Harpsichord or Spinet (London, 1696); J.-F. Dandrieu: Pieces de clavecin courtes et faciles (Paris, 1713); G.F. Handel: Ciacona, HWV435 (*GB-Lbl* Add 35177; ed. T. Best, 1979); D. Zipoli and anon.: untitled minuet (*Cfm* 57); A. Scarlatti: Toccata primo (*sic*) (*Lbl* Add 14244; *I-Nc* 34.6.31); A.B. Della Ciaia: Sonata per cembalo … opera quarta (Rome, ?1727); J.S. Bach: Prelude et Fugetta (*sic*), BWV870*a*, (*D-Bs* P 1089); Applicatio, BWV994, Praeambulum, BWV930, in Clavier-Büchlein for Wilhelm Friedemann Bach (*US-NH*); Canzona, BWV588 (*D-Le*, 7, part 21; ed. in Faulkner, 1984); M. Corrette: Premier livre de pieces du clavecin (Paris, 1734); C.P.E. Bach: Kurze und leichte Klavierstücke mit veränderten Reprisen und beygefügter Fingersetzung (Berlin, 1766–8); VI sonatine nuove, H292–97, W63*b* (Hamburg, 1786)

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II. Bowed strings

Fingering on string instruments involves the stopping of the strings and is therefore more closely allied to intonation, tone-colour and expression than it is on keyboard instruments. Fingering systems and conventions have changed from one period to another in response to other changes: in the instruments themselves, in the material out of which strings are made, in the manner in which instruments were held and in musical taste (*see also* POSITION).

1. Viol family. 2. Violin: (i) To 1800 (ii) After 1800. 3. Violoncello: (i) Early history: to 1800 (ii) Duport and Romberg (iii) After 1800. 4. Double bass

1. VIOL FAMILY. Early viol fingerings are based on the left-hand technique of the lute, whose strings are tuned mainly in 4ths, like those of the viol, and whose fingerboard is similarly fretted. Among the earliest treatises dealing in detail with viol fingerings is the second volume of Ganassi dal Fontego's *Regola rubertina* (1543) in which some of the examples are written in Italian lute tablature (for an explanation, *see* TABLATURE, §3(ii), esp. fig.5), and fingering is indicated by the placement of dots in four different positions around the fret number (fig. 4). Ganassi's fingerings, as shown, are remarkably flexible

4. *Viol fingerings in Italian lute tablature: 'Recercar primo' from Ganassi: 'Regola rubertina' (1543)*

and farsighted, and include advice for playing in high positions above the frets (for examples *see* VIOL, §3).

One of the most distinguished 17th-century books on English viol playing was Christopher Simpson's *The Division-Violist* (1659). In his important advice on fingering Simpson suggested using 3 or 4 for the highest note when playing above the frets; in his exercises (but never in his pieces) he also gave specific fingerings includinga technique later known as 'creeping' (Ex. 56; in this case the substitution of 3 for 4 on the second C♯; the asterisk above the 4th finger on the *d′* points out to the beginner that this is an alternative fingering as the note could also be played on an open string). He advised that fingers should be allowed to remain on the strings as long as possible during playing, both for the 'better ordering of fingering; that the Fingers may pass more smoothly from Note to Note ... as also, to continue the sound of a Note when the Bow hath left it'. The concept of the 'hold' or the *tenue* was extremely important to viol technique and is mentioned in nearly every treatise concerned with the viol.

Jean Rousseau's *Traité de la viole* (1687) is very detailed in all aspects of technique. With his contemporary Sainte-

Ex.56 C. Simpson: *The Division-Violist*, Pt i,7

Colombe, there began a line of composer-players whose musical works are carefully marked with fingerings, bowings, dynamics, ornamentation signs and precisely written-out embellishments. The *pièces de violes* of Marin Marais and Antoine Forqueray, with their meticulously worded prefaces, constitute a precise school of viol playing unsurpassed in virtuosity. In his five books of viol pieces (1686–1725) Marais insisted that the performer follow his fingerings exactly, and the fact that so many notes are fingered leaves very little possibility of confusion – or even of choice. John Hsu categorizes the possible finger placings as shown in ex.57.

Ex.57

(a) normal, chromatic — 1 2 3 4
(b) normal, diatonic — 1 2 4
(c) normal, diatonic — 1 3 4
(d) extended, diatonic — 1 2 4
(e) contracted, chromatic — 1 2 4
(f) unusual, used only in multiple stops — 1 2 4

Practice and most sources bear out Hsu's analysis that the fingering system on the bass viol generally requires one finger for each semitone, with occasional extensions of a tone, almost always between 1 and 2. The treble viol, however, being half the size of the bass, is sometimes played with one finger for each tone. Danoville mentions such differences in fingering in *L'art de toucher le dessus et basse de violle* (1687/*R*) and Corrette devotes several chapters to fingerings on the pardessus in his *Méthod*

pour apprendre facilement à jouer du par-dessus de viole (1748).

Two important fingering signs used by French viol masters are shown in ex.58 and demonstrated in context

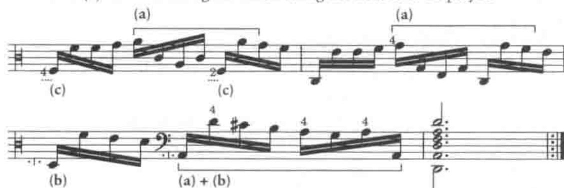
Ex.58

(a) ⌐‾‾¬ (b) ·2·

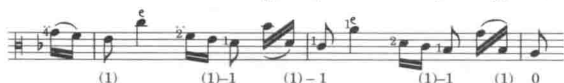
in exx.58 and 59: the sign for the *tenue* is shown in ex.58*a*. Another important fingering, allied to the principle of *tenue*, is the *doigt couché*, mentioned by Marais in the *avertissement* of his first book of *pièces de violes* (1686), for which he used the sign shown in ex.58*b* (Ganassi and Simpson also described it but did not use this term). Derived from lute technique (*see* BARRÉ), it involved placing the first finger, or very occasionally the fourth, across two or more strings, allowing the other three fingers to remain free to stop other notes. This is often needed when playing chords and arpeggios, and also in certain other passages in order to maintain the *tenue* principle. Another sign sometimes used by Marais to clarify fingering consists of a number of dots arranged around the finger number) indicating which string to play the note on: for example, the *f* that opens ex.59 should be fingered by 4 on the 4th string and the *g* at the beginning of ex.60 should be fingered by 4 on the 2nd string. Bol (1973) summarized the fingering rules of the period as follows: (1) in broken chords, the lower and upper notes are held as long as possible so that the sound may continue after a note is no longer bowed; (2) if possible, the same finger should not be used for two different notes on the same fret (except in *le doigt couché*); (3) a change of position is rarely made during a single bow stroke except by means of an open string, extension or '*le système-reptiles*' (creeping); (4) in a shift which moves by step, the finger which was used last in the position the player is leaving is used first, if possible, in the new position (see ex.59); (5) if two or more fingers are placed on the same fret, the lowest numbered finger normally plays on the lowest string.

Modern tutors for the viol, with instructions on fingering, have appeared in response to a revival of interest

Ex.59 M. Marais: '20e Couplet' from 'Couplets de folies', *Pieces de viole* [2e livre] (1701); examples of (a) *tenue*, (b) *doigt couché* and (c) dots indicating on which string the note is to be played



Ex.60 M. Marais: 'Allemande La Singuliere', *Pieces de viole* [4e livre] (1717)



in early instruments. However, many players today continue to base their fingerings on Simpson, Marais, Forqueray and their contemporaries.

2. VIOLIN.

(i) To 1800. The conventions for indicating fingering in violin, viola and cello music were not completely standardized until well into the 18th century. Nevertheless, the basic system (unlike modern keyboard practice) has always involved numbering the fingers from 1 for the index finger to 4 for the little finger. As with so many questions of performance practice, the most obvious sources of information regarding fingering systems in violin music from 1600 to 1800 are instruction manuals. For the second half of this period, these may be usefully supplemented by marked fingerings in printed collections of violin sonatas.

The earliest instructions for violin fingering are found in Mersenne's *Harmonie universelle* (1636–7). Mersenne marked the notes assigned to each finger in 1st position, advocating the use of the same finger for any note and for its chromatically-altered version (i.e. 2 for *b*♭ and *b* on the G string, 3 for g' and $g\sharp'$ on the D string etc.). The primary function of the little finger (except on the E string where it has a greater role) was to produce the flattened version of the notes available as open strings ($d\flat'$ etc.). Although he did not attempt any explanation of shifting, he indicated that the range of the violin extended to d''' on the E string. Many later publications are less sophisticated, none more so than that most amateur of all violin treatises, John Playford's *Introduction to the Skill of Music* (7/1674) which recommends that beginners fret their instruments and place one finger behind each fret (thus giving semitone fingering). Not until the great violin treatises of the mid-18th century (Geminiani, Leopold Mozart, Herrando, and L'abbé *le fils*) is a more advanced picture of left-hand technique promulgated. The advice given by both John Lenton (*The Gentleman's Diversion, or the Violin Explained*, 1693) and Michel Corrette (*L'école d'Orphée*, 1738), for example, is essentially the same as Mersenne's (though Corrette does describe positions up to the 7th and acknowledges the possibility of shifting on all strings).

The general acceptability of the timbre of open strings is one of the most obvious ways in which 17th-century performance practice differed from othodox modern playing. The preference for a fingered alternative to the open string emerged as an important new refinement early in the 18th century. Roger North commended this practice as the most important of 'certein late manners of touch introduc't – the result of the nicest skill and ability'. François Duval (*Les idées musiciennes*, 1720) and Pietro Castrucci (*Sonate*, op.2, 1734) specified fourth fingers where no player trained in 20th-century technique would think of using anything else. F.M. Veracini (*Sonate accademiche*, 1744) marked fourth fingers while leaving far more difficult technical problems unaddressed. By the second half of the 18th century (when Sir John Hawkins could refer to 'the disgusting clangor of an open string') good players tended to favour stopped notes. Leopold Mozart said that open strings were 'too loud compared with stopped notes and pierce the ear too sharply' (*Versuch einer gründlichen Violinschule*, 1756). Fourth-finger extensions were also noted in treatises and specified in printed music. Gasparo Zanetti, whose rather crude tablature in *Il scolaro ... per imparar a suonare di violino, et altri stromenti* (Milan, 1645) depends on the use of fingering numbers, used the figure 5 to indicate occasional extensions to c''' on the E string. This stratagem was adopted (coincidentally) by Castrucci, who used 5 to indicate an extension for the highest note in what is otherwise a passage to be played entirely in 5th position

(ex.61). Later, composers showed extensions by fingering both the note of the extension itself and the note

Ex.61 P. Castrucci: Sonata III, Gavotte (*Parte prima*, 1734)



immediately following to re-establish the basic position (see ex.59*d*). L'abbé *le fils* (*Principes du violon*, 1761) placed the letter e above the number for the finger involved to indicate an extension (ex.62).

2nd position (referred to as 'half-position' by Mozart, Herrando and others) was also specified in sonata

Ex.62 L'abbé *le fils*: *Principes du violon*, p.50



collections, whereas 3rd-position passages (considered less remarkable) were often left unfingered. Piani's sonata collection of 1712, the earliest to contain printed fingerings, is a case in point. Likewise, Jean-Baptiste Miroglio (op.1, before 1750 and op.2, 1750) provided fingerings only for 2nd position passages. J.-A. Mathieu introduced the second and fourth sonatas of his op.4 (1764) with a rubric saying that they can be played in 2nd position. Less is said about what we now call 'half position'. Leclair *le cadet* indicated it in 1739 (ex.63). L'abbé *le fils* was the

Ex.63 J.-M. Leclair *le cadet*: Sonata VIII, Andante (*Premier livre de sonates*, 1739)

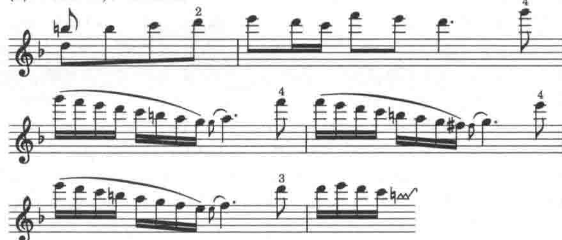


first to discuss the concept properly in his *Principes du violon*. He introduced it by showing that keys on sharp tonics (G♯ minor, F♯ major etc.) often call for 'borrowed fingers', meaning that these fingers are applied to notes other than those 'normally' assigned to them in 1st position. He stressed that in playing passages of this type the hand should not be shifted (i.e. half-position should be regarded as an extension backwards from 1st position).

The problem of how to finger passages in upper positions and, more particularly, how to shift to and from these positions was one which Mondonville ruefully admitted in his preface to *Les sons harmoniques* (1738) 'often discourages most of my followers'. Geminiani (*The Art of Playing on the Violin*, 1751) was quite systematic in his treatment of the difficulties of shifting. His scales utilising only a pair of fingers (especially one based on fingers 1 and 4) help develop a very flexible hand. Altogether, his instructions emphasize the independence of the thumb and fingers. He maintained that the thumb should be left behind, so to speak, as the hand moves into upper positions while, for downward shifts, the fingers should move first with the thumb following: 'it must be observed that in drawing back the Hand from the 5th, 4th and 3rd Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural Position; but it is necessary it should be replaced at the second Note'. No other writer was quite so helpful in dealing with the mechanics of shifting. Herrando (*Arte y puntual explicación del modo de tocar el violín*, 1756) gave eight pages of scales and exercises for playing in higher positions (including 2nd position, which he regarded as of crucial importance). The English edition of Carlo Tessarini's violin method (*c*1765) contains a few basic 'lessons for the whole shift' etc. The full title of L'abbé *le fils*'s treatise *Principes du violon pour apprendre le doigté de cet instrument* emphasizes his concern for the question of fingering. The treatise includes a number of useful studies in which fingerings are marked and shifts are indicated by the letter D (for *démancher*). Corrette's first treatise, *L'école d'Orphée*, contains two short fantasias for practising in upper positions, but his later volume, *L'art de se perfectionner dans le violon* (1782) is, in fact, an anthology of difficult passages from well-known virtuoso works such as Vivaldi's *Four Seasons* with fingerings added. Corrette stressed in his preface to the latter volume the importance of 'being conversant with all the positions of four strings, having facility in shifting, and playing cleanly and distinctly'.

Ex.64 J.-M. Leclair *le cadet*: *Premier livre de sonates*

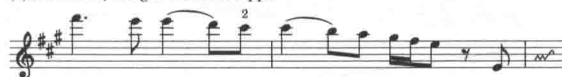
(a) Sonata III, Allemanda



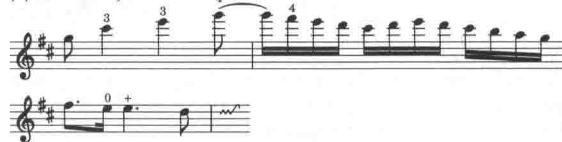
(b) Sonata IV, Allegro



(c) Sonata IV, Allegro ma non troppo



(d) Sonata VIII, Corrente



(e) Sonata I, Allemanda



Leopold Mozart gave recommendations for planning shifts in the most manageable and musically-discrete ways. Downward shifts, for example, could be smoothly executed by waiting for a note which could be played as an open string, or for a repeated note, or for a dotted group where the slight lift of the bow on the dot allows time for a noiseless descent. He also pointed out that 'it is . . . easy to descend if similar passages are played with similar fingerings' (ex.65) Mozart's very orderly exposi-

Ex.65 L. Mozart: *Versuch*, chap.8, i, 17



tion of the principles involved in playing in upper positions is, in fact, a codification of the practice of the best violinists of the preceding generation. His rules match perfectly the fingering markings of players like the Leclairs. In the preface to his *Premier livre de sonates* (1723) Leclair *l'aîné* explained that he had 'taken care in certain positions or where the performer might find particular difficulty to mark in the figures for the fingers that should be used'. It is striking how often his fingerings serve as a warning that a shift to a particular position is needed to cope not with an immediate difficulty but with one that is coming up a bar or so later. Several of his fingerings are of the kind that encourage the performer to think beyond the concept of positions (or to use what Mozart termed the 'mixed position').

Leclair *le cadet*'s *Premier livre de sonates* (1739) is full of virtuoso passages, for many of which the composer offers fingerings. These often show a way of shifting down from a high position where the ascent has not been fingered. Leclair was particularly fond of sequential fingerings, often giving an easy descent in small stages from a high position (ex.64*a*). There is a striking economy about his fingering indications. He inserted fingerings for passages which, though at first appearing to require shifting, could in fact be played in one position (ex.64*b*). Often a fingering shows the smallest possible shift: in ex.64*c* the performer can get through to a rest – a natural place to make a large descent – simply by moving the second finger back a semitone. Similarly in ex.64*d* an extension is specified for the one note that lies outside 5th position and an open string is used for the descent to 1st position. In this case an open-string trill is acceptable. (Later Tartini was to advise Maddalena Lombardini to begin perfecting this ornament by practising first-finger trills on open strings.) Elsewhere a change of position is marked for the sake of a trill on *e″*, but this is to accommodate a turn at the end of the ornament (ex.64*e*). In the same year, Geminiani brought out the revised edition of his op.1 with added 'graces for the Adagios, and numbers for the shifts of the hand'. The copious fingerings cover every conceivable type of shift (though they still do not solve all the problems in the difficult fugal movements). The closing bars of the first sonata are fingered with a shift up to 2 on *d‴* (thereby avoiding a fourth-finger trill) followed by a descent in three stages where two would be possible. The last part of this move back implies the use of an open E string immediately before the first finger marked on *f♯″*.

Fingerings which indicate that string crossing is intended are almost as common as fingerings for upper positions and shifts. The few fingerings in Leclair *l'aîné*'s *Troisième livre de sonates* (1734) are all concerned with showing that a particular effect is to be achieved through string crossing. In Sonata VI there are several chords notated in a way which shows that they should be broken downwards; one of these has a fingering added to remove any possible ambiguity about the effect intended (ex.66).

Ex.66 J.-M. Leclair *l'aîné*: Sonata VI, Grave (*Troisième livre de sonates*, 1734)

There is a particularly interesting example in the second sonata of Jean-Baptiste Cupi (i)'s op.1 (1738), in which a third-finger extension is marked (ex.67) where an open

Ex.67 J.-B. Cupis: Sonata II, Vivace (6 sonates op.1, 1738)

string would disrupt the bowing pattern and where a fourth finger would disturb the 'frame' the left hand has adopted for the figure.

There is little specific guidance in the treatises on the fingering of double stops, chords and arpeggios. L'abbé *le fils* dealt with 'crossed' fingering for diminished and augumented 5ths, and later gave exercises for fingering arpeggios on three and four strings which stress the usefulness of extensions – especially backwards with the first finger – for changing position in sequential passages (ex.67). This strategy is indicated in some of the fingerings given by Leclair *l'aîné* (*Premier livre*). Leclair *le cadet*'s *Premier livre* is one of the more interesting sonata collections for its treatment of double stops. He was one of the earliest composers to mark 3rds with adjacent fingers, one of them extended. (ex.68*a*). Etienne Mangean

Ex.68 J.-M. Leclair *le cadet*: *Premier livre de sonates*
(a) Sonata III, Menuetto

(b) Sonata VIII, Aria: andante

used the same fingering in several sonatas of his op.3 (1744) and Mozart acknowledged the possibility of this fingering in one of his examples. One of Leclair's passages in 3rds has an extraordinary fingering that seems designed to ensure an audible slide between some of the slurred pairs. (ex.68*b*)

In contrapuntal passages, fingering indications can be used to clarify voice-leading. Mozart illustrated how backward first-finger extensions could be used to ensure that a suspension was properly sustained (ex.69). A

Ex.69 L. Mozart: *Versuch*, chap.8, iii, 10

fingering for a fugal movement in Geminiani's op.1 (1716) suggests that violinists should not necessarily try to sustain all the notes in contrapuntal passages for their full written value; the notation is designed first and foremost to make the voice-leading clear rather than as a literal instruction to the performer (ex.70*a*). In several other instances,

Ex.70 F. Geminiani: *Le prime sonate*

(a) Sonata II, Allegro



(b) Sonata V, Allegro



however, he advocated finger substitution on a sustained note precisely so that it would continue to sound against new notes in another voice (ex.70*b*).

One rather bizarre approach to the 'fingering' of chords in the early 18th century was the use of the thumb, as specified by Louis Francoeur in his *Premier livre de sonates* (1715); (ex.71) The device was adopted by Leclair

Ex.71 L. Francoeur: Sonata VIII, Allegro (*Premier livre de sonates*, 1715)



l'aîné and was one of the features of his playing commented on in the *Mercure de France* in 1738:

> He is the first Frenchman who, imitating the Italians, played double stops, that is to say, played chords of two, three and even – by means of the thumb – up to four notes; and he has taken this kind of playing so far that the Italians themselves acknowledge that he is one of the first in the field.

Leclair marked a passage for the thumb in Sonata XII of his *Premier livre* (ex.72). The technique was only

Ex.72 J.-M. Leclair *l'aîné*: Sonata XII, Allegro ma non troppo (*Premier livre de sonates*, 1723)



possible if the violin was held so that the thumb sat well up over the fingerboard, a position which, however unnatural it might seem to modern violinists, seems to have been endorsed by a number of early 18th century paintings and engravings.

The art of fingering is primarily concerned with being able to play as many notes as possible on the fingerboard. However, string players constantly face choices between alternative fingerings. The choice may be a matter of convenience, but is equally likely to be one of colour (notes played in 1st position on the upper strings have a much brighter, clearer tone quality than those fingered in the higher positions on the lower strings). Consideration of tone colour does not seem to have played much of a part in 17th-century fingering, when the practicalities of being able to negotiate a passage efficiently were the overriding concern, but this was to change in the 18th century. Leopold Mozart urged soloists to consider playing entire passages on one string 'in order to produce consistently the same tone quality', and in discussing the use of 2nd position he gave an example in which the highest note *f''* was to be played on the A string, explaining that 'in slow pieces the fourth finger is often used, not from necessity but for the sake of equality of tone and therefore also for the sake of elegance' (ex.73). 18th-

Ex.73 L. Mozart: *Versuch*, chap.8, ii, 10



century sonata collections occasionally specify fingerings for their particular colour. In Sonata VIII of Leclair *le cadet*'s *Premier livre* a shift to 4th position a little earlier than strictly necessary corresponds to a change from a section marked 'fièrement' to one marked 'gracioso' (ex.74).

The use of harmonics seems to have met with limited approval in the 18th century. Pincherle (1955) speculated

Ex.74 J.-M. Leclair *le cadet*: Sonata VIII, Aria: andante (*Premier livre de sonates*)



that Vivaldi's direction 'violini in tromba marina' indicated their use. Mondonville gave a thorough explanation in the preface to *Les sons harmoniques* though, on the face of it, he recommended them not as a special tone colour but as a way of avoiding difficult shifts when playing high notes. Leopold Mozart scorned their use saying that they resulted in 'a really laughable kind of music . . . owing to the dissimilarity of tone'. L'abbé *le fils* systematically explained the production of natural and artificial harmonics. At about the same time in Paris, Carlo Chiabrano published, under the name Charles Chabran, his *Six sonates à violon seul et basse continue* op.1, containing instructions for playing harmonics, which are then exploited in two of the sonatas. One of the main concerns in the second volume of Ignaz Schweigl's *Verbesserte Grundlehre der Violin* (1795) is the use of natural harmonics; like Mozart, he refers to these as 'flagoletti'.

The bowing techniques BARIOLAGE and *ondeggiando* have implications for fingering; more often than not, in fact, it is through marked fingerings (rather than any explicit verbal direction) that these devices are indicated. Guillaume Gommaire Kennis (*c*1740) provided an early instance of this (ex.75). Haydn used *bariolage* to quite whimsical effect in several of his quartets.

Ex.75 G. Kennis: Sonata VI, Allegro (6 sonates op.1, *c*1740)



(ii) After 1800. The 19th century brought a demand for bigger sounds and greater virtuosity from violinists and cellists. The practice (established in the early years of the 19th century) of attaching the neck to the body of the violin by a mortised joint in the top-block (*see* VIOLIN, §I, 2) meant that the combination of the neck and fingerboard no longer increased in bulk towards the ribs of the instrument. This more uniformly slender neck facilitated

shifting into and playing in higher positions, and quick passages and the use of high positions on the lower strings became common.

The Italian violinist G.B. Viotti, who went to Paris towards the end of the 18th century, had a great impact on what was to become the French school of violin playing. The Paris Conservatoire was founded in 1795, and in 1803 the official conservatory *Méthode de violon*, by Pierre Baillot, Pierre Rode and Rodolphe Kreutzer, was published. Together with Baillot's *L'art du violon: nouvelle méthode* (1834) it became the model for all future methods. The manner of holding the violin, with the chin to the left of the tailpiece and the instrument rather horizontal, is modern, as is the idea that the left hand should be held away from the neck so that left-hand freedom is guaranteed. (The chin rest, invented by Spohr in about 1820 and, by his own account, finding widespread acceptance by the 1830s, provided additional security for a virtuoso shifting technique.) Scale and arpeggio exercises are given in each of seven positions. There are three-octave chromatic scales with the sliding fingers first advocated by Mersenne (the third octave is fingered 1212121223344), scales in 3rds, double trills in 3rds, and 6ths with alternative fingerings. Not all the fingerings would be acceptable to players today (see ex.76). In Baillot's method there are studies in octaves

Ex.76 P. Baillot: *L'art du violin*, p.35

and 10ths, broken 10ths and fingered octaves (which, according to Flesch, were invented by Wilhelmj). The many examples from the violin literature of the period include fingerings that show a 19th-century liking for warm, rich sounds produced by lower strings in high positions, and for sliding in both directions.

The *Méthode de violon* (1858) by Charles-Auguste de Bériot formed the basis of the so-called Franco-Belgian School. His treatment of fingering in the upper positions (which includes the provision of numerous études based on his principles) is encyclopedic and shaped by musical rather than purely functional considerations. (Bériot, incidentally, did not acknowledge the existence of the chin rest in his instructions on holding the instrument; rather, he recommended the application of just enough chin pressure shared between the tailpiece and the belly on the left-hand side, to stabilize the instrument.) His fingerings for chromatic scales were based on the use of each finger in succession, an important step towards present technique.

The innovations of Paganini had tremendous influence on all aspects of violin playing. He rejected the classic concept of positions, thus opening up unlimited possibilities for the left hand. Guhr (*c*1830) gave many astonishing fingerings used by Paganini to play passages on one string, double stops and chords (ex.77).

In the 19th century, methods were not the only, or necessarily the most interesting, means of communicating fingering technique and musical style; there were also the many editions by violinists such as H.W. Ernst, Joachim, Ferdinand David, Hubert Léonard and August Wilhelmj. David's *Die hohe Schule des Violinspiels* is an astonishing collection of Baroque and Classical works fingered in 19th-century style, with expressive slides, high-position

Ex.77 Guhr: *Über Paganinis Kunst*, p.45

(a)

(G string)

(b)



playing on all strings and additions to the original texts of double stops and chords. By the second half of the 19th century, extensions and contractions were well established as means of avoiding unwanted slides and of moving smoothly over the fingerboard. Alternative fingerings were given for scales and arpeggios in many methods. Joachim, for example, suggested that each three-octave diatonic scale, except for those of G and A, should begin with the second finger, but he also advised the student to learn each scale beginning in the 1st position.

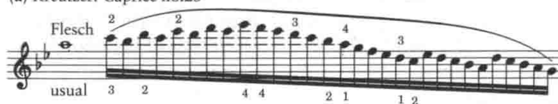
Though the viola was comparatively neglected as a solo instrument during the 18th and 19th centuries, its left-hand technique kept pace with that of the violin, as can be seen from the early 19th-century methods, studies and compositions of Antonio Bruni, Bartolomeo Campagnoli and Alessandro Rolla, and from Brahms's sonatas.

At the beginning of the 20th century, Otakar Ševčík's publications, dealing with aspects of standard violin technique, were very influential, and they are still used today despite the fact that his placing of the hand in set positions is somewhat outmoded. Perhaps the most important modern book dealing specifically with fingering is Carl Flesch's *Alta scuola di diteggiatura violinistica*, which incorporates many ideas from his *Die Kunst des Violin-spiels*. He rejected the traditional concept of hand positions indicated by numbers and encouraged the player to adapt standard fingerings to his own style and technique. He admitted to a prejudice against stretching (extension), but indicated extension fingerings when they are necessary to avoid slides. He discussed the merits of open strings and fourth fingers in runs, fearing that the new steel E string might cause 'whistling'. He preferred to play chromatic scales with contiguous fingers and used half-position to avoid slides. Some of these points are illustrated in the fingerings he recommended for passages in works by Kreutzer and Paganini (ex.78).

Among the many 20th-century methods and studies including fingering systems Leopold Auer's *Graded Course of Violin Playing* (1926) has had enormous influence on left-hand technique. His method is largely for the highly gifted student, and the virtuoso repertory is

Ex.78

(a) Kreutzer: Caprice no.23



(b) Paganini: Concerto in D major

Flesch

usual

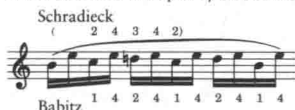
thoroughly explored. The fingerings are less modern than Flesch's, and include much use of slides and harmonics. Albert Jarosy, Sol Babitz and others have explored a new theory of fingering based on 'the natural fall of the fingers', which on the A string would be represented by ex.79. According to Jarosy, fingering is not an individual

Ex.79



matter, and 'what is needed is a law of fingering, the fundamental rightness of which would dominate all personal methods' (Jarosy, 1921). His concepts are often contradictory and illogical, but they open up new possibilities, which Babitz has explored, sometimes to a point that many violinists would consider extremely unnatural (ex.80). Nevertheless, Jarosy's and Babitz's

Ex.80 S. Babitz: *Principles of Extensions*, p.8



ideas about contraction, extension and relaxation of the hand are valuable, particularly when dealing with the often formidable difficulties of contemporary music.

Yampol'sky (1933) did not take up such an extreme position, and his book is an intelligent and disciplined survey of both past and present fingering techniques. He set out various fingering principles with great clarity and considered Kreisler's fingerings to be valuable as the expression of a unique musical personality, even if they were rooted in 19th-century conventions which have since fallen out of fashion. He stressed that the choice of fingering 'is a creative task, dependent on the musical instincts of the performer and the intellectual and emotional content of the work to be performed – in other words, its interpretation'. Joseph Szigeti also explored the whole subject in considerable depth. His fingerings of examples from Bach to Bartók in his books *A Violinist's Notebook* (1964) and *Szigeti on the Violin* (1969) show his awareness of musical styles, as do also his various editions. His extension fingerings often seem impossible for those with smaller hands than his (ex.81). Ivan

Ex.81



Galamian is important as the teacher of many outstanding violinists. His *Principles of Violin Playing and Teaching* (1962) embodies ideas about fingering which, while not new, have been widely adopted by players anxious to avoid unwanted slides.

Developments in violin fingering apply, by and large, to the viola as well and are enshrined in the methods of Dolejši (1939) and Primrose (1960) and in the 20th-century repertory for the instrument.

3. Violoncello.

(i) Early history: to 1800. There were two early systems of fingering for the cello: fingerings in which semitone spaces occur between each finger in positions below the half-string harmonic, or diatonic fingerings modelled on violin technique in which whole tones may occur between all fingers in the positions of the neck. Early cello technique was strongly influenced by that of the violin and viol, as cellists were often first players of those instruments. The postscripts to Bismantova's *Compendio musicale* (1694) present fingering for the *viola da spalla* (one of many terms for the small-sized bass violin) in the manner of the violin, using the fourth finger only on the A string to reach *e*′. The earliest musical evidence for advanced fingering technique is found in the *Ricercate* by Degli Antoni (1687) and Domenico Gabrielli's Ricercares for solo cello (1689). The range represented in the Degli Antoni works extends from C to *c*″; Gabrielli's Ricercares are the first known pieces to incorporate double stopping and chords. Works dating from the 1680s and 90s by Giovanni Bononcini and Antonio Caldara call for fingering in the higher positions of the neck and virtuoso passagework.

Early treatises on playing the cello devote significant space to fingering, as a well-established system of fingering did not at that time exist. Michel Corrette oriented the fingering principles in his *Méthode théorique et pratique pour apprendre en peu de tems le violoncelle* (1741) towards viol players and violinists taking up the cello for the first time, presenting several fingering options for passages in the lower positions. His fingerings for consecutive note patterns suggest the use of an oblique left-hand position as the use of the fourth finger is eliminated in passages above 3rd position, where the backwards-pointing thumb against the thick neck of the cello would inhibit the use of the fourth finger. Corrette referred to the chromatic system of fingering as an outmoded way of playing, practised on large bass violins and applied to the cello by players of the larger instrument. He described the violin-style fingering of Bononcini as the best system and the most commonly practised at the time. The works of Jean Barrière, published in the 1730s, provide evidence for the use of diatonic extensions without changing position. An example from Sonata no.5, bk 4 (1739) shows rapid arpeggios across two strings within the compass of an octave. Salvatore Lanzetti (*Principes ou l'application de violoncelle*, before 1770) applied diatonic fingerings to passages in the first two positions, with extensions between the first and second fingers, while for 3rd and 4th positions he advocated Corrette's fingering pattern, in which a whole-tone extension is used between the second and third fingers. Unlike Corrette, Lanzette employed the fourth finger above the half-string harmonic. Lanzetti's solo works also show the use of extensions between the second and third, and third and fourth fingers. An example from Sonata no.10 (12 *sonate*, op.1, 1736) requires the use of such extensions to execute the rapid passagework neatly without shifting.

As the 18th century progressed, fingerings based on semitone spacing between the fingers, and the use of extensions between the first and second fingers only in lower positions, became more common. However, there were still differences of opinion between schools of playing concerning fingering choices and the position of the left hand on the neck. In his *Instructions de musique, théorique et pratique, à l'usage du violoncelle* (1774), J.-B. Baumgartner advocated an oblique hand position on the neck, using an extension between the second and third fingers, and eliminating the fourth finger from the 3rd position upwards, where the third finger is recommended instead. The use of thumb position is avoided. On the

other hand, the French cellists J.B. Tillière (1764) and J.-B. Cupis (ii) (1772), in their respective treatises, demonstrated consistent principles applied to fingering in the first four neck positions. Both Cupis and Tillière were students of Martin Berteau and applied the principle of chromatic fingering, with extensions used between the first and second fingers only in the first four positions. Above 4th position, the fourth finger is used only exceptionally, and whole-tone extensions between the second and third fingers are applied. Available evidence suggests that the use of a more perpendicular left-hand position in relation to the neck by players of the French school facilitated the use of chromatic fingerings. John Gunn's *Theory and Practice of Fingering the Violoncello* (1789) was the first attempt to systematize cello fingering. He strongly advocated the use of the perpendicular, as opposed to oblique, position for the left hand. The use of scale fingerings encompassing a minor 3rd between the first and third fingers (using an extension between the first and second), given as an option by Gunn, can be documented to the end of the 18th century, and includes fingerings suggested by J.-B.S. Bréval in his *Traité du violoncelle* (1804).

The use of thumb position, in which the thumb is placed horizontally across the strings, thereby acting as a moveable nut, is documented in compositions dating from the 1730s. Some of Lanzetti's sonatas, for example, call for a tessitura well above the positions of the neck that could only be played by using thumb position. The discussion of thumb position in Corrette's *Méthode* suggests its use was well-known by 1741 and that cellists used the technique to play works for the violin as well as virtuoso cello pieces. Thumb position was based on the interval of a 4th between the thumb and the third finger when playing on one string, or an octave when playing on two strings. This octave spacing became the basis from which thumb position developed as a technique to expand the instrument's range and capacity for virtuoso playing. Performance practices emanating from the early Mannheim cellists Innocenz Danzi and Anton Fils were passed on in Austria and Germany through their students J.G. Schetky, Peter Ritter and J.B. Tricklir. These cellists were highly proficient in the use of thumb position and used the fourth finger over the entire compass of positions, including extensions between the third and fourth fingers. A characteristic feature in their use of the thumb was the employment of blocked hand positions across two or more strings in thumb position, from which a wide range of virtuoso devices could be executed. Works written by or for cellists in the Mannheim tradition, such as Haydn's Concerto in C, contain many passages written to show off this technique.

(ii) Duport and Romberg. The codification of the fingering system used by the French school occurred with the publication of J.-L. Duport's *Essai sur le doigté du violoncelle* (1806). Crediting Berteau with establishing the foundation of cello fingering, Duport's detailed treatment of fingering principles provided the basis for the modern left-hand technique. He advocated a left-hand position that is perpendicular to the neck, with the thumb placed on the neck behind the first and second fingers (the thumb moving with the fingers when shifting), and the use of well-rounded fingers. Like Gunn, Duport expressly advised against using the violin-style oblique position of the left hand on the neck, pointing out its lack of agility in passages in which the hand position must encompass two whole tones between the first and third fingers in quick succession. The overriding left-hand principle presented in the *Essai* is that of successive semitone spacings between each finger, with extensions possible between the first and second, and between the second and third but only above the 4th position. He occasionally allowed an extension to be taken between the third and fourth fingers but only in exceptional cases, such as specific arpeggio patterns. He strongly advised against sliding on the same finger when changing positions, a common fingering choice in earlier treatises, but which he judged as producing a disagreeable and tasteless effect. His exceptions to this rule are limited to intentional slides on one finger executed for musical reasons, such as the playing of portamento, or broken 3rds, where such slides are necessary in order to maintain the integrity of the hand position. He also advised that changes of bow direction be coordinated with left hand position changes to avoid shifting within slurs. Neatness of execution and purity of tone were of paramount importance to Duport, and he preferred regularity in fingerings to maintain consistency in the left hand technique, thereby affording better intonation.

Duport's fingering principles were disseminated through the Paris Conservatoire method, co-authored by J.-H. Levasseur who was one of his students, and other cellist-contemporaries whom he influenced, such as Nicolas Baudiot, Friedrich Dotzauer and Robert Lindley. A particularly influential teacher, Dotzauer subscribed to Duport's left hand principles and was instrumental in introducing these into the German school of cello playing, as illustrated in his *Violoncellschule* (1832).

B.H. Romberg's fingering technique differed markedly from that of his contemporary, Duport, as he advocated an oblique position of the left hand. He was particularly known for his skill in thumb position, and he extended the limits of this technique using blocked hand positions, developing a brilliant capacity to play in the upper register on the G and C strings. The frequent use of thumb position on the C string by German cellists sharply distinguishes this school of cello playing from that of the French, who avoided using the C string in solo compositions until after 1815. Unlike Duport, Romberg often used same-finger shifts when changing positions, and the fourth finger in thumb position. The use of the little finger in thumb position lost favour with French cellists through the 18th century and was re-introduced only at the beginning of the 19th century by German players, such as Romberg. Many passages requiring the use of the fourth finger in thumb position can be found in 19th-century works for the cello.

(iii) After 1800. Aspects of the fingering techniques of both Duport and Romberg were amalgamated by the early 19th-century cellist-teachers, Baudiot and Dotzauer. Whereas the thumb position fingering styles of Duport and Romberg were based on blocked positions, other effects became more frequently used than in the 18th century, such as 10ths (e.g. A.F. Servais, Caprice no.6, ?1854), and consecutive shifts on the thumb, including octaves and double stops. The Russian cellist Karl Davïdov adopted the ideas of the violinist Khandoshkin, using a completely mobile hand over the fingerboard without reference to fixed positions based on the thumb, in order to facilitate a more expressive, lyrical style of

playing. An important teacher as well as performer, Davïdov's fingering style had lasting influence in Russia throughout the second half of the 19th century. Friedrich Grützmacher's *Hohe Schule des Violoncellspiels* (1891) was also influential, reflecting 19th-century German taste for slides, harmonics and rich sonorities. David Popper employed the 19th-century German fingering system to its fullest potential, his pedagogical and musical works extending the compass of thumb position, using logical, fixed positions, to the highest possible range.

Pablo Casals is credited with taking the best aspects of earlier methods of fingering and developing them into the modern left-hand technique. Although Casals never published a method on cello playing, two of his pupils, Diran Alexanian and Maurice Eisenberg, wrote detailed expositions on cello playing and technique that were based on Casals's principles and received his approbation. Noteworthy aspects of Casals's fingering principles include his approach to the use of extensions, various means of shifting, and techniques for fingering chords and double stops. Extensions are normally only used between the first and second fingers, but are not limited to the interval of a tone, as larger extensions may be taken in cases where an extension is preferable to a shift. When changing position by ascending from a lower to a higher finger, or descending from a higher finger to a lower one, the slide is executed by the initial finger, with the new finger sounding only upon arrival. Conversely, when ascending by shifting from a higher to a lower finger, or descending by shifting from a lower finger to a higher one, the initial finger is withdrawn and replaced by the new finger upon arrival. When changing positions across two or more strings with the same finger, the effect of sliding should be minimized, by taking the slide and bow change together or, when the two notes are to be slurred, sounding the slide only a fraction earlier than the note of arrival. When changing positions and crossing strings, the shift should be executed on the first string to minimize the glissando effect in arriving at the new note. In playing chords or double stops, 5ths may be fingered with a temporarily oblique hand position so that notes on parallel strings may be played with neighbouring fingers rather than one finger across two strings.

The advancement in cello fingering technique, begun by Casals and continued throughout the 20th century, is reflected in the demands of many 20th-century works, which call for a highly flexible fingering technique that can accommodate extremely large intervals, unusual leaps, double stops and chords, left-hand pizzicato or physically awkward positions of the hand to achieve the composer's intentions. The final movement of Kodály's Sonata op.8 for solo cello (1915) is a good example of a work that extends the fingering requirements for the left hand, the closing bars necessitating a double stop that spans the interval of a 13th in the highest register of the instrument.

4. Double bass. Because of the instrument's size, double bass fingering has been subject to much experimentation, and a great variety of systems have been used. Modern methods have only partly standardized earlier systems and there are still many different fingering systems in use. Not only do these vary considerably but there is also no consistent method of identifying the positions. For instance, 'half-position' in one method may be called 'first position' in another and 'first degree' elsewhere.

Two systems are most commonly found. One, probably the most widespread, springs from bass methods published in Germany and Austria during the 19th century and is known as 'Simandl fingering'. The hand is positioned in such a way that a semitone lies between 1 and 2 and another between 2 and 4. The third finger is used only as a support for 4 until the higher positions are reached, when it is used instead of 4, which no longer reaches the fingerboard. J. Hindle in his *Der Contrabass-Lehrer* (*c*1850) fingered semitones 124 but brought 3 into use slightly sooner than the methods of Labro, Hrabě, Simandl, Nanny and White, which are largely the same in their approach.

Bottesini in his *Metodo completo per contrabbasso* (n.d., before 1870) fingered semitones 134 and some modern Italian methods retain this use of 3 in place of 2 (Billè, Petracchi). Sometimes Bottesini fingered a semitone 14 in the lower positions (the old Lombardy school). The use of 4 in high positions is also not uncommon, in which event the wrist and hand are brought further forward to compensate for the short little finger.

The other main system has its origins in viol or cello technique, and is frequently called 'extended fingering'. The hand is placed so that semitones lie between each of the fingers in all positions, thus avoiding many changes of position during playing. Advocates of the Simandl system say that extended fingering leads to poor intonation because of the stretching required. But as only two major diatonic scales (B♭ and F) are playable on a conventionally tuned bass without shifting, the advantages of extensions become obvious. Extended systems have been widely used on modern instruments with thinner strings and lower bridges to increase facility. In addition, the weight of the hand is placed with a rolling action over the playing finger, thus reducing the need to stretch. Studies by Billè, Möchel, Rühm, Hegner and Gullbrandsson all include various types of extensions.

Thumb positions and double stops on the double bass are required less frequently in the orchestral than in the solo repertory. Most systems use the thumb from halfway up the string, although some advocate its use much earlier. Natural harmonics can be produced at either end of the strings but, as with artificial harmonics, they are seldom called for in everyday playing.

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For further bibliography *see* articles on separate instruments.

III. Wind instruments

1. Instruments with side holes: (i) Theory (ii) History. 2. Valve instruments.

1. INSTRUMENTS WITH SIDE HOLES. Just as the vibrating length of a string is shortened by pressing down a finger, the vibrating air column in the bore of a woodwind instrument is shortened by opening a side hole (or tone hole). In both cases with keyboards a higher note is produced. The analogy stops there, however, because in string instruments the wind player's fingers operate only one hole each, and there is no way to alter the position of fingers (except by reversing hands) or holes. The concept of fingering on a woodwind instrument is thus concerned with the action of opening and closing the tone holes, and includes the specific combinations of closed and open holes required by any given instrument to give particular pitches, as well as the sequence of finger placements associated with a given scale or melody.

(i) Theory. An open tone hole functions as the end of the instrument's bore, thereby – in theory – diminishing or cancelling the acoustic effect of the holes below it. In practice, however, the air column below the first open hole never entirely loses its acoustic effectiveness; indeed, it is a major factor in determining the specific tone quality of the instrument.

In the European and Mediterranean regions, three basic concepts have influenced the development of the system of tone holes since the Middle Ages: (1) establishing a basic sounding scale through a careful placement of tone holes; (2) modifying the intervals of this scale by special fingerings or (from the end of the 18th century) by supplementary holes operated by closed-standing keys; (3) extending the range upwards or downwards by means of extra holes (for the high notes, thumb-holes or octave holes to induce harmonics; for the low notes, holes placed beyond the reach of the fingers operated by extension keys).

On a woodwind instrument the normal disposition is a row of three or six tone holes usually placed on the upper surface of the shaft (the lower surface generally taking holes destined only to be closed by thumbs). With the exception of the three-holed tabor pipe (*see* PIPE AND TABOR, which obtains its notes through harmonics, Western woodwind instruments have developed on the principle of six holes, three for the upper hand and three for the lower. The holes are placed for the comfort of the first three fingers of each hand, and in the optimum acoustical position for the production of the instrument's basic scale. On the smallest instruments the six holes are equidistant from each other, while on larger instruments, and those divided into two sections or more, the six holes form two separate groups each comprising three equidistant holes.

On most instruments these six basic holes are supplemented by others which allow for increased range, both lower (a seventh and eighth hole, closed by keys when they are beyond the reach of the little finger of the lower hand) and higher (a thumb-hole or octave hole that encourages a break to the upper register). The most common hand position was evidently left above and right below, although the reverse was used until the end of the 18th century. The addition of keys that required the use of the little finger of the upper hand, and the introduction

of key systems in the 19th century, obliged makers to limit the hand positions to left above right.

On an air column provided with six to eight tone holes, the easiest and most obvious fingering sequence is to open holes successively, starting with all holes closed and ending with all holes open. This produces a series of notes progressing from low to high that correspond to a recognizable scale. This sequence is known as the 'natural scale' of the instrument, and the fingerings can be termed 'simple fingerings'.

The precise positioning of the holes varies from instrument to instrument according to the modes characteristic of the music that it is made to play. Thus many bagpipes, for example, are made to play modes different from the diatonic major scale common to woodwind instruments of the Western art music tradition from the late 17th century onwards (*see* BAGPIPE). Indeed, it was not until about 1650 that the natural scale of certain woodwind instruments became to be standardized to conform to the diatonic scale. This standardization of tuning was made necessary by the development of the orchestra and ensembles of unlike instruments (as compared with earlier whole consorts or families of instruments), and is one of the basic elements that gradually separated the instruments and performing practices of art music in Europe from those of traditional music. This article will deal with the tuning and fingerings of the woodwinds used in art music.

Starting with the six-finger d′ as the reference or base note, the natural scale on a hypothetical instrument with six holes and no keys is shown in fig.5 The resulting scale is nominally that of D major. In practice the interval between the second and third steps of the natural scale is ambiguous on many instruments: on bagpipes and most oboes used in European traditional music it is a semitone, whereas on the early flutes and oboes used in art music it is usually closer to a whole tone. Assuming that the six-finger note is *d′*, the third step will be *f′* in the former case, and a rather flat *f♯′* on the flute, recorder and hautboy. Since the seventh step, played all-open, is a flat *f♯′* the simple-fingered scale on the latter three instruments gives a diatonic major scale in the key of D in mean-tone temperament.

	D	E	F#	G	A	B	C#
1	●	●	●	●	●	●	○
2	●	●	●	●	●	○	○
3	●	●	●	●	○	○	○
4	●	●	●	○	○	○	○
5	●	●	○	○	○	○	○
6	●	○	○	○	○	○	○

5. Natural scale on instrument with six holes and no keys

If a seventh, lower hole exists (as on a recorder or hautboy), a further note can be played, which is usually a whole tone below the base note *d′*. On many early oboes ('hautboys': for explanation of this terminology, *see* OBOE, §II, 1 and 2) and bagpipe chanters, however, the seven-finger note is only a semitone below the base d′, thereby functioning as a leading tone to the base note of the instrument. The simple fingerings shown in fig.6 produce notes which have a remarkable uniformity of sound within the base mode or key, but the system does not provide for semitones.

Early and traditional fingering techniques use 'resistance fingerings' to obtain chromatic notes, and consequently increase the range of usable tonalities. On instruments that lack supplementary tone holes, two kinds of resistance fingerings can be used: half-holing and cross-fingering (the latter also called forked-fingering). Half-holing lowers a fingered note a semitone by half-closing the next lowest hole. For example the note *a′*, produced by closing holes 1 and 2 (fig.5), is lowered to *a♭′* by half-closing hole 3. Likewise, g′ fingered 1 2 3, becomes *f♯′* by closing half of hole 4. It is possible to obtain *e♭′* by half-holing the sixth hole; on some recorders and hautboys this hole (and the seventh) is doubled (i.e. divided into two smaller holes) to facilitate half-holing. Half-holing is only effective on holes of relatively large diameter, which means that it works poorly on instruments with small tone holes, and on the smaller tone holes of any instrument.

Cross-fingering involves lowering a simple fingering a semitone by closing one or more holes below the first open hole. For instance the *b′* produced by closing the first hole can be lowered to a *b♭′* by closing holes 1 and 3. Cross-fingerings may also be used to produce *f′*, *e′*, and *g♯′* (fig.6). The *g♯′* cross-fingering is effective on the simple flute and recorder but not on the hautboy, which uses a half-hole instead. In contrast to half-holing, cross-fingering is more acoustically effective with smaller tone holes, since unless the first open hole is of relatively small diameter in relation to the bore, the pitch is not altered enough to be usable. This is because closing a hole below the first open hole acts on the residual vibrations of the air column (i.e. those below the first open hole), and small holes are less effective at cancelling residual vibrations than large ones.

On this hypothetical instrument with six tone holes, using only simple fingerings and resistance fingerings, it is therefore possible to modulate to a dozen neighbouring tonalities. Modulating to more remote tonalities (i.e. those involving more than three sharps or flats) requires an increasing number of resistance fingerings, however, and thus multiplies the technical difficulties. But remote

	D	E	F	G#	B♭	C
1	●	●	●	●	●	○
2	●	●	●	●	○	●
3	●	●	●	○	●	○
4	●	●	●	●	○	○
5	●	●	○	○	○	○
6	●	○	●	○	○	○

6. Chart of cross-fingering of the first octave

tonalities were normally avoided in European music involving woodwind instruments until the end of the 18th century. The concern of instrument makers until that time was thus to make the resistance fingerings function as efficiently as possible. Cross-fingerings are relatively easy to use and offer greater control of intonation and sonority. To half-close a hole, however, requires absolute precision in the position of the fingers, and the sound produced by these fingerings remains uncertain in both pitch and timbre. Whenever possible, then, holes that had to be half-closed were doubled (on the hautboy holes 3 and 4, and, on the earliest instruments, 6; on some recorders, holes 3, 6 and 7) or made redundant by the addition of a supplementary tone hole with a closed-standing key (e.g. the E♭ key on the flute and hautboy. The primary purpose of the addition of supplementary keys and the development of complex key systems in the 19th century (*see* KEYWORK) was to eliminate the need for resistance fingerings, but their adoption radically changed both the acoustics of woodwind instruments and their fingering technique (*see* (ii), below). As late as 1800 the woodwind instrument maker Heinrich Grenser wrote of the flute.

> Not in the number of its keys; no, it is in striving for utter simplicity, with no sacrifice to elegance, that the true perfection of this beautiful instrument lies. To improve this or any note by adding a key is neither difficult nor clever. The keys are after all nothing new . . . . The real art . . . consists in making flutes on which everything can be achieved without keys. We must remove the deficiencies that still afflict such flutes in a way that is just as effective as a key.

The hypothetical instrument with six tone holes described above sounds only within an interval of a 7th. Extending the range upwards is accomplished by OVERBLOWING to obtain overtones. These are activated by opening an octave hole operated by the thumb of the upper hand (either directly or with a SPEAKER KEY), by augmenting the air pressure, and (on flutes) by adjusting the embouchure and the angle at which the air stream strikes the far edge of the mouth-hole; reed instruments require the adjustment of the pressure and position of the lips on the reed blade. In this way the grid of simple fingerings in the lower octave, as well as the resistance fingerings, can theoretically be replicated in the upper octave. Up to the *g″* this works well, but beyond that point the acoustic behaviour of the instruments makes it impractical. Thus most so-called Renaissance instruments played no more than three or four steps above the basic scale; the music they played did not require a larger range, and often the shape of the bore and the dimensions of the tone holes did not allow higher notes. That said, Ganassi (*Fontegara*, 1535) expected his recorders to be able to produce scales of up to two octaves and one note (a 16th) above the base (*see* RECORDER, §I, 2(ii); also §III, 1(ii), below). By the beginning of the 18th century the normal range of the woodwinds used in art music was at least two octaves, but it was occasionally found necessary to modify the lower-octave fingerings to obtain the notes above *g″*. The highest notes were sometimes obtained with 'harmonic fingerings' or 'long fingerings', which closely resembled cross-fingerings (fig.7). By closing holes in the middle and lower parts of the sounding column, the uneven overtones of the series were masked, thus facilitating the 'speaking' of the octave.

The principle of repeating fingerings an octave higher does not apply to reed instruments with cylindrical bores such as the clarinet. On these instruments overblowing the fundamental notes does not produce the harmonics in

	B♭	B♭	B	B	C	C	D	D
thumbhole	◐		◐		◐		◐	
1	●	●	●	●	●	○	●	○
2	●	●	●	○	○	●	○	●
3	○	○	○	●	○	●	●	●
4	●	●	●	●	●	●	●	○
5	●	●	●	●	●	●	○	○
6	●	●	○	●	●	○	●	○

7. Chart of harmonic or long fingerings of the upper register (1: flute (recorder); 2: oboe)

even numbers (2, 4, 6 etc.). In practical terms this means the first overblown harmonic is not the octave (2nd harmonic) but 3, a 12th (the 3rd harmonic). The octaves are obtained by means of supplementary tone holes operated by closed-standing keys placed in the vicinity of the embouchure.

The downward extension of the range of the hypothetical instrument poses a technical problem for the lower hand. Tone holes that will give notes below the six-fingered note usually have to be placed beyond the reach of the little finger; such holes must be operated by open-standing keys. (Only on some recorders is it possible to place a seventh hole that gives a convincing note; the hole can be offset to put it within reach of the little finger by turning the foot-joint.) Adding notes to the lower range implies lengthening the bore, which can only be done to a limited extent without lowering the pitch of the base note of the instrument. On the hautboy the extension amounts to a whole tone; on the modern oboe it is a major 3rd. On a bass instrument like the bassoon the extension of the sounding column allows the range to be augmented by a 6th, to *B″/B♭″*.

(ii) History. The fingering charts that formed a regular part of tutors and instruction books from the beginning of the 16th century offer insight into how finger technique evolved in conjunction with the evolution of the acoustic behaviour of the various instruments. In addition to giving a fairly clear picture of the tendencies and habits of musicians in tuning the scale (what we now call temperament), they reflect shifts of taste on questions of tone quality and interval placement.

In general, certain concerns were common to all periods:

(1) The attempt to achieve the widest possible range, particularly in the upward direction, given the physical limits of each instrument.

(2) Attention to the sizes of intervals, manifested in a scale that corresponded to the general tendencies of the period.

(3) The production of a quality of sound that conformed to contemporary tastes, by manipulation of acoustical options and choice of fingering.

(4) Consistency in the use of fingerings throughout Europe within any period.

Against these constants two great historical ruptures are discernible, each corresponding to a revolution in instrument design. The first is located in the 17th century

and has to do with the introduction of wind instruments in the new concerted style. This change is documented by many new instruction books and fingering charts for woodwinds that began to appear in the last decades of the century. The second radical change in woodwind design took place in the 19th century, and is symbolized by the Boehm system, which introduced elaborate key systems (*see* KEYWORK, §§3 and 4) and radically altered the relation between bore and toneholes. Each of these historical breaks was preceded by a gradual evolution in fingerings. Although in practice fingerings were probably more sophisticated and subtle than what is found in the stereotyped fingering charts (which through the 18th century were never more than directions for beginners), these charts are still essential landmarks in the development of fingerings.

The first codification of prevailing practices in art music occurred in the early 16th century in the context of large court chapels that were being formed in northern Italy, in the Holy Roman Empire and in Flanders, and the growing numbers of different kinds of instruments that were used. Virdung was apparently the first to publish a self-help instruction book, *Musica getutscht* (1511), which dealt with the organ, lute and recorder. Other tutors included woodwind fingering charts, such as those of Ganassi (*Fontegara*, 1535) and Jambe de Fer (*Epitome musical*, 1556). These were followed in the early 17th century by the encyclopedic works of Praetorius (*Syntagma musicum*, 1618) and Mersenne (*Harmonicorum instrumentorum*, 1635–6, and *Harmonie universelle*, 1636–7).

Fingering charts in this period show a gradual extension of the upper register, especially on flutes, and an increasingly systematic use of resistance fingerings. Whereas Virdung's recorder goes no higher than the seventh degree of the second octave, Jambe de Fer's includes two octaves, as does Mersenne's. This extension upwards reflects a physical evolution (the transition from cylindrical to conical bore and changes in the diameters of the tone holes), and demonstrates the discovery and use of harmonic (or long) fingerings. Virdung's chart presents a striking illustration of the hypothetical fingerings discussed in §III, 1(i) above. Starting with the seven-fingered note (C or F), it shows the natural scale of the recorder played with simple fingerings, equivalent to a D or G major scale, including fourth degree (F♯ or B natural), seventh (C♯ or F♯ played by closing only the thumb-hole), and octave (D or G, played all open). Cross-fingerings (giving *e♭′*, *e♭″*, *f♭′*, *f♭″*, *a♭′*, *a♭″*, *b♭′*, *b♭″* and *c″* on a recorder with lowest note c′) were produced with a single closed hole beyond the first open hole, and the same simple scale was reproduced at the octave, stopping on the seventh degree. No harmonic fingerings were employed.

Later changes of fingering, as seen in Jambe de Fer and Mersenne, are an indication not only of the physical evolution of the instrument, but also of changes in the conception of intervals of the scale. A cross-fingering was used to replace the simple fingering on the fourth degree; and, significantly, the all-open fingerings were avoided. Jambe de Fer supplemented the cross-fingerings on A♭/E♭ and F♯/B with additional half-holes for tuning refinement. Besides the recorder chart, he also introduced one of the first charts for the flute, offering a chromatic scale of two octaves on *d′* (although the *e♭′* was missing, along with the close-standing key that would have been necessary to obtain it). The chart regularly alternated simple and cross-fingerings without employing any half-holes. Above *a″*, harmonic fingerings were used to reach *d‴*. The cornett of this period offered a similar range and fingerings.

Nothing like the instruction books devoted to flutes and cornetts (the instruments used in art music) appeared for the double-reed instruments in the 16th century. During this period bagpipes and all types of shawm were primarily used in popular music or were played by professionals; in neither case was there a need for tutors or fingering charts (which were aimed at musically literate amateurs). The usable range, especially on the bag and wind-cap instruments (the bagpipes, crumhorns, and *hautbois de Poitou*), remained limited to one octave and a 4th or 5th; only on shawms and bagpipe chanters played without bag or cap, on which the player had direct lip control of the reed, was it possible to extend the range upwards. On the double-reed instruments, unlike the recorders and flutes, no evidence survives of the use of harmonic fingerings for high notes. At the beginning of the 17th century Mersenne indicated that the shawm had a range of two octaves, but the simple fingerings of the lower octave were duplicated without change in the upper register:

> As for the range of the *Hautbois* [i.e.'shawm'], each size, as for instance the treble, plays a 15th. When the player has produced as many natural notes as there are holes, he begins over again, stronger and higher, by blowing harder (1636; p.297).

Although cross-fingerings were clearly used, Mersenne did not mention them on these instruments. They were applied less consistently than on recorders and flutes, since shawms (playing mostly popular music) had less occasion to modulate or change modes.

The radical changes that woodwind instruments underwent in the 17th century inspired the appearance of a number of instrument tutors that included fingering charts. The changes in basic fingering were relatively minor on the recorder and flute, even though they (like the hautboys and bassoons) underwent major redesign and revision of technique at the hands of musicians at the court of France. The hautboy changed most radically in its physical form, altering not only its technique but its function and status. It became the most important treble wind instrument in the new orchestra (a formation that for the first time systematically combined wind and string consorts, groups that had traditionally been separate).

By the end of the 17th century the new French hautboy had inspired treatises in Italy (Bismantova, 1688), England (Banister, 1695; Anon, *The Second Book of Theatre Musick*, 1699) and France (Freillon Poncein, 1700). From the beginning, fingering charts included a range of two octaves and a note (*c′*–*d‴*), with a complete chromatic scale, including suggestions for producing *c♯′* (a note that could not be played without drastic changes of embouchure or an impractical finger combination). The high-note fingerings above *a″* remained 'natural', usually identical to the octave below, with a *c‴* played 'all-open'. There is evidence of the use of *e♭‴* in the early 18th century (Hotteterre, 1707; Dreyer, ?1727). J.S. Bach occasionally called for fingered *e‴* and *f♯‴*, especially in oboe d'amour parts; *f‴* appeared in Bissoli's oboe sonata (*c*1750). Harmonic fingerings for the high notes (using the fingers of both hands) originated in the latter part of the 18th century, although they had commonly been used on flutes since the mid-16th century. When keys were

added to the oboes the 'short' fingerings (the same as those of the lower octave) were reinstated.

At the end of the 17th century and the beginning of the 18th, the recorder in its Baroque form enjoyed an intense but brief vogue, generating a number of tutors, including those of Loulié (*c*1685–90), Hotteterre and Freillon Poncein. Although Loulié described the notes above *e*♭‴ as little used, Hotteterre in 1707 included notes up to *g*‴. The flute, an instrument played by both amateurs and virtuoso soloists, became extremely popular after the turn of the century; its career was accompanied by a series of tutors, of which the most famous and remarkable was that of Quantz, published in 1752.

The fingerings of the flute and hautboy were essentially identical in the early 18th century. Hotteterre, having already provided a chart of fingerings for the flute, saw no need to include another for the hautboy. He commented: 'All the natural notes [on the hautboy] are done as in the fingering chart in the flute tutor . . . except for the low and high Cs'. There were other differences, however; already at the end of the 17th century the flute went up to *g*‴, and Delusse in 1761 included *a*‴. The 18th-century flute normally went no lower than *d*′. (Jacob Denner's addition of *c*′ to the instrument, operated by a key exactly like that of the hautboy, is an isolated instance.)

The fingering charts show that players of woodwind instruments in the 18th century were concerned with the distinction in pitch between enharmonic pairs (such as G♯/A♭, C♯/D♭, D♯/E♭ and F♯/G♭), accomplished by the use of different fingerings. Quantz added an extra key to the flute to distinguish D♯ from E♭. Generally speaking, the different fingerings caused the flats to sound somewhat higher (normally a comma, or about 22 cents) than their corresponding sharps. As a result of these fingerings, the intonation of certain notes sounds strange to modern ears accustomed to a tuning model closer to equal temperament.

The hautboy treatises of the late 17th and early 18th centuries also devoted considerable space to fingerings for trills and other ornaments (Banister, Freillon, Pancein, Hotteterre and Anon, *c*1715). Special combinations were necessary, since ornaments that involved cross-fingered notes were ineffective without the use of alternative (or 'false') fingerings. These trill charts underline the basic importance given by musicians of the time to the technique and style of ornamentation.

In addition to the standard keys – E♭ on flutes, C and E♭ on hautboys – other keys gradually appeared after the middle of the 18th century: on flutes starting in the 1750s, on hautboys only rarely until the end of the 18th century. Garnier's hautboy method, appearing in the first years of the 19th century, made no mention, either in the exercises or the fingering charts, of extra keys beyond the usual two. The first added keys had no basic effect on fingerings until after 1810; they remained normally closed, covering supplemental holes. Their purpose was to replace cross-fingerings that interrupted the easy flow of scale passages, especially in extreme tonalities. They were meant to facilitate the slurring of large intervals, to give secure response in the upper register, and to equalize the timbre of all the notes (which had been impossible to achieve with resistance fingerings).

The new keys were superimposed on instruments that, from an acoustical point of view, were already highly sophisticated (see the passage by Grenser cited in §III, 1(i) above). The finger technique required by the new keys was thus both complementary to and concurrent with the established techniques that had been inherited from Baroque instruments. The oboe described in Vogt's tutor of 1816–25 (MS, *F-Pc*) included two additional keys, but his fingerings were still essentially those of the two-keyed hautboy. The new techniques were not accepted by everyone, and there is documentation of considerable reluctance to the addition of keys by many musicians and instrument makers.

Certain keys were essential to the instrument in order to achieve its basic scale, while others were optional, offering alternative possibilities that were seen as preferable. The first keys on the clarinet of this period, for instance, were essential to the production of the notes of the natural scale: closed keys for the upper notes, and (as on the bassoon) open-standing keys for those of the low register.

Key systems, originating in the 19th century primarily in France, were complex mechanisms that integrated the use of simple fingerings with the functions of the optional keywork developed in the Classical period. They were perfected on the oboe by the Triébert family, using metal rings and plates that not only closed tone holes but were connected to pivoting axles that controlled the simultaneous opening and closing of further holes. Key systems led to very different solutions of sound projection, equality of tone, and temperament from those of the 18th century. By 1850 Theobald Boehm had produced a flute that used a key system combined with radically changed acoustical proportions. The bore of the instrument was made cylindrical once again, while the principal tone holes were enlarged; this increased the instrument's volume, and tone production was made more direct through the application of a key system that eliminated resistance fingerings. This new approach to the acoustics of woodwind instruments (and, as a result, their technique) was soon applied to the saxophone, then to the clarinet and (briefly) to the oboe; it has been the guiding principle in the making of woodwind instruments ever since. Paradoxically, the very sophistication of the key mechanisms that were adapted to these instruments led to bores that were acoustically much simpler, and consequently to simplified fingering patterns for scales, similar to the succession of natural fingerings used on Renaissance and folk instruments.

20th-century experiments on woodwinds again brought into question the balance of timbre and tuning painstakingly perfected by recent generations of makers. Micro-intervals, for instance, produced by the use of cross-fingerings and harmonic fingerings, represent a return to the enharmonic fingerings systematically used on the woodwinds of the 18th century. The same is true of MULTIPHONICS, obtained by the use of harmonic fingerings combined with modifications of embouchure. It appears that the homogeneous scale and evenness of tone quality that have been the ideal on woodwinds for well over a century are once again being challenged by new aesthetic inclinations.

2. VALVE INSTRUMENTS. On the whole, the fingering of valve brass instruments is independent of the type of mechanism; the techniques used for piston valves can, for example, be applied without modification to rotary valves. The basic arrangement used almost universally is for the valve operated by the first finger to lower the pitch by two

semitones, the second finger by one semitone, and the third finger by three. The right hand is used for these three valves except on the french horn, where the right hand is positioned in the bell for hand-stopping and the left hand operates the valves.

In an alternative arrangement, used in the past mainly in Germany, the roles of the first and second fingers were reversed, and an arrangement known as *doigté ministériel* was widely used in France whereby the third valve gave a pitch lowering of four semitones. The valve passages can also be arranged so that operating the valve cuts out the extra tubing of the valve loop rather than adding it. This 'ascending valve' was for many years used on french horns in France for the third valve: operating the ascending third valve raised the pitch by two semitones. Many early valve instruments had only two valves; separately they lowered the pitch by one or two semitones, and together by three. With the longer tube length of the early 19th-century trumpet (typically 6′ F or 7′ D), two valves were sufficient for the repertory. Used together with hand-stopping, two valves allowed french horn players a complete chromatic compass.

Modern four-valve french horns generally have the fourth valve ascending, which raises the pitch of the instrument from 12′ in F to 9′ B♭ or from 9′ B♭ to 6′ F, and arranged to be operated by the left thumb. Orchestral tubas, in order to have a chromatic compass down to the lowest notes required, have at least four valves; usually the fourth valve lowers by five semitones and is fingered by the first finger of the left hand or the fourth of the right.

Using valves in combination can bring intonation problems: if a valve adds the correct amount of tubing to lower the pitch by a number of semitones, it will not add quite enough tubing to lower the pitch by the same interval when another valve is in use at the same time. With small instruments it is often enough to tune the third valve to lower the pitch by slightly more than three semitones and to avoid using it on its own; the player can then 'lip' any wayward notes up or down sufficiently for reasonably good intonation. Fitting the third valve tuning slide (and sometimes the first as well) with a finger-ring or sprung lever so that it can be moved by the player at least in slow-moving passages is common for trumpets and cornets. Some tubas are designed so that a tuning slide can be manipulated in performance. Some models of tuba have five or six valves, allowing the player some flexibility of fingering; there might, for instance, be two valves nominally giving a semitone but with one adding more tubing than the other.

The basic fingering of brass instruments as taught to beginners uses the open notes (no valves operated), the other notes being obtained with the least possible number of valves operated (except that 1 and 2 are preferred to 3 alone). The basic (descending) scale for a trumpet in C is *c″* open; *b′* 2; *a′* 1 + 2; *g′* open; *f′* 1; *e′* 1 + 2; *d′* 1 + 3; *c′* open.

The chromatic notes and notes in other octaves are obtained by appropriate use of the least number of valves. Advanced players use alternative fingerings for better intonation or greater facility. The 'compensating' valve system used on some french horns and many euphoniums and tubas gives improved intonation with the basic fingerings.

The most radically different fingering system was the 'independent pistons' system of Adolphe Sax whereby six valves (together with the open notes) gave the seven basic tube lengths, removing the need to use valves in combination and the consequent intonation problems. The fingering (which uses the first three fingers of each hand) has much in common with the seven basic trombone slide positions. This system was used for valve trombones in France and Belgium, more rarely for other valve brass.

In some instances the fingering is complicated by an extra valve for changing the tone colour by diverting the windway to an alternative bell (e.g. the echo cornet or the double-bell euphonium), or to correct the intonation when using a mute (the 'stopping valve' on a french horn). However, the additional valve for transposition on some instruments (e.g. the 'quick-change valve' on cornets and trumpets) is not sprung; it is set in advance of playing a passage, and its use is not part of the fingering technique of the instrument.

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MARK LINDLEY (I, 1), GLYN JENKINS/MARK LINDLEY (I, 2), SONYA MONOSOFF/ALISON CRUM (II, 1), PETER WALLS (II, 2(i)), SONYA MONOSOFF/PETER WALLS (II, 2(ii)), SUZANNE WIJSMAN (II, 3), RODNEY SLATFORD (II, 4), MARC ECOCHARD, BRUCE HAYNES (III, 1), ARNOLD MYERS (III, 2)

Fink, Bernarda (*b* Buenos Aires, 29 Aug 1955). Argentine mezzo-soprano of Slovenian parentage. She studied at the Arts Institute of the Teatro Colón, and in 1985 won Argentina's New Lyric Voices prize. Moving to Europe, she sang with leading orchestras and conductors, specializing in the music of the Baroque and earlier periods. As well as returning to the Colón, she appeared with immediate success in opera in Geneva and Prague, followed by a début at Salzburg as Dorabella in *Così fan tutte*. She has also become a noted recitalist, with concerts at Carnegie Hall in New York, the Wigmore Hall, London, the Sydney Opera House, Tokyo, Paris and Vienna. Fink's voice, rich and pure in quality, has character in it and takes well to recording. Fine examples of her art can be heard in recordings of several Monteverdi and Handel operas conducted by René Jacobs, while a bold but tasteful performance of Wolf's *Die Zigeunerin* shows her aptitude in a quite different repertory.

J.B. STEANE

Fink, Gottfried Wilhelm (*b* Sulza, Thuringia, 7 March 1783; *d* Leipzig, 27 Aug 1846). German critic, editor, theologian and composer. The son of a Reformed pastor, Gottfried was a chorister at Naumburg. In Leipzig he studied music and theology (1804–9) and served as a Reformed pastor (1810–16), establishing and directing a theological seminary (1814–27). He also composed many songs and in 1808 began writing for the *Allgemeine musikalische Zeitung*, of which he succeeded Gottfried Christoph Härtel as editor (1827–41). He taught at the Leipzig Conservatory (1838–43) and was briefly its director in 1842.

Fink was initially neutral in the controversy between Classicism and Romanticism, and was friendly with Weber, who gave his *Sechs Lieder* (1812) a warm review in the *Allgemeine musikalische Zeitung* and printed one song, *Die Liebenden*, in full. However, Fink later took up a stubborn stand against the younger Romantics. He published only half of Schumann's enthusiastic review (7 December 1831) of Chopin's 'Là ci darem' Variations, with its famous exclamation 'Hats off, gentlemen, a genius!', and showed his doubts about this fictional presentation of criticism and what was the first appearance of the characters of the later-named Davidsbund. He then proceeded to refuse all further articles by Schumann and to suppress all mention of him, to oppose Chopin, and to make a celebrated attack on A.B. Marx for his new method of teaching composition (1842). Schumann's foundation of the *Neue Zeitschrift für Musik* in 1834 was partly an act of defiance against Fink and all he represented.

Fink was a prolific contributor to the *Allgemeine musikalische Zeitung* as well as the dictionaries of Ersch and Gruber, Brockhaus and Gustav Schilling. He compiled two lieder collections: *Musikalischer Hausschatz der Deutschen* (1843) and *Die deutsche Liedertafel* (1845). He wrote a history of opera, an extensive history of music (unpublished) and numerous essays and books on music theory, pedagogy and composition (*Der neumusikalische Lehrjammer*, Leipzig, 1842). His compositions include works for piano and violin, songs (many of which are settings of his own poems) and *Häusliche Andachten* (terzets and quartets for male voices). His daughter Charlotte (*d* 1 Oct 1843) was a pianist who appeared in Leipzig, Dessau and Dresden from 1835.

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JOHN WARRACK/CECELIA H. PORTER

Finke, Fidelio F(riedrich) (*b* Josefstal [now Josefův Důl, nr Jablonec], Bohemia, 22 Oct 1891; *d* Dresden, 12 June 1968). German composer and teacher. He received his first music lessons from his father, a music teacher, composer and conductor of an amateur orchestra, and also from his uncle, Romeo Finke, the first director of the German Academy of Music, Prague, and a distinguished piano teacher. From 1908 to 1911 he studied in Novák's composition master classes at the Prague Conservatory, where he was appointed teacher of theory and piano in 1915 and professor in 1926. He directed the composition master classes at the German Academy (1927–45) and he was national inspector of German music schools (1920–38) and president of the German Society of Music Teachers in Czechoslovakia from 1924, among other administrative posts. During his first 15 years in Prague he was also active as a conductor, pianist, organist and writer and he edited *Der Auftakt*. After the war he moved to Dresden as director of the Akademie für Musik und Theater (1946–51), where he took a master class in composition. He was professor of composition at the Leipzig Musikhochschule (1951–9) and was elected to membership of the German Academy of Arts, Berlin, in 1956. From 1959 he lived in Dresden. Awards made to him include the national prizes of Czechoslovakia (1928 and 1937) and the DDR (1956), and the Order of Merit of the DDR (1961).

Finke's creative work is marked by his connections with Germany and with Czechoslovakia, his craftsmanship and his openness to folk music and to new expressive means. The music of his first period, approximately up to World War I, was influenced by late 19th-century music. The ingenious *Reiterburleske*, a symphonic poem for piano, is typical: it is close to Strauss, but there is individuality in its Bohemian traits and its melancholy humour. In 1914 Finke completed his First Quartet, dedicated to Schoenberg, who had a great influence on him and with whom he came into personal contact. The première of the work, by the Amar Quartet at the 1921 Donaueschingen Festival, brought Finke sudden fame. He remained a figure of the avant garde, as the Expressionist Violin Sonata (1924) demonstrates. Nevertheless, during these years and later he was making efforts to shape his own style from tradition and innovation, from new ideas and folk music. In about 1930 he moved into a new period characterized by frugal neo-classical writing. Then after his move to East Germany his music became clearer and more popular in appeal. His chamber pieces are the best and most widely known.

WORKS
(*selective list*)

ORCHESTRAL

Eine Schauspiel-Ouvertüre, 1908; Suite no.1, str, 1911; Pan, sym., 1919; Pf Conc., 1930; Conc. for Orch, 1931; 8 Bagatellen, 1939;

Ciacona [after Vitali], 1944; Suites nos.2–3, 1948, 1949; Capriccio on a Polish Folksong, pf, orch, 1953; Suite no.4, 16 wind, perc, 1953; Suite no.5, wind, 1955; Suites nos.6–7, 1956, 1961; Suite no.8, 5 wind, 2 pf, str, 1961; Divertimento, chbr orch, 1964; Festliche Musik, 1965

CHAMBER AND INSTRUMENTAL

Pf Qnt, 1911; Str Qt no.1, 1914; Pf Trio, 1923; 8 Stücke, str trio, 1923; Sonata, vn, pf, 1924; Ciacona [after Vitali], vn, pf, 1925; Der zerstörte Tasso, S, str qt, 1925; Sonata, vc, 1926; Sonata, fl, pf, 1927; Chaconne, str qt, 1935; Sonata, 4 rec, 1936; 100 Stücke, rec, 1936; Sonata, hp, 1945; Sonata, hn, pf, 1946; Sonata, cl, pf, 1949; Suite, 3 rec, 1952; Sonata, va, pf, 1954; Wind Qnt, 1955; Primula veris, vn, pf, 1957; Konzert-Etüde, accdn, 1959; Sonatina, rec, pf, 1961; Sonatina, 2 rec, pf, 1962; Str Qt no.5, 1964; … ismen und … ionen, fl, hp, pf, va, vc, db, 1967–9, completed H. Simbriger

Pf: Intermezzo, 1909; 4 Klavierstücke, 1911; Notturno, duet, 1911; Eine Reiterburleske, 1913; Romantische Suite, 1916; Gesichte, 1920; 19 kleine Stücke, 1921; Marionettenmusik, 1922; Suite no.2, 1926; 10 Kinderstücke, 1927; Conc., 2 pf, 1931; 10 Stücke, duet, 1938; Egerländer Sträusslein, 1939; 3 deutsche Tänze, duet, 1940; Siciliano, duet, 1945; Sonatina, 1945; Neue Bagatellen, duet, 1946; 8 Stücke, duet, 1946; 2 Variationen über ein Adventslied, 1946; Polca grotesca, 1947; Ruth, die Ährenleserin, 1947; 12 Klavierstücke nach slawischen Volksliedern, 1952; 2 Bagatellen, 1953; 3 Sätze nach deutschen Volksliedern, 1954; 3 Sätze nach deutschen Volksliedern, 1960

Org: 7 Choralvorspiele, 1928; Fantasie, Variationen und Doppelfuge über 'Aus tiefer Not', 1928; Toccata und Fuge, 1930; Suite, 1930

STAGE AND VOCAL

Die versunkene Glocke (op, 4, G. Hauptmann), 1915–18; Die Jacobsfahrt (op, 3, Dietzenschmidt [A. Schmidt]), Prague, 17 Oct 1936; Lied der Zeit (Tanzpantomime), 1946; Der schlagfertige Liebhaber (comic op, 3, K. Zuchardt), 1950–54; Der Zauberfisch (Märchen ballade, 2, W. Hübner, after J.L. and W.C. Grimm), Dresden, 3 June 1960

Vocal orchestral: Frühling, S, T, orch, 1916; Abschied (F. Werfel), S, T, orch, 1917; 2 Gesänge, A, orch, 1937; Deutsche Kantate, S, B, chorus, boys' chorus, orch, org, 1940; 9 sudetendeutsche Volkslieder, 1v, small orch, 1940; Schein und Sein (W. Busch), A/B, pf/orch, 1950; Eros, cant., S, T, orch, 1966

Choral: Eine Weihnachtskantilene, boys'/female vv, insts ad lib, 1933; 6 Kanons (Busch), 1936; Chor der Toten (C.F. Meyer), 1938; Deutsche Volkslieder, 1940; Die Glocke, 1944; Russische Volkslieder, 1946; 3 Schulchöre, 1948; Das Göttliche (J.W. von Goethe), 1949; 7 Chöre (Des Knaben Wunderhorn), 1952; Der Maiensonne heller Stern, 1952; Freiheit und Frieden (cant., B. Brecht, P.N.R. Neruda), 1952; Seine Meinung, 1952; Wer leben will in dieser Zeit, 1952; Glaubensbekenntnis (cant., K. Boteff), 1959, arr. chorus, orch, 1962

Lieder: Gefunden, 1908; 3 frühe Lieder, 1909; Frühling, 1912; 3 Lieder (C. Bayer), 1918; 3 Lieder (R.M. Rilke), 1930; 8 sudetendeutsche Volkslieder, 1938; Auf, auf, ihr Hirten, 1939; Ich bin ein Haus (E. Merker), 1940; Lob des Sommers (Merker, Rilke), 1940; 8 deutsche Volkslieder, 1940; Beginn des Endes, 1945; 10 russische Volkslieder, 1945; Der Apfelbaum am Wegrand (M. Beniuc, G. Maurer), 1965; Kantate piccola (Busch), 1966; Der Rauch (Brecht), 1966; Epilog aus 'Der aufhaltsame Aufstieg des Arturo Ui' (Brecht), 1966; Das Atom (J.R. Becher), 1966

ARRANGEMENTS

L. van Beethoven: Septet, pf duet; A. Schoenberg: String Quartet no.2, S, pf duet; C.D. von Dittersdorf: Harpsichord Concerto, hp, str qt

Principal publishers: Beilage zur Deutschen Arbeit, Breitkopf & Härtel, Dresdner Verlag, Heinrichshofen, Hoffmann, Hug, Internationale Musikbibliothek, Litolff, Neue Musik, Peters, Universal

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Das Atom (J.R. Becher), 1966; Der Rauch (Brecht), 1966; Epilog aus 'Der aufhaltsame Aufstieg des Arturo Ui' (Brecht), 1966; Kantate piccola (Busch), 1966

ERIK LEVI

Finko, David (*b* Leningrad [now St Petersburg], 15 May 1936). Russian composer, active in the USA. After studying at Leningrad's Institute of Naval Architecture (1953–9), Finko entered the Leningrad Conservatory (MM 1965), where his teachers included Vadim Salmanov. He emigrated to the USA in 1979, eventually settling in Philadelphia. His teaching appointments have included positions at the University of Pennsylvania, the University of Texas, El Paso, Yale University and Swarthmore College, among others. In 1991 he became composer-in-residence for the Delaware Valley Opera Company. Among his commissions are works for the Fromm Foundation, the Memorial Foundation for Jewish Culture, the Pennsylvania Council on the Arts and Orchestra 2001.

Finko's Russian-Jewish heritage is an important aspect of his music, often providing the subject matter (especially for his operas and tone poems) as well as motivating the thematic content. Musorgsky and Shostakovich, the music of the Russian Orthodox Church and Jewish folksong and synagogue music are all clear influences on his style. He has been especially interested in exploring the possibilities of the concerto and has composed numerous works for solo instrument, or instrumental ensemble, and orchestra. His Viola Concerto (1971) and the Concerto for Violin and Viola (1973) have been recorded.

WORKS
(selective list)

Ops: Polinka (1, after A. Chekhov), 1965; That Song (1, after B. Polevoy), 1970; The Enchanted Tailor (2, after S. Aleichem), 1982; The Klezmers (1, I.L. Peretz), 1989; The Kabbalists (1, Peretz), 1990; Abraham and Hanna (2, J. LaZebnick), 1992; A Woman is a Devil (1, after P. Mérimée), 1995; At the Ocean Bottom (1, after submarine accident reports), 1997

Orch: The Holocaust, 1965; Sym. no.1, 1969; Pf Conc., 1971; Va Conc., 1971; Sym. no.2, 1972; Conc., vn, va, orch, 1973; Russia, 1974; Conc., va, db, orch, 1975; Conc., viola d'amore, lute, 1977; Hp Conc., 1977; Conc., 3 vn, orch, 1981; The Wailing Wall, 1983; Hear, O Israel, solo vv, chorus, orch, 1987; Vn Conc., 1988

Chbr and solo inst: Fantasia on a Medieval Russian Theme, pf, 1964; Pf Sonata, 1964; Dithyramb, vn, org, 1968; Mourning Music, vn, va, vc, 1968; Lamentations of Jeremiah, vn, 1969; B-88, pf, 1973; Fromm Septet, ob, cl, b cl, vn, vc, db, perc, 1982

Principal publishers: Presser, Dako

JAMES FREEMAN

Finland [Suomi]. Country in northern Europe.

I. Art music. II. Traditional music.

I. Art music

1. The Middle Ages. 2. The Reformation. 3. Secular music before 1809. 4. The Grand Duchy, 1809–1917. 5. Since 1917.

1. THE MIDDLE AGES. Christian influence had begun to infiltrate the provinces north of the Baltic during the late Viking era, before 1000. It was not until the second half of the 12th century, however, that these parts became a

mission area of the Roman Church, and St Erik and his successors on the Swedish throne began to enforce Christianity on the pagan Finns. The first such crusade, during which Bishop Henry of Uppsala suffered martyrdom, is believed to have taken place in 1155 or 1157. From that date the south-western and southern parts of modern Finland gradually became integrated into the kingdom of Sweden. Churches were built, spiritual life took ordered forms, and Latin chant was introduced. The Roman faith spread to the borders of Karelia, whose people were under the rule of Novgorod and therefore Orthodox. The first frontier between Sweden and the mighty eastern power was drawn at Pähkinäsaari in 1323.

Centres of Latin chant in Finland were the cathedral of Turku (Swedish Åbo), the churches of other mediaeval towns (Rauma/Raumo, Ulvila/Ulfsby, Naantali/Nådendal, Porvoo/Borgå and Viipuri/Viborg), the Dominican and Franciscan convents of Turku and Viipuri, and the schools, of which the cathedral school of Turku, founded in the latter half of the 13th century, was the most important. The Dominicans exerted a strong influence on spiritual life, and their liturgy was sanctioned as the official liturgy of the Turku see around 1330.

About 6300 parchment sheets of Latin chant from Finnish medieval churches and monasteries, detached from liturgical books during the Reformation and used as bindings of account books, are in the Helsinki University Library. The oldest pages, from before the 14th century, contain French and German types of non-diastematic neumes, and seem to have originated mostly from around Maastricht and Utrecht. Sheets from later periods up to the Reformation have mensural notation. Most of the material is still of foreign origin and was probably brought to Finland a long time after it had been written, but liturgical books were copied in Finnish monasteries as well, and original texts and music were written to commemorate local saints, notably St Henry of Uppsala, who had been declared patron of Finland and of Turku Cathedral. Towards the end of the Catholic era two liturgical books were printed: the *Missale Aboense* (Lübeck, 1488) and the *Manuale Aboense* (Halberstadt, 1522). Both contain only empty staves on which music was to be added by the priest; the *Missale Aboense*, in particular, reflects the profound influence the Dominicans had in Finland.

In the cathedral school of Turku, as in schools throughout Sweden, a repertory of *cantios* – monophonic songs with sacred, nonliturgical texts – was cultivated in the Middle Ages. 74 such songs were published by a Finnish student, Theodoricus Petri Nylandensis, as *Piae cantiones ecclesiasticae et scholasticae veterum episcoporum* (Greifswald, 1582), including some, for instance 'Ramus virens olivarum', which directly refer to a local origin, and 12 set in two, three or four parts. *Cantios* were apparently popular for a long time. A Finnish translation of the texts by Hemminki of Masku, a country priest, was published in 1616, and a new, enlarged Latin edition, with new arrangements of the polyphonic songs by Daniel Friderici, cantor of the Marienkirche in Rostock, appeared in 1625. Some songs were still being published in the 18th century and later, and some found their way into official Lutheran hymnbooks.

2. The Reformation. In Sweden the Reformation was set in motion during the reign of Gustav Vasa (1523–60), but not firmly established until the Convention of Uppsala in 1593. Lutheran services were held in churches in the Turku diocese from the 1520s on, and Lutheranism was reflected in a number of manuscripts, such as the Mathiae Joannis Westh Codex of 1546, which contains the text of the mass as well as sequences, responsories, hymns and antiphons in Finnish translations. In 1549 the first printed mass in Finnish, *Messu eli Herran Echtolinen*, was published by Mikael Agricola, and around 1583 Jacobus Petri Finno published the first Protestant hymnbook in vernacular Finnish. Later hymnbooks approved by the Church Assembly were issued in 1605, 1701, 1886, 1938 and 1986. The *Uusi suomenkielinen wirsi-kirja* ('New Finnish Hymnbook') of 1701 was later nicknamed 'Vanha virsikirja' ('Old Hymnbook') on account of its lasting popularity, and was supplemented in 1702 by *Yxi tarpelinen nuotti-kirja* ('A Necessary Notebook'), a collection of chorale melodies modelled after *Then swenska psalmboken* of 1697. Prior to this publication manuscript collections, such as the *Kangasalan koraalikirja* ('Kangasala Chorale Book') of 1624, were used in many churches, and in the 18th and 19th centuries cantors had to resort to such collections again, because the 1702 book went out of print and was not replaced until 1850, by *Suomalaisten wirtten koralikirja* ('Chorale Book of Finnish Hymns', ed. Antti Nordlund), the first four-part chorale collection printed in Finland. *Uusi koraalikirja* ('The New Chorale Book', ed. O.I. Colliander and Richard Faltin, 1888), provided melodies for the hymnbook of 1886, and the hymnbooks of the 20th century were given their respective chorale collections in 1944 (edited by Armas Maasalo and others) and 1987 (edited by Kaj-Erik Gustafsson and others).

Organs were bought or built for Finnish churches from the 17th century onwards. Most early organs fell prey to fire or destruction by the enemy, especially during the Great Nordic War of the early 18th century; the only extant one is the Positive of Nauvo (*c*1664) in the National Museum, Helsinki. Some 30 18th-century organs are recorded, but not until the 19th century did organs spread throughout the country. The instruments of the 17th and 18th centuries were Baroque organs of north German style made by Swedish masters, among them Johan Niclas Cahman, who built a 32-stop organ for Turku Cathedral in 1725–7. An instrument of this size was exceptional: an average organ had only one keyboard and 8–10 stops.

3. Secular music before 1809. Little is known of secular music in medieval Finland. In the countryside there was traditional rune singing and the playing of the *kantele* and other traditional instruments. In the six towns there must have been music outside the church as there was in other small towns around the Baltic, but the only evidence consists of names ('Michil pipare', 'Nis lekare', etc.) in a few 15th-century documents from the Turku region. It was still probable that wandering *jongleurs* and minstrels performed in inns and taverns and offered their services at weddings, seasonal fairs and on other festive occasions.

The professional musician first emerged with certainty in the 17th century as organs were installed. The church could neither keep organists sufficiently busy nor afford them alone, so city authorities generally paid part of the organist's salary and granted him exclusive rights to perform music in the town and its surroundings. In Turku, music at the university (Åbo Akademi), established in

1640, was the additional responsibility and later the privilege of the organist until the institution appointed a music master in the middle of the 18th century.

Court music existed only in the retinues of the Swedish kings and their representatives. Gustav Vasa gave his second son Johan the duchy of Finland, and Duke Johan took up residence in Turku Castle in 1556. Some musicians (e.g. 'Bertil luthenslagere', 'Mats fedlare') followed suit, still others accompanied Duke Johan on his travels, and the Polish princess Katarina Jagellonica, whom he married in 1562, apparently had some fiddlers in her service. In 1563, the last year he resided in Turku, several trumpet players are mentioned and, after he was taken prisoner by his half-brother Erik, a large number of wind instruments and some discant books were sent back to Stockholm.

In 1747 Carl Petter Lenning, organist of Turku Cathedral, was engaged by the university to establish a collegium musicum, the first orchestra in Finland. Beyond its function in academic life, it propagated music among educated people. When the secret society Aurora was founded in 1770 to promote literature, science, history, the Finnish language and the liberal arts, especially music, a large number of its members were able to play an instrument and soon formed a 'musical class' within the society, as well as an orchestra, which gave the first public concerts in Finland in 1773 and 1774. In its wake in 1790 came the Musikaliska Sällskap i Åbo/Turun Soitannollinen Seura (Turku Musical Society), the sole purpose of which was to promote music by sustaining an orchestra and giving concerts. The old privileges of the organists and city minstrels were being replaced by the activities of enthusiastic amateurs, and music was beginning to be considered as an art form.

This happened under the reign of the enlightened Gustav III. The only professional Finnish composer of the ensuing age was Bernhard Henrik Crusell, whose most important works were concertos, quartets and other pieces for his own instrument, the clarinet. In Stockholm, where he lived, his popularity was based mainly on his songs. Erik Tulindberg, a civil servant, composed a violin concerto and six string quartets in the style of early Haydn. The three violin sonatas of Thomas Byström, an artillery officer, show an original musical talent. Fluent in composition also were several members of the Lithander family, especially Carl Ludvig, a soldier, and Fredrick Emanuel, an accountant and piano teacher. Their piano and chamber works are still played in Finland.

4. THE GRAND DUCHY, 1809–1917. In 1809 Sweden lost her Finnish territories in a war against Russia, to which Finland was annexed as an autonomous Grand Duchy with most of the institutions of an independent state. Helsinki was declared the capital in 1812 and soon became more important than Turku, not least because of the disastrous Turku fire of 1827. The centre of the country's intellectual life, the university, was moved to the new capital and renamed the Keisarillinen Aleksanterin Yliopisto (Imperial Alexander University).

The 19th century was an era of growing national awareness. The publication of the Kalevala, the national epic, by Elias Lönnrot in 1835 (second, augmented edition 1849) directed the attention of the educated class to folk poetry and rune singing, and the discovery of this ancient oral tradition of poetry and music became a powerful source of inspiration for both composition and the fine arts. Subjects derived from the Kalevala intrigued several composers (Fredrik Pacius, F. von Schantz, Robert Kajanus) during the latter half of the 19th century, but its spirit was not reawakened until Sibelius's *Kullervo* (1892), whose stylistic elements are drawn from primitive modal rune singing. Sibelius's later style is a synthesis of the Kalevala heritage and the 19th-century symphonic tradition.

But archaic poetry could not fuel a keener nationalism. The national anthem *Maamme* (1848) has nothing to do with the Kalevala tradition; the melody is in mazurka style, and its composer, Pacius, who had been appointed music master of the university in 1835, was German-born. That Pacius's music was rooted in German Romanticism and Biedermeier (he was a pupil of Spohr) did not prevent it becoming nationally important. His opera *Kung Karls jakt* (1852) was enthusiastically received as a national classic, and he was dubbed the father of Finnish music.

An important vehicle for national feelings was the male-voice choir. Patriotic songs were increasingly cultivated towards the end of the century by student choirs such as the Akademiska Sångförening (Academic Choral Society, founded 1838) and Ylioppilaskunnan Laulajat (Helsinki University Chorus, founded 1883), their conductors often being composers as well. Meanwhile national Romanticism expressed itself in instrumental nature pieces evoking birds, butterflies, trees, lakes, rapids, the seasons etc. The language of this music is purely Romantic with a touch of impressionism here and there, and if folk music was used, it was the more recent folk music, not the ancient strand that seemed more appropriate to mythological subjects. Composers in this manner included Pekka Juhani Hannikainen, Oskar Merikanto, Armas Järnefelt, Erkki Melartin, Selim Palmgren, Toivo Kuula, Heino Kaski, Leevi Madetoja and Ilmari Hannikainen, whose works were rarely played abroad, whereas Sibelius gained a solid position in the international repertory, especially in Scandinavia, the United Kingdom and the USA.

In performance as well as composition there was considerable progress around the turn of the century. The Helsinki Philharmonic Society, set up by Kajanus in 1882, laid the foundation for regular orchestral concerts in the capital, and the Helsinfors Musikinstitut/Helsingin Musiikkiopisto was founded by Martin Wegelius the same year. Opera was performed mainly by visiting German companies until the inauguration of the Nya Teatern (New Theatre) in 1860. Performances there were in Swedish; the Finnish-language National Theatre took up opera in 1873. Domestic Opera (Finnish National Opera from 1956) was founded by Aïno Ackté and Edward Fazer in 1911.

5. SINCE 1917. In December 1917 Finland was declared independent. Sibelius, entering his final creative period, now held an unequalled position in musical life, and composers of the next generation felt overshadowed by his figure and reputation. Palmgren had success with his concertos and other piano works and Madetoja with his operas, particularly *Pohjalaisia* (1923), which was received as a kind of national opera. But the national Romantics were essentially miniaturists, writing for a domestic audience which has continued to value them.

The 1920s saw the rise of a new generation of composers opposed to nationalism and eager to open windows towards Europe, a generation including Ernest Pingoud,



1. Sibelius Congress and Concert Hall, Lahti, designed by Hannu Tikka and Kimmo Lintula, with Artec Consultants Inc., opened March 2000

Väinö Raitio and Aarre Merikanto. Pingoud, an emigrant from St Petersburg, wrote symphonic music in which late Romantic impulses are mixed with Expressionism, symbolism and mysticism in the manner of Skryabin. Raitio's most remarkable music consists of his works for large orchestra, a couple of small-scale lyrical operas and impressionist piano pieces. Merikanto wrote symphonic works, the opera *Juha* (1922) and advanced compositions for chamber ensembles. This music represented the ultimate modernism to conservative Finnish audiences, who, still captivated by nationalistic ideals, received it with ignorance if not hostility. Several of Merikanto's works, for example, including his masterpiece *Juha*, were not performed in his lifetime, and he and his colleagues were forced to turn to a more approachable style, with folk ingredients in a neo-classical framework. The expectations of audiences were better met in the music of Yrjö Kilpinen, a prolific composer of lieder, and Uuno Klami, whose orchestral music often draws from the Kalevala and other Finnish literary sources, but with the new influence of Stravinsky and Ravel.

In spite of a deep recession in the 1930s, musical life slowly developed. New municipal orchestras were founded in major cities, and in 1927 the Finnish Broadcasting Corporation set up an orchestra, which developed into a full symphony orchestra, the Finnish RSO. In 1939 the Helsinki Conservatory, heir to the music school founded in 1882, was granted college status and renamed the Sibelius-Akatemia (Academy).

After the war the nationalism of previous decades, nourished by political threats from elsewhere in Europe, gave way to more liberal thinking. A new feeling was introduced by a generation of composers who had served in the war. Einar Englund's First Symphony (1946) eloquently expressed and interpreted the traumatic feelings of the whole nation; that the work is related to Shostakovich's 'Leningrad' Symphony is at the same time surprising and logical. Another important source of new inspiration was Bartók, whose influence is audible in Englund's and Joonas Kokkonen's works, whereas the neo-classical Stravinsky was important for the orientation of Einojuhani Rautavaara and Usko Meriläinen. The discovery of 12-note composition took place as late as the 1950s, not as a result of a sudden admiration for Schoenberg or Webern, who were hardly known at all, but because the method itself evoked the curiosity of Erik Bergman and other composers.

In the 1960s the music of Stockhausen, Nono, Ligeti, Maderna and others was amply played in Finland, and the composers themselves gave lectures on their music and compositional techniques. A reaction against this line in musical thinking soon followed and manifested itself in many different ways. One group played with happenings, aleatory techniques and so on, but finally turned to leftist popular music; another sought shelter in neo-Romanticism; a third cherished subjects from national history. Simultaneous development in many directions finally led to a musical open society.

The rise of opera in the mid-1970s was an unexpected phenomenon. It started with Aulis Sallinen's *Ratsumies* ('The Horseman', 1974) and Kokkonen's *Viimeiset kiusaukset* ('The Last Temptations', 1975), which nourished Finnish self-esteem under political pressures of the cold war era and at the same time gained international

attention. The Savonlinna Opera Festival and the Suomen Kansallisooppera (Finnish National Opera, renamed thus in 1956) began to commission new works in a steady stream; Sallinen, Rautavaara, Paavo Heininen and Kalevi Aho produced one opera after another and other composers followed suit. That a new opera house was inaugurated in Helsinki in 1993 was to a great extent due to this creative fertility.

Since the 1980s the expansion of Finnish musical life has been fast and spectacular. A new generation of composers gathered around the Korvat Auki (Ears Open) association and found champions in the chamber orchestra Avanti!, set up in 1983. Most composers of this generation studied with Heininen and some with Rautavaara at the Sibelius Academy, and they closely followed the avant-garde musical scene in Europe. Eero Hämeenniemi, Kaija Saariaho, Magnus Lindberg, Esa-Pekka Salonen and others continued their studies in Italy, Jukka Tiensuu and Saariaho in Germany before heading for IRCAM in Paris, where Lindberg joined them. They all, with Pehr Henrik Nordgren, Jouni Kaipainen, Kimmo Hakola and others, won international notice. Their methods range from traditional to technically advanced; computer applications and live electronics play an important role in some of their works, especially those of Saariaho and Lindberg.

During the same period the general standard of music making has steadily risen as a result of measures taken since the 1960s in music education and administration. A network of about 150 music schools efficiently gathers together talented students from even the remotest corners of the country, and the education of those entering the profession is completed at the Sibelius Academy. A system of state scholarships guarantee a certain number of qualified musicians good working conditions. New concert halls have been built and are scheduled in many cities for the 13 professional and some 20 semi-professional orchestras, among which the Helsingin Kaupunginorkesteri (Helsinki PO), Radion Sinfoniaorkesteri (the Finnish RSO), the Lahden Kaupunginorkesteri (Sinfonia Lahti), Tapiola Sinfonietta, the Keski-Pohjanmaan Kamariorkesteri (Ostrobothnian Chamber Orchestra), the Suomalainen Kamariorkesteri (Finnish Chamber Orchestra) and Avanti! are internationally known. There are also many chamber music ensembles, and choral music, both traditional and contemporary, is cultivated by a large number of amateur and semi-professional choirs. Moreover, Finland had and has world famous singers (from Johanna von Schoultz and Aïno Ackté to Martti Talvela, Matti Salminen and Karita Mattila), instrumentalists (from Alie Lindberg to Ralf Gothóni, Olli Mustonen and Pekka Kuusisto) and conductors (from Georg Schnéevoigt to Paavo Berglund, Esa-Pekka Salonen and Jukka-Pekka Saraste). The conductor boom of the 1980s and 90s emerged from Jorma Panula's conducting class at the Sibelius Academy.

Important to contemporary Finnish musical life are the summer festivals, more than 50 in total, which include all-round events (Helsinki and Turku), a major opera festival (Savonlinna), one for jazz (Pori), several for chamber music (Naantali, Kuhmo, Uusikaupunki), one for new music (Viitasaari), one for folk music (Kaustinen) and one for the unexpected (Porvoo). The Helsinki Biennale (renamed Musica Nova Helsinki in 1998) and the Tampere Biennale are devoted to international new music. The most important international competitions are the Sibelius Violin Competition, the Sibelius Conductors' Competition, the Mirjam Helin Song Competition and the Paulo Cello Competition.

Musicology and related disciplines are taught at six universities and the Sibelius Academy. The universities and the FINNISH MUSICOLOGICAL SOCIETY (founded in 1913) have their series of dissertations, and scholarly articles are published in a couple of journals, notably *Musiikki* (1971–). Information in English on music in Finland can be found in the *Finnish Music Quarterly* (1985–).

See also HELSINKI and TURKU

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II. Traditional music

1. HISTORICAL BACKGROUND. Finnish belongs to the Finno-Ugric family of languages; the most important linguistic minorities in Finland are the Swedish-speaking population along the coast and the Lapps in the far north. Whereas south-west Finland had close ties with the West, particularly Sweden, the eastern part of the Finnish-Karelian culture-area was orientated towards the south and Novgorod, whence they also came into contact with Byzantium. This dichotomy between western and eastern Finland is clearly evident in the ethnological traits of later periods. Another firmly established boundary is that separating the Lutheran and Orthodox areas (fig.2).

The Finnish cultural tradition can be divided into periods according to stylistic traits: pre-Finnish, which antedates poetry in the Kalevalaic metre and includes shamanic songs, animal and calendar rituals, creation myths etc.; early Kalevala (before 150–500 CE); vital Kalevala (before the crusades to Finland by the Swedes, first crusade 1155); medieval Kalevala (pre-Reformation, i.e. before 1523); late Kalevala; the society of social classes (the period before the advent of industrialization, marked by the spread of rhymed folksongs and literacy and ending about 1870–80); and urban, or industrial mass culture.

Differing social and historical circumstances have given rise to great cultural differences within the Finnish-Karelian area; in the late 19th century, before the advent of urban culture, the various counties or provinces had distinct cultural characteristics. South Pohjanmaa, having a homogeneous social background, was an area more conducive to integrated development, and here several

ideological and popular group movements sprang up that influenced the whole country. This area, being agrarian with a comparatively stable population, had impressive instrumental wedding music and rhymed *rekilaulu* and *polskalaulu*. The cohesiveness of the young people was a significant factor in the creation of fighting and derisive songs which served to increase solidarity. Although the Karelian isthmus had long been an area of Kalevalaic song, it rapidly developed a folk culture in many respects resembling that of Pohjanmaa. Varsinais-Suomi, Satakunta, Häme and Uusimaa entered the period of industrial and social upheaval early, and continually absorbed new



2. *Map of Finland showing the Lutheran and Orthodox areas*

influences from the West. All eastern Finland (Savo, North Karelia, Kainuu) was an area of energetic enterprise in which people sought new means of livelihood; an individualistic sparsely-scattered population worked the earth by burning and ploughing. Eastern Finland was always an underdeveloped area and even in the products of its traditional culture a temporary quality is many times evident. In Karelia, which belongs almost entirely to Russia, social interaction was based largely on ties with the clan; this is one reason why the Kalevala tradition survived in Karelia into the 20th century.

In the period of urban culture traditional folk practices rapidly yielded to commercially directed culture served by the mass media. Folk-dancing and early instrumental music continued to be fostered by a large number of enthusiastic amateurs. Since the 1950s interest in folk culture has increased, and large festivals accommodating various forms of folk expression are held throughout the country.

The oldest collections of folk music in Finland, especially manuscripts, are those of the Finnish Literature Society, established in 1831. A large collection of folk material is held by the Institute for Folk Tradition (founded in 1965) at the University of Tampere. The Folk Music Institute in Kaustinen was founded in 1974 as a result of a folk music revival which started after the first Kaustinen Folk Music Festival in 1968. The institute has a large collection of contemporary Finnish folk music. Other activities can be divided into four categories: service, education, research and publishing. Kaustinen is also the home of a folk music group Tallari, a folk music school 'Ala Könni-opisto' named after a famous folklorist and folk music collector Erkki Ala-Könni, and the Museum of Traditional Folk Instruments. There is folk music education at some music schools and universities, and a department of folk music at the Sibelius Academy in Helsinki.

2. Vocal music. Kalevalaic song, which originated when Finnish language was not separated from other Finnish languages in the Baltic area, was prevalent in western Finland until the 17th century and in eastern Finland until the 19th century. In Karelia traces of it have been found even in the 20th century. *Runonlaulu*, the singing of old poems or Kalevalaic songs, has been practised by almost all the Finnish peoples in the Baltic area (Finns, Karelians, Ingrians, Votes and Estonians). Kalevalaic metre consists of four trochaic feet of which the first is not bound by rules. In about half the verses the poetic accent coincides with the spoken accent. The lines are not arranged in stanzas, though lyric poems have some architectonic form. Kalevalaic poetry makes much use of parallelism, in alliteration, repetition of verses, repetitive formulae and patterned phrases. The texts include epics, lyrical poems, incantations and various festive and occasional poems. They originated in the pagan period and the Middle Ages; some of the more recent examples are compositions by well-known people.

With the exception of incantations all poems in Kalevalaic metre were sung, generally by a single voice to a one- or two-phrase melody with a narrow range, usually of a 5th. The range is widest in the west, while on the Karelian isthmus and in Ingria three- and four-note melodies are usual. The melodies are normally syllabic, melisma becoming more frequent towards the east. There are many types of rhythm and melody, of which the best known is the 'Kalevala melody'. This is often characterized by one- or two-line stanzas and 5/4 metre; the two last notes of each line are on the tonic or 2nd and are twice as long as the others (ex.1). Attempts have been made to find Finno-Ugric (i.e. pre-Finnish) elements in the melodies of Kalevalaic songs. Some of the music certainly dates from the stylistic period of the early Kalevala.

The songs were performed in different ways depending on area and poetic genre. Historical sources describe a typical manner of singing epic poems: two men held each other's hands and sang in turn, one repeating each verse sung by the other. In Viena, where the epic poems survived the longest, this method was not used at the time when the collection of melodies began in the 19th century. At that time a single singer generally recited the poems, though sometimes, for example in wedding poems, a chorus sang in unison. The manner of singing in Ingria and on the Karelian isthmus differed from that in other areas. There the songs belonged mostly to the women's repertory and were performed chiefly by a principal singer alternating with a choir singing in several parts. In the 17th century the early Kalevalaic metre began to give way to the four-line song using rhymed verse, which flourished in the mid-19th century until it was supplanted by commercial popular music after World War I.

Laments are improvised non-metric poems using traditional elements, metaphors and patterns and are recited to a melody that is adapted to suit the words. In the Finnish-Karelian culture area they belong to the traditions of the people living in Orthodox areas, and are part of the Lutheran tradition only in Ingria. The lament is a genre restricted to women, its function being the expression of grief and other strong emotions. It was an essential part of the rites connected with the changing of social

Ex.1 *Luojanvirsi* (Messiah), Kalevala melody; transcr. I. Kolehmainen

Mar - ja - ñi mä - jel - tä huu - ti,
puo - lu - kai - ñi kan - ka - hal - ta:
Tu - le - pas nei - t'i poi - me - ma - ha,
t'i - na - rin - ta rii - po - ma - ha,
vyö - vas - ki va - li - tšo - ma - ha,
en - nen kun e - to - na syö - ve,
ma - to mus - ta muik - ko - a - ve,
ma - to mus - ta muik - ko - a - ve. etc

Ex.2 A fragment of a lament from north Viena (from J. Pentikäinen: *Marina Takalon uskonto: uskontoantropologinen tutkimus*, Helsinki, 1971)

Ni sil - lä mie tur - ti-vo tus-kau-vuk-sen-te - len, et-tä ei o - le

e-näm-pi tur - vua - li - joa tur - ti - vol - la vart - tuol -

- la- ni, ta ei o- le ar - mah - te - li-joa an - ke - hel - la

vart - tu - vuol-la-ni ei- kä a - pu - sie, kun a - lus - ta - si - ja - sien

piäl- lä a - set - te - let - ta nuo ar - mo - set.

roles or status such as funerals or weddings. In Viena it has been known for a hired lament-singer to recite as many as 30 laments for the deceased on the burial day alone. At a funeral the deceased person is ushered from this world to the realm of the dead; similarly at weddings the bride is gradually made familiar with her new situation by means of laments. The wedding pageantry was richest in Ingria where, in addition to songs in Kalevalaic metre, the ceremony sometimes included over 50 laments. Besides funeral dirges and wedding laments, there are also occasional thanksgiving and recollective laments, and laments for a close relative going off to war.

Although there are many differences between individual reciters, the stylistic traits of people from different areas are as distinct. Since the lines of the text are not in a uniform metre, the melody consists of freely improvised lines and stanzas. The rhythm consists of the free alternation of units of duple and triple beats. The laments make abundant use of micro-intervals and also of micro-rhythm, which is often further increased by the multiplying melismas towards the end of the piece (ex.2).

The performance of a lament is an experience in total, unrestrained emotion, accompanied by streaming tears and sobbing that intermittently cut off the narrative song. The best reciters, like singers of Kalevalaic songs, have

Ex.3 Rhyming folksong from Suomussalmi using the *reki* rhythmic structure (Krohn, 1904, no. 1756)

Val - ke - an, rus - ke - an sam - ma - len al - la

Kas - voi val - ke - a nau - ris; Tuo - pa - nei - to

maa - il - mass' On mie - les - tä - ni kau - nis!

been members of a particular clan. The lament has now almost disappeared from Finland: it still survives to a certain extent in Russian Karelia, in the regions bordering the White Sea and particularly around Olonets.

Vocal genres that were less important than Kalevalaic singing and laments, but which were part of the same early culture, include the *joiku* in north Viena, a type of song describing something (a person, animal or natural feature), related to the Lappish *juoigos* and part of the women's tradition only.

The newer rhymed folksong belongs to a period when social classes in Finland were becoming more differentiated. The form is similar to many Scandinavian and central European song types. The genre comprises subgroups with highly diverse content and contexts of performance. The commonest form is the lyrical *rekilaulu*, which often took shape from several stanzas linked together to suit the occasion. It is characterized by a description of nature in the opening lines, which sometimes bears only a loose relation to the rest of the text. The first ballads introduced to Finland from the West were transcribed into Kalevalaic metre; later examples were put into rhymed verse. Epic songs were often composed in the wake of important events and published as broadside songs.

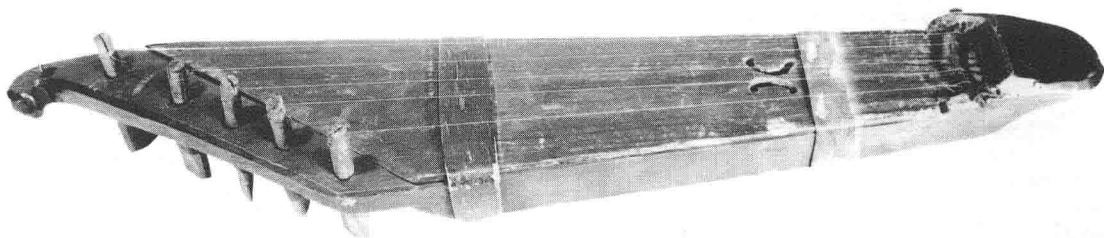
The earliest of the newer folksongs had a musical structure *ABAB*; later the melodies became more complex. The type in which the last two notes of a couplet are held for twice their length spread rapidly from west to east and reached Karelia in the 19th century. The commonest rhythmic structure is the *reki* rhythm, where there are seven stressed syllables and eight stressed notes in a pair of stanzas (ex.3). The minor key is typical of the newer folksongs, although in quantitative terms more than half of them are in a major key. Typical of older melodic types, especially in south Pohjanmaa, is that the 7th is often minor, and the 6th is sharpened or doesn't exist. The rhymed song has absorbed many melodies and rhythms from instrumental music, e.g. *polskalaulu*.

The song texts reflect the life of 19th-century village communities which were experiencing a period of upheaval. They were often composed by young people and sung to ring-games and dances, at the village swings and on other occasions when the whole community was together at work or leisure.

Religious folksongs do not constitute a single melodic genre. They can be divided into three main groups: chorale variants, variants of secular melodies, and independent religious melodies; they were sung in churches, meeting houses, homes and at festivals. The evangelical movement played a considerable role in the development of religious melodies. The most striking difference from printed chorales and secular melodies is the exceptional abundance of melisma. The music used by the Orthodox Church has had less significance for folk music than that of the Lutheran Church.

3. Instrumental music. The Kantele (fig.3), a string instrument well known in the entire Balto-Finnish region except the northernmost reaches of Finland and Karelia, is a plucked zither. Its nearest relatives are the Estonian *kannel*, the Lithuanian *kanklės*, the Latvian *kokle* and the north Russian *gusli svontšatije* or *gusli krilovidnije*.

There are two types of *kantele* in Finland: one small and carved, the other with a bigger box. The earliest



3. Kantele (board zither) from Savo (National Museum of Finland, Helsinki)

kantele in Finland was a five-string instrument, tuned to a pentachord. The *kantele* made from one piece of wood was usually carved or hollowed out from underneath or from on top. The instrument had a separate soundboard added made of either birch-bark or wooden pegs to make an enclosed resonating chamber. Playing styles are divided according to the manufacture of the instrument: those hollowed out from underneath are usually played with a covering technique and the other style included a plucking technique. The number of strings on the *kantele* gradually increased so that it was impossible to build the instrument from one piece of wood. Builders began making larger *kanteles* by combining individual pieces of wood to form an enclosed box. Also, the style of playing changed from older styles where the fingers where kept together to a new position where the right hand plays the melody and the left hand plays the bass and accompaniment. The strings were originally made by twisting horsehair. Later, bronze, iron and steel were used. In the 1920s a concert model of the *kantele* was developed which could be tuned by means of a special machine. The instrument is basically diatonic. There are seven spindles, and as a lever is pushed or pulled, each string is raised or lowered by a half step. This modern concert instrument is mainly used in art music. The concert *kantele* is held with the longest string closest to the player while originally the shortest string was held closest to the player. According to historical sources, a five-string *kantele* was used to accompany Kalevalaic songs, but most of the collected melodies are song- and dance-tunes and improvisations. Song and dance melodies were played on the largest instruments, and there were also *kantele* ensembles. Today the five-string *kantele* is a popular school instrument. Bigger *kantele* still exist in folk music, especially in central Pohjanmaa, but modern playing is usually a part of the existing Western art music teaching infrastructure.

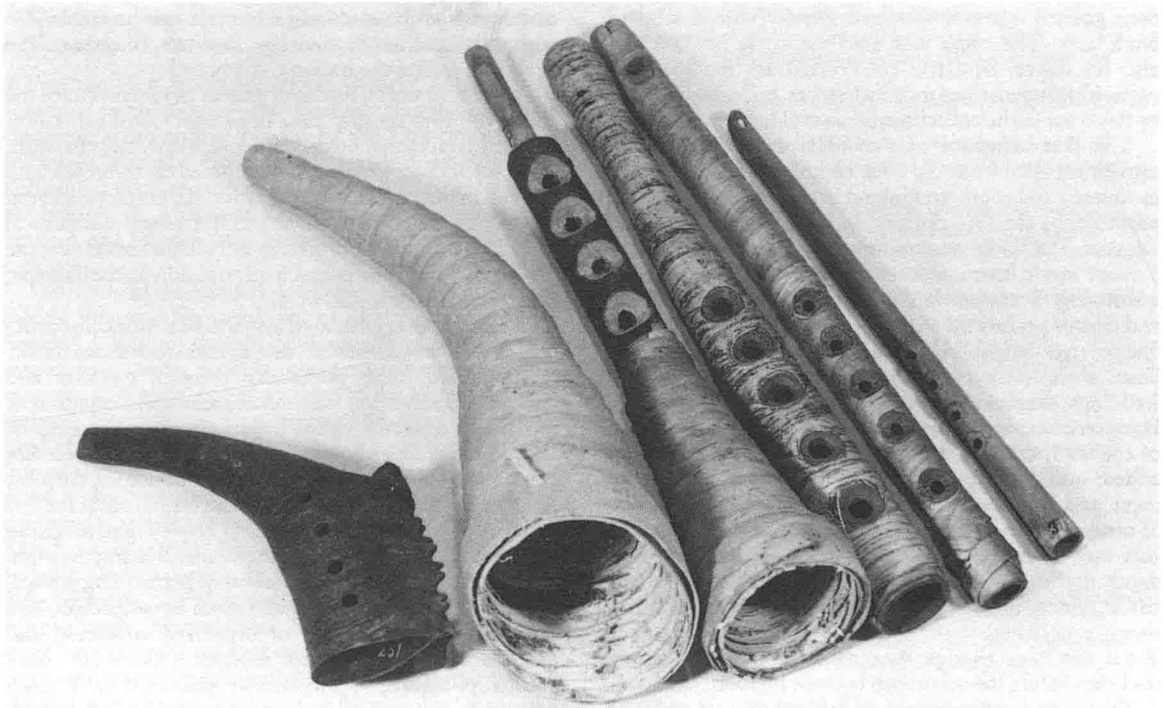
The *jouhikko* or *jouhikannel* (fig.4, *see* STRÅKHARPA) is a two-, three- or four-string bowed lyre that reached Finland from Scandinavia and is related, *inter alia*, to the Welsh CRWTH. Its body is hollowed out from the front and is fitted with a soundboard, with a hole for the hand at one end to enable the melody string of the instrument to be stopped with the knuckles. The instrument is played sitting down. The strings are tuned to 4ths and 5ths and one string is usually left to vibrate freely, producing a continuous drone. Folk mastery of the *jouhikko* was last noted in parts of Savo and Karelia at the beginning of the 20th century. *Jouhikko* melodies suggest that the instrument was used chiefly to play dance music. Typical of the bowing style is to put an accent on the offbeat.

From archaeological excavations we know that the jew's harp came to Finland during the late Middle Ages at the latest. It was still played at the beginning of the 20th century.

The frame drum used by Lappish shamans was also an ancient instrument of the Finns. Among membranophones, the *nynnypilli* mirliton made of reed is well known everywhere. Among the few idiophones noteworthy are the *hongankolistaja*, a wooden stick used to beat time against forest pine trees, some sow and horse bells of wood, brass and iron, *puukello* and *räty* percussion tubes, the *lepenelauta* Karelian percussion board, the *rapapalli* rattle, a small ball made of strips of birch-bark and the *räikkä* cog rattle. There were also early aerophones. Throughout the Finnish-Karelian cultural area numerous types of wind instruments are used. They are traditionally



4. Jouhikko (bowed lyre) player from Ladoga Karelia, early 20th century



5. Herders' instruments (from left to right): pukinsarvi (goat's horn); tuohitorvi (birch-bark horn); the same, with the addition of a single vibrating reed; wooden horn covered with birch-bark; two duct flutes (National Museum of Finland, Helsinki)

referred to by their function, such as herder's instruments, an earthenware flute that plays bird calls, *pyypilli* and *rukoustorvi* decoy hunting whistles and a wooden trumpet used to call people to the house of prayer. Herder's instruments can be classified into various groups by sounds they produce: short end-blown whistles made from wood or other plants; tongue-duct flutes such as the *putkihuilu*, a short instrument without finger-holes made of wild chervil, and the *mäntyhuilu* flute known in many European countries, in which the tongue of the player directs the flow of air against the sharp edge of a hole; and block-and-duct flutes in which the block can either be detachable or non-detachable. Non-detachable flutes include the *pajupilli* whistle made from willow or other deciduous woods; it is made frequently in late spring to early summer when barks peel. There are usually no finger-holes. Duct flutes with detachable blocks include those with closed ends such as the *umpihuilu* willow bark or cow chervil flute, the *piisku* quill or bone flute, the *petäjäpilli* pine flute and those with open ends such as *lötkö* open flute without finger-holes made from willow bark and the *pitkähuilu*, a longer, natural-scale flute made of willow bark. Free aerophones were also commonly used, such as vibrating reeds with a split at the end or in the middle, made of wild chervil, a *pykäläpilli* ribbon reed made of a leaf, the *tuohipilli* framed birch-bark ribbon reed and the bullroarer *pärrä* made from a piece of birch-bark or leaf.

Early oboes were usually simple and ephemeral, such as the plant stalk *varsipilli*, the *kukkapilli* 'flower flute', and the pod *palkopilli*. Idio- and heteroglot clarinets are made from one or several pieces, and in many cases there is a birch-bark sound projector at the end. With or without finger-holes, idioglot clarinets are made of reed or straw and are referred to by a variety of names such as *ruokopilli* (reed pipe), *soropilli*, *toropilli* and *olkipilli* (straw pipe). The *tronvopilli* is of the same type but made of willow. The tubes of the following group of clarinets are constructed by twisting and pulling the heartwood out of a tree: the *huulipilli* (lip pipe), the *läveri* consisting of two tubes with finger-holes , and the *lävikkö*, which is similar but has a funnel made of birch-bark or horn at the end. The *kärjennoukka*, the *leropilli* and the *hautatorvi* with a funnel made of birch-bark, are constructed from a split and gouged piece of wood. A heteroglot clarinet made by pulling out the heartwood is known as the *mänkeri* and is found in western Finland. The Karelian *liru* is as musically versatile as the *mänkeri*. Other heteroglot conical clarinets were sometimes made of cow horn.

Two types of historical trumpets can be identified: straight and crooked. These trumpets were usually made from trees, birch-bark or horn. The *lehmänsarvi* (cow horn) crooked and short trumpets and the *pukinsarvi* (goat's horn) usually had three to five finger-holes (fig.5). In eastern Finland similar instruments were made of wood, such as the *puusarvi* (wooden horn) or the *lulletti* which had a strip of birch-bark wrapped around in a spiral. There is only one trumpet known throughout the Finnish-Karelian cultural area: the *tuohitorvi* is constructed by winding birch-bark around itself. More durable instruments were constructed of wood, such as the *luikku*, *totto* and the Karelian *brelo*, *turu* and *pullotorvi*. The Ingrian-born Teppo Repo (1886–1962) became popular not only in Finland but abroad as a player and maker of many herders' instruments. His favourite instruments included the *truba* trumpet with finger-holes made from a split piece of wood that has

been gouged out and wrapped spirally with a strip of birch-bark. The *truba* was used for horse herding and also for dance. Similarly constructed are the *soittu* or *paimensoittu* recorders used by herders. Instruments made by Repo are in the collections of several foreign museums.

The first mentions of the fiddle as a Finnish folk instrument date from the 17th century. It predominated in western and southern Finland in the 18th century and, particularly, the 19th century, but was rare in Viena and Olonets. The fiddle was traditionally used everywhere as a dance music instrument, especially at weddings having a distinctly Scandinavian character and the ceremonies and dances performed at them represent an exceptionally fine repertory of violin melodies in a Baroque style (ex.4). Since there were often two or three fiddlers at the weddings, the melodies were sometimes played in octaves. Harmonic accompaniment by the fiddles or, from the end of the 19th century, by a harmonium, was sometimes added; otherwise the fiddle was primarily a solo instrument, and its melodies incorporate a considerable amount of ornamentation. A short biting bow, differing from the sort used in concert music, was used to define an easy dance rhythm. The emphasis on unstressed notes of the bar is typical of the earlier tradition. The fiddle spread slowly everywhere in the country but in the eastern areas it did not have enough time to develop into a strong tradition before the accordion became popular.

The clarinet was adopted to folk music as a result of military bands after the beginning of the 19th century. Clarinettists often began by playing in army bands, and acquired a rich repertory of marches besides playing other dance music. Clarinets are used mainly in the western part of the country and many times along with the violin. The clarinet did not have a distinctive musical repertory and about half of known folk clarinettists have also played the violin. Many older instruments had only five keys.

Early versions of the accordion came to Finland some two or three decades after its development in the 1820s. It reached the country via two routes: from Russia in the east and from central Europe and Italy in the south. The accordion soon assumed a dominant role over the fiddle and *kantele* in providing music for dancing because of its relative affordability, ability to project a greater sound and accompany with chords, despite heavy opposition of the church and some folk music researchers. The earliest instruments were square boxes with one row of diatonic buttons and only two bass chords; the notes varied according to the direction of the bellows movement. Two-row accordions were also diatonic, but in some models where the bass buttons were arranged in uneven rows the bass notes remained constant irrespective of the bellows movement. Chromatic piano-accordions are common today in Finland, but more popular is the button accordion

Ex.4 First part of a violin tune for the young bride (Krohn, 1893, no.30)



that has three basic rows of buttons on the treble side with two additional rows to facilitate fingering. The keyboard used is the Italian C-keyboard.

The mouth organ has been played in Finland since the end of the 19th century. Less important instruments have been the *virsikannel* bowed zither from Sweden (Swedish, PSALMODIKON), which was developed in Denmark and Sweden in the early 19th century for accompanying hymn singing, the mandolin, zither, guitar, triangle and musical saw. There is little information in Finland concerning the *virsikannel*, nor is there much information on the bagpipe, the *säkkipilli* or the *rakkopilli*.

In contemporary Finland, instrumental music, in particular *pelimannimusiikki* or instrumental folk dance music, has achieved wide popularity through contests and festivals organized on traditional themes. Associations of folk music instrumentalists have thousands of members. Gramophone records of traditional melodies or melodies composed in the traditional style became among the most popular in the late 1960s, and at the beginning of the 70s especially because of Konst Jylhä (1910–84) and his group from Kaustinen. A typical development in instrumental folk music has been the formation of performing groups, usually of two fiddles, a harmonium or accordion, and double bass. As a result of organized education and promotion, historical and modern folk music have gradually assumed independent positions in Finnish culture. Some professional and semi-professional youth groups have gained international popularity as a part of the world music movement.

4. FOLK-DANCE. Three stages of development can be distinguished in the history of Finnish folk dancing: the period of ring- and song-dancing; the period of group and social dancing; and the period of dancing in couples.

To the first and oldest period belong the lyrical songs in Kalevalaic metre performed by girls from Ingria and South Karelia. These were characterized by a leading singer who alternated with a polyphonic chorus. Rhymed ring-dance songs in quatrains and other dance-songs belong to a later stage of the same period.

The oldest group dance is the POLSKA, which was popular in Finland by the beginning of the 18th century. Although most *polska* melodies have been collected in Pohjanmaa, the dance was known throughout the country except in the far north and Karelia. At old-fashioned weddings in Karelia only laments and Kalevalaic songs were sung, whereas further west the most important parts of the ceremony were the dances, of which the *polska* was the most common. The minuet, another early group dance, remained restricted to the western areas. Other dances of the same period were the QUADRILLE, which spread to Finland from both the west and the east, and the ANGLAISE. The old-fashioned waltz, a group dance, became known towards the end of the 18th century and spread in numerous versions and names throughout the country. Many times it was faster than the modern waltz which was often called the 'Yankee' waltz due to its return to Pohjanmaa with returning Finnish-American emigrants. Different counties have their favourite dances, such as the square *fyyrkantti* in Uusimaa and small square-dances in Häme. In Karelia the dances in Russian style are faster than dances native to the west, and Karelian dances often include solo exhibitions. The *purpuri*, a chain of dances for both groups and couples, is used particularly at weddings.

The most important couple-dances are the polka, mazurka, waltz, German polka, *jenkka* or *sottiisi*.

5. Finnish–Swedish traditional music. The Swedish-speaking population of the Finnish coastal areas had emigrated from central Sweden by the 12th century and settled in southern Finland. The Swedish settlement of Pohjanmaa occurred somewhat later, whereas the Swedish population of Ahvenanmaa, the archipelago between Finland and Sweden, was already permanent in the 6th century.

The music of the Swedish-speaking areas has in general closely followed the development of the corresponding Swedish tradition, though both vocal and instrumental music have been notably conservative; the Swedish minority in Finland belongs to one of the most culturally isolated Swedish-speaking areas. The most important kind of vocal music was the ballad, a form that persisted into the 20th century. The oldest dance melodies, the *polskas* and minuets, have survived in an unbroken tradition in certain parts of Pohjanmaa, and more minuets have been collected in Finnish-Swedish areas than in other Scandinavian countries. In Pohjanmaa ceremonial wedding melodies are also well represented. The counties further south, Ahvenanmaa, Varsinais-Suomi and Uusimaa, have been the readiest to assimilate new influences.

The most important instrument has been the violin; the clarinet was also popular, especially in Pohjanmaa, and the *psalmodikon* was used to accompany religious songs. In the late 19th century the accordion and the associated polkas and *schottisches* spread to all the Swedish-speaking areas. According to historical evidence, the Nyckelharpa (a Swedish keyed fiddle) and the jew's harp were also played.

The collection and study of traditional music, beginning in the 19th century, made the rural population more aware of their own culture. In late 20th-century Finland traditional music became used to strengthen the cultural identity and group solidarity of the Swedish minority. It is propagated through three main channels: recordings on discs and tape and published books of melodies; folk music clubs and societies; and folk festivals. Recordings are located in the Folk Music Institute, the Finnish Literature Society and the Finnish-Swedish Folk Music Institute.

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ILKKA ORAMO (I), ILKKA KOLEHMAINEN (II)

Finlandia. Finnish record label. It was originally introduced by Pohjoismainen Sähkö Oy in 1949, and several hundred recordings, mainly of popular and sacred music, appeared on the label until it was acquired by Fazer in the late 1970s. Fazer, the largest record company in Finland, had occasionally issued classical recordings on various labels since World War II, featuring artists including the singers Aulikki Rautawaara and Kim Borg, and in 1979 the company decided to launch a classical label; the trademark Finlandia was chosen because of its association with the music of Sibelius.

Finlandia, aided by government subsidies, soon launched an ambitious recording programme, mostly for the music of Finnish composers. Its first successes were a collection of the solo songs of Oskar Merikanto, sung by Jorma Hynninen, and an album of modern Finnish choral music, performed by the Tapiola chorus. Finlandia also issued a large selection of the orchestral music of Finnish composers, most of it previously unrecorded, the Helsinki SO and Finnish RSO being the principal performers. The most ambitious releases were complete recordings of major Finnish operas, including *Juha* (Aarre Merikanto), *Viimeiset kiusaukset* ('The Last Temptations', Kokkonen) and *Punainen viiva* ('The Red Line', Sallinen). In 1993 the Fazer company was acquired by Warner and Finlandia became one of Warner's classical labels. After this, the recording programme was somewhat reduced, with less emphasis on new music.

PEKKA GRONOW

Finley, Gerald (*b* Montreal, 30 Jan 1960). Canadian baritone. He studied at the RCM and the National Opera Studio in London before making his professional stage début as Sid (*Albert Herring*) at Glyndebourne in 1986. He has returned to Glyndebourne on several occasions, most notably as Figaro in *Le nozze di Figaro* for the inaugural performances in the new house in 1994 (an occasion preserved on video), a portrayal near-ideal in both vocal and dramatic terms. He was equally admirable as Papageno both in Roger Norrington's 'Mozart Experience' on the South Bank in London, then in Gardiner's semi-staged, touring performances of *Die Zauberflöte* in 1995, also recorded on video and CD. His other Mozart recordings include Masetto and Guglielmo. He sang Demetrius in *A Midsummer Night's Dream* at Aix (1991), and appeared in Mozart's *Der Schauspieldirektor* the same year at the Salzburg Festival. Finley scored a notable success in the principal role of Harry Heegan in the première of Turnage's *The Silver Tassie* at his ENO début in 2000. He has also made a considerable name for himself in concert and recital (making his Wigmore Hall début in 1989), and has recorded works including Purcell's *Indian Queen*, Haydn's *The Creation*, Berlioz's *L'enfance du Christ* and Brahms's *A German Requiem*. His interpretations of a wide repertory of song disclose his firm, warm, easily produced baritone and his natural gift for unaffected, discerning interpretation.

ALAN BLYTH

Finn, William (*b* Boston, 1952). American composer and lyricist. Although he principally studied English, Finn received the Hutchinson Fellowship in musical composition when he graduated from Williams College (the same fellowship awarded to Stephen Sondheim 24 years earlier). At college Finn had composed three musicals on unconventional subjects, including the trial and execution of Julius and Ethel Rosenberg. By 1979 he had completed an early version of *In Trousers*, the first of a gradually evolving musical trilogy about the emotional and sexual evolution of Marvin, a neurotic urban professional. Having discovered his capacity for bisexuality in *In Trousers*, Marvin would leave his wife and son to live with another man in *March of the Falsettos* (1981). In contrast to most of Finn's other projects as composer or lyricist, *March of the Falsettos* gained a strong critical and modestly popular following. Nearly a decade later, but only two years later in the life of its characters, he completed the final musical of his trilogy, *Falsettoland* (1990), in which Marvin's lover Whizzer contracts and dies of the effects of AIDS. *Falsettoland*, generally regarded as the finest artistically and emotionally of the trilogy, received two Tony Awards for best score and lyrics and best book. In 1992 *Falsettoland*, with revisions to the book by James Lapine (the original director of *March of the Falsettos*), returned as the second of what seemed destined to remain a two-act drama (with 'I'm Breaking Down' from the otherwise abandoned *In Trousers* interpolated into the first-act *March*). All these musicals are sung throughout in a popular style that, in contrast to traditional operatic recitative, transforms everyday speech into short highly rhythmic, repetitive and distinctive melodic fragments (e.g. 'late for dinner, late again'). More conventional song forms are reserved for reflective and strongly emotional moments such as the lyrical love duet between Marvin and his dying lover, *Unlikely Lovers*.

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(*selective list*)

all are musicals, and dates are those of first New York performances unless otherwise stated; librettists and lyricists are listed in that order in parentheses

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March of the Falsettos, Playwright's Horizons, 1 April 1981
America Kicks up its Heels (C. Rubin), Playwright's Horizons, 3 March 1983
The Winter's Tale (incid music, W. Shakespeare), Anspacher, 21 March 1989, collab. Starobin
Dangerous Games (J. Lewis and G. Daniela, W. Finn), orchd R. Alchourron, Nederlander, 19 Oct 1989 [music: A. Piazolla]
Romance in Hard Times, Public, 28 Dec 1989
Falsettoland (J. Lapine), orchd Starobin, Playwright's Horizons, 28 June 1990
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GEOFFREY BLOCK

Finnegan, Ruth (Hilary) (*b* Londonderry, 31 Dec 1933). Northern Irish anthropologist. She studied classics at Oxford (BA 1956) before taking the diploma (1959) and the doctorate (1963) in social anthropology at Oxford. After working as a senior lecturer at the University of Ibadan, Nigeria (1965–9), she took a post in 1969 at the Open University, where she was appointed reader in 1982, and professor in 1988, of comparative social institutions; during this period she left the Open University to spend three years as head of the sociology department at the University of the South Pacific, Suva, Fiji (1975–8). She was editor of *Man, The Journal of the Royal Anthropological Institute* (1987–9) and visiting professor of anthropology at the University of Texas, Austin in 1989. She became a Fellow of the British Academy in 1996 and an honorary Fellow of Somerville College, Oxford in 1997. Her work has been principally concerned with the anthropology of communication and expressive behaviour, with particular reference to verbal art, oral tradition and musical practice. Her study of 'hidden musicians' in Milton Keynes has been particularly significant in introducing anthropological method and theory to the study of local musics.

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MARTIN STOKES

Finney, Ross Lee (*b* Wells, MN, 23 Dec 1906; *d* Carmel, CA, 4 Feb 1997). American composer and educator, brother of THEODORE M. FINNEY. His early musical experiences incorporated a wide range of interests: he played cello, piano and guitar, and was a member of a trio at the age of 12 and of a jazz group at 21. He continued to sing and play guitar for many years; as late as 1960 he toured Greece performing American folk music. His early study in composition was at the University of Minnesota with Donald Ferguson and at Carleton College, where he taught cello and history; he also studied with Boulanger (1927–8), with Edward Burlingame Hill at Harvard University (1928–9), with Berg in Vienna (1931–2), and with Sessions (1935).

From 1929 to 1948 Finney was a member of the faculty of Smith College Northampton, Massachusetts. He was awarded both Guggenheim and Pulitzer fellowships in 1937, and from 1943 to 1945 he served with distinction in the Office of Strategic Services. During the war years Finney turned from an eclectic international style to a more direct Americanism, introducing American folk materials into the String Quartet no.3 (1940) and producing *Hymn, Fuging, and Holiday* (in homage to William Billings, 1943) and the *Pilgrim Psalms* (1945). His Symphony no.1 (Communiqué 1943) was an important step in the definition of a personal style.

After 1947, when he was awarded a second Guggenheim Fellowship, Finney composed much chamber music and was particularly concerned with problems of structure. His concept of the tensions of opposing musical forces, which he called 'complementarity', his preference for strong rhythmic motivation, his concern with variation, and his fascination with time (as a philosophical as well as a musical phenomenon) were factors in forging this style. In 1949 he was appointed professor of music and composer-in-residence at the University of Michigan. Providing music for the chamber groups of the university's School of Music, and the need to define his ideas on the nature of music for his advanced students, contributed to a decade of great creative energy. A gifted teacher, Finney soon attracted a group of talented students, among them Albright, Crumb and Reynolds.

Finney then became more involved with serial techniques. The String Quartet no.6 (1950) uses three 12-tone series; the Fantasy in Two Movements (1958) uses one, with one permutation. In 1959 he began to serialize non-pitch elements, deriving changes in tempo and the proportions of formal divisions from the pitch series in such works as the Concerto for Percussion (1965). Most characteristic of Finney's technique is the use of a structured series, particularly with balancing or mirror-image hexachords. These hexachords are generative and are fulfilled both in interaction and compression – 'the greatest compression of the hexachord' Finney called a 'source set', a term first used in the Fantasy in Two Movements.

Finney used serial materials in elaborated forms, through juxtapositions of sections of driving impulse and floating sonorities, and this led him to a further exploration: of memory as a musical phenomenon, transcending simple nostalgia and the fashionable quotation of materials from other times and places. For Finney memory was a process, a flowing of complete and incomplete elements, of unexpected lucidity and frustrating indefinition, a process related to variation; Finney concluded that variation was not the repeating but the reexperiencing of the theme. His further experiments with the concept of memory culminated in the choral and orchestral trilogy *Earthrise: Still are New Worlds* (1962), *The Martyr's Elegy* (1967), and *Earthrise* (1978), works that are not only time-centred but also space-centred, bordering on the mystical.

Finney's many honours included the Brandeis Medal (1968), two honorary degrees, and numerous commissions, among them those from the Coolidge and Koussevitzky foundations and from Yehudi Menuhin for the Brussels World's Fair in 1958. In 1962 he was elected to the National Institute of Arts and Letters.

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(selective list)

STAGE

Nun's Priest's Tale (op, 1, Finney, after G. Chaucer), 1965; Hanover, NH, Aug 1965
Heyoka (dance score), 1981; New York, 14 Sept 1981
The Joshua Tree (dance score), 1983, unpubd, New York, 10 Oct 1984
Weep Torn Land (op, 7 scenes, Finney), 1984, unperf.
Computer Marriage (comic op, 5 scenes, Finney), 1986, unperf.

ORCHESTRAL

Vn Conc. no.1, 1933, rev. 1952; Slow Piece, str, 1940; Sym. no.1 (Communiqué 1943), 1942; Hymn, Fuging, and Holiday, 1943; Pf Conc. no.1, 1948; Variations for Orch, 1957; Sym. no.2, 1958; Sym. no.3, 1960; 3 Pieces, chbr orch, tape, 1962; Perc Conc., 1965; Symphonie concertante, 1967; Pf Conc. no.2, 1968; Summer in Valley City, band, 1969; Landscapes Remembered, 1971; Spaces, 1971; Sym. no.4, 1972; Vn Conc. no.2, 1973, rev. 1977; A Sax Conc., wind orch, 1974; Narrative, vc, 14 insts, 1976; Conc. for Str, 1977; Skating on the Sheyenne, band, 1977; Small Town Music, 1987; Chbr Conc. 'Heyoka' [from Heyoka (dance score)]

CHORAL

Oh, Bury me Not (folksong), 1940; Pilgrim Psalms (Ainsworth Psalter), 1945; Words to be Spoken: Modern Canons (MacLeish), 1946; Spherical Madrigals (R. Herrick, G. Herbert, R. Crashaw, J. Dryden, J. Donne, A. Marvell), 1947; Immortal Autumn (Whitefield), T, chorus, 1952; Edge of Shadow (MacLeish), chorus, insts, 1959; Earthrise, a Trilogy Concerned with the Human Dilemma: 1 Still are New Worlds (M.H. Nicolson: *The Breaking of the Circle*), Bar, chorus, tape, orch, 1962; 2 The Martyr's Elegy (P.B. Shelley), high v, chorus, orch, 1967; 3 Earthrise (from T. de Chardin: *Mass on the World*, L. Thomas: *The Lives of a Cell*), solo vv, chorus, orch, 1978; The Remorseless Rush of Time (J. Conrad, Finney), chorus, orch, 1969

SONGS
1 voice, piano, unless otherwise stated

Poems (A. MacLeish), 1935; Bleheris (MacLeish), T, A, orch, 1937; Poor Richard (B. Franklin), 7 songs, 1946; 3 Love Songs (J. Donne), 1948; Chbr Music (J. Joyce), 36 songs, 1951

CHAMBER

Duo, vn, pf, 1944; Fiddle-Doodle-Ad, vn, pf, 1945; Str Qt no.4, 1947; Pf Qt, 1948; Str Qt no.5, 1949, unpubd; Sonata no.2, vc, pf, 1950; Str Qt no.6, 1950; Sonata no.2, vn, pf, 1951; Pf Qnt no.1, 1953; Sonata no.2, va, pf, 1953; Pf Trio no.2, 1954; Sonata no.3, vn, pf, 1955; Str Qt no.7, 1955; Str Qnt, 1958

Str Qt no.8, 1960; Pf Qnt no.2, 1961; Divertimento, wind qnt, 1963; Divertissement, cl, vn, vc, pf, 1964; 3 Studies in Four, 4 perc, 1965; 2 Acts for 3 Players, pf, cl, perc, 1970; 2 Ballades, fl, pf, 1973; 7 Easy Perc Pieces, 4 perc, 1973; Tubes I, 1–5 trbn, 1974; Variations on a Memory, 10 insts, 1975; Qt, ob, vc, perc, pf, 1979; 2 Studies, sax, pf, 1980

SOLO INSTRUMENTAL

Pf: Sonata, d, 1933; Fantasy, 1939; Sonata no.3, 1942; Sonata no.4 (Christmastime, 1945), 1945; Nostalgic Waltzes, 1947; Variations on a Theme by Alban Berg, 1952; Inventions, 25 children's pieces, 1956; Fantasy, 2 movts, vn, 1958; Sonata quasi una fantasia, 196l; 32 Pf Games, 1968; 24 Inventions, children's pieces, 1970; Waltz, 1977; Lost Whale Calf, 1980; Youth's Companion, 5 short pieces, 1980; Narrative in Argument, 1983; Narrative in Retrospect, 1983

Other: Elegy and March, trbn, 1954; Chromatic Fantasy, vc, 1957; Fantasy in 2 Movts, vn, 1958; 5 Org Fantasies, 1967; Hexachord for Hpd, 1983

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EDITH BORROFF

Finney, Theodore M(itchell) (*b* Fayette, IA, 14 March 1902; *d* Pittsburgh, 19 May 1978). American musicologist, brother of ROSS LEE FINNEY. He studied with Donald Ferguson at the University of Minnesota (BA 1924), in Berlin at the Stern Conservatory and the university (1927–8) and at the University of Pittsburgh (LittM 1938). After serving on the staff of Carleton College, Northfield, Minnesota (1925–32), he was supervisor of music for the public schools of Council Bluffs, Iowa (1933–6), subsequently being appointed professor and chairman of the department of music at the University of Pittsburgh. He retired in 1968 and became curator of the Warrington Collection of Hymnology at the Pittsburgh Theological Seminary. His career covered a wide range of musical interests: performance, scholarship, music education and librarianship. As a violinist he was a member of the Minneapolis SO (1923–5), and he was also active as a choral conductor. He wrote several music history and music appreciation textbooks, and from 1939 to 1950 he edited the *Proceedings of the Music Teachers' National Association*.

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PAULA MORGAN

Finnish Musicological Society. Finnish organization. Founded in 1916, its activities centre on publishing and the organization of national congresses, including the International Sibelius Congress, held every four years. The society publishes the quarterly periodical *Musiikki* and a series of Finnish musicological dissertations, *Acta Musicologica Fennica*, several of which have been translated into English.

□

Finnissy, Michael (Peter) (*b* Tulse Hill, London, 17 March 1946). English composer and pianist. He was a foundation scholar at the RCM (1965–8) where he studied composition with Stevens and Searle and piano with Edwin Benbow and Ian Lake, followed by composition study in Italy with Vlad. He created the music department of the London School of Contemporary Dance, has taught at the Dartington Summer School, Winchester College, Chelsea College of Art and the University of Sussex, and was musician-in-residence to the Victoria College of the Arts, Caulfield, Australia (1982–3). From 1990 to 1996 he was president of the ISCM. He is currently professor of composition at the RAM and Southampton University.

As an accomplished pianist associated with the virtuoso solo repertory from Liszt to Xenakis, it is hardly surprising that the course of Finnissy's own creative development has been punctuated by significant piano works, as well as by hundreds of occasional pieces. The piano, for Finnissy, fulfils the gamut from sketch pad to full orchestra – from the brief yet expressive *Short but . . .* (1979) to the solo piano accompaniment to his second opera, *Thérèse Raquin* (1992–3). *English Country-Tunes* (1977), an epic nine-movement cycle, established Finnissy internationally as a voice of originality and distinction, and this has been followed by further large-scale statements for piano such as the *Folklore* cycle, as well as substantial sets of piano transcriptions: the *Verdi Transcriptions* (1972–95), *Gershwin Arrangements* (1975–88) and *More Gershwin* (1989–90).

These works attest the eclectic nature of Finnissy's musical imagination. He draws overtly on a wealth of musical sources, both in order to invigorate his own work, and to challenge contemporary audiences into re-evaluating their own musical heritages. Music by composers as disparate as Carver and Brahms, Purcell and the Strauss family, has all found its way into his works. More especially, following the example of Grainger, he is fascinated by the traditional music of many of the world's cultures. *Folklore* (1993–4) works explicitly with this material, treating a melody such as the negro spiritual

Deep River in a variety of different ways, eventually absorbing it entirely into his own musical vocabulary. *Speak Its Name!* (1996) begins with a kaleidoscope of over a hundred diverse folk melodies, all playing at the same time. By contrast, *English Country-Tunes* does not quote actual folktunes but expresses Finnissy's ambiguous attitude to his own history by inventing a lyrical 'English' pastoralism, which it then destroys. In all these cases, the presence of folk or folk-derived material symbolizes both some kind of 'innocent', 'original' response to music-making and the possibility of its corruption or obliteration in the modern world.

Politics – often a polemical kind – is central to Finnissy's work. Like Ives, an important precursor and influence, he believes that all music is, in some sense, 'programmatic', that is, it exists in a cultural context, it reflects the concerns of the composer and his or her culture, and it can be a genuine force for change. Hence his interest in folk music (which is never 'abstract'); hence his increasingly overt espousal of gay themes in works such as *Unknown Ground* (1989–90), *Shameful Vice* (1994–5) and *Seventeen Immortal Homosexual Poets* (part of *The History of Photography in Sound*, 1997–); hence his Christian works, such as *Anima Christi* (1991) and *The Liturgy of St Paul* (1991–5); and hence his active commitment as a pianist playing and commissioning new work from young composers, and as a distinguished teacher at all levels.

The breadth of expressive intentions of Finnissy's music is achieved through a correspondingly wide range of musical devices, from pseudo-plainchant melodies and simple accompaniments to densely layered textures, microtonal harmony and intricate rhythmic notation. Rarely is a single work concerned only with one kind of music: *English Country-Tunes* contains both manic *Totentanz* and simple, decorated monody; *Speak its Name!* moves from multiple, simultaneous melodic fragments to a unison tune. His music can manifest a profound violence – as many of the works from the 1970s demonstrate – as well as a contemplative spirituality, as can be heard in much of his music from the 1990s. Finnissy's music rarely fails to court controversy. He is often aligned with other exponents of the so-called 'new complexity', though it is a label he rejects because, he argues, even the 'simplest' music can be 'complex' – hence his continuing commitment to music for amateurs and children, e.g. *East London Heys* (1985–6) and *Wee Saw Footprints* (1986–90). Underlying these changing stylistic surfaces, however, is a consistent response to his varied musical materials: the 'complex' proliferation of detail out of something essentially 'simple', and an overriding concern for drama and directness of expression, equally evident in his grandest public statements – *The Undivine Comedy* (1985–8) and the primordial *Red Earth* (1987–8) – and in his smallest piano miniatures. Finnissy's is undeniably a unique and forthright voice in 20th-century British music.

WORKS

DRAMATIC

music theatre unless otherwise stated

Alice: version A, db, 1974–5, France, 26 March 1976, version B, vc, *c*1975, perf. Netherlands, version C, vc, perc, *c*1975, Buffalo, NY, 15 Oct 1976; Mysteries 1–8 (Finnissy, after Towneley and other mystery plays, Lat., old Eng., Gaelic texts), 1972–9, perf. various; Circle, Chorus and Formal Act (Finnissy, after trad. Eng.), 1973, London, The Place, 5 June 1973; Commedia dell'incomprehensibilie potere che alcune donne hanno sugli uomini (Finnissy, anon. early Eng.), 1973–5, Netherlands, 30 June 1977; Medea, 1973–6; Orfeo (Ovid), 1974–5; Bouffe (for a person alone on stage), 1975, Hereford, 23 Aug 1986; Tom Fool's Wooing (Ibycus, E. Spenser, trad. Eng., Rom., Turkish, Gk. texts), 1975–8; Mr Punch (Finnissy, after trad. 18th- and 19th-century texts), 1976–7, rev. 1979, cond. P.M. Davies, London, Queen Elizabeth Hall, 8 Feb 1978 [first version]; Ohi! Ohi! Ohi!, 1978, London, Purcell Room, 21 Jan 1982; Vaudeville (W. Whitman, nursery rhymes, H.M. Milner, G. Cooper, P. Calderón de la Barca), 1983, rev. 1987, cond. R. Bernas, Vale of Glamorgan Festival, 30 Aug 1983 [first version]; The Undivine Comedy (op, 17 scenes, Finnissy, after Z. Krasinsky, F. Hölderlin, de Sade), 1985–8, rev. 1995, cond. Finnissy, Paris, Théâtre de la Bastille, 14 May 1988; Dust in the Road (TV score), 1986–8, BBC TV, 6 Dec 1992; Thérèse Raquin (op, Finnissy, after E. Zola), 1992–3, rev. 1997, Bury St Edmunds, 1 Oct 1993; Shameful Vice (op, 14 scenes, Finnissy, after letters and diaries of Tchaikovsky), 1994–5, Blackheath, 28 March 1995

INSTRUMENTAL

Orch: Song no.2, no.4, no.10, *c*1962–73; Pf Conc. no.1, pf, chbr orch, 1975, rev. 1983–4; Offshore, 1975–6; Pf Conc. no.2, pf, 2 a fl, str, 1975–6; Pathways of Sun and Stars, 1976; Alongside, chbr orch, 1979; Sea and Sky, 1979–80; East London Heys, str, 1985–6, version for str qt; Red Earth, 2 didjeridus, orch, 1987–8; Eph-phatha, 1988–9; Glad Day, 2 rec, 2 tpt, org, theorbo/hp, str, 1994; Speak its Name!, 1996; see SOLO VOCAL [Song no.3, 1962–73, World, 1968–74]

Chbr: Song no.6, fl, ob, hpd, vc, *c*1962–73; As when upon a trancèd summer night, 2 perc, pf, 3 vc, 1966, rev. 1968; Afar, fl, eng hn, 3 tpt, perc, cel, 1966–7; Untitled piece to honour Igor Stravinsky, fl/(fl, hp, va), 1967, rev. 1971; Song no.2, 2 fl, 2 ob, 2 cl, 2 bn, hn, 2 tpt, 3 vc, 1968, version for S, pf; Song no.4, 2 pf, 2 fl, 2 ob, 2 bn, 2 tpt, 3 vc, 1968; Transformations of the Vampire, cl, vn, va, 3 perc, 1968–71; n, 1–4 players, 1969, rev. 1972; Alice III, vc, perc/silent actor, 1970–75; Song no.10, pic, ob, eng hn, 2 cl, dbn, pf, elec org, 2 vc, 1971; Evening, a sax, hn, tpt, perc, hp, vc, db, 1974; Lost Lands, cl, s sax, pf, gui, vn, 1977; Pf Conc. no.3, pf, ob, cl, 2 trbn, vc, db, 1978; Kagami-Jishi, fl, hp, 1979; Pavasiya, ob, ob d'amore, 1979; Pf Conc. no.5, pf, Mez, fl, ob, vib, 1980; Nobody's Jig, str qt, 1980–81; Jisei, vc, fl, ob, perc, pf, va, 1981; Keroiylu, ob, bn, pf, 1981; Pf Conc. no.7, pf, wind qnt, 1981; Aijal, fl, ob, perc, 1982; Banumbirr, fl, cl, pf, vn, vc, 1982, rev. 1986; Dilok, ob, perc, 1982; Independence Quadrilles, pf, vn, vc, 1982, rev. 1982, 1983, 1986, 1988, 1995; Mississippi Hornpipes, pf, vn, 1982, rev. 1997; Teangi, 11 insts, 1982; Ouraa, 11 insts, 1982–3; Australian Sea Shanties, set 3, 3/4 rec, 1983; Câtana, 9 insts, 1984; Delal, ob d'amore, perc, 1984, rev. 1988; Str Qt, 1984; 'above earth's shadow. . .', vn, 6 insts, 1985; Contretänze, fl, ob, cl, perc, vn, vc, 1985, rev. 1986; Str Trio, 1986; Quabara, didjeridu, perc, 1988; Obrecht Motetten I, 9 insts, 1988–9; Obrecht Motetten II, mand, gui, hp, 1988; Nowhere else to go, cl, tpt, vc, synth, perc, elecs, 1989; Obrecht Motetten III, va, 12 insts, 1989; Obrecht Mottetten IV, brass qnt, 1990; Kulamen Dilan, s sax, perc, 1990; In Stiller Nacht, pf trio, 1990, rev. 1996–7; WAM, pf, tr obbl inst, b obbl inst, 1990–1; Obrecht Motetten V, fl, 3 s sax, 3 tpt, 3 trbn, pf, db, 1991–2; Various Nations (19th-century children's book: *A Peep at Various Nations of the World*), nar, fl, cl, hn, perc, gui, vn, vc, 1992; Mars and Venus, 14 insts, 1993; Plain Harmony, 1st version: any insts, 2nd version: str qt, 1993; Quelle, sax qt, 1994; Traum des Sängers, cl, gui, vib, vn, va, vc, db, 1994; Sefauchi's Return, fl, ob, cl, pf, 1994; Violet, Slingsby, Guy and Lionel, tuba qt, 1995–6; Different Things, cl qt, 1996; Selected Movements of Great Masters, sax qt, 1996; Recent Britain, cl, bn, vc, pf, cond., tape, 1997

Pf (solo unless otherwise stated): 10 Tangos, 1962–96; Song no.5, 1966–7; Romeo and Juliet are Drowning, 1967, rev. 1973; Song no.8, 1967; Strauss-Walzer, 1967, rev. 1989; Song no.6, 1968, rev. 1996; Song no.9, 1968; Song no.7, 1968–9; Autumnall, 1968–71; Freightrain Bruise, 1972, rev. 1980; Snowdrift, 1972; Verdi Transcriptions, 1972–95; Ives, 1974; Wild Flowers, 2 pf, 1974; Gershwin Arrangements, 1975–88; Jazz, 1976; all.fall.down, 1977; 3 Dukes Went A-Riding, 1977, rev. 1996; English Country-Tunes, 1977, rev. 1982–5; Kemp's Morris, 1978; To & Fro, 1978, rev. 1995; We'll get there someday, 1978; Fast Dances, Slow Dances, 1978–9; Pf Conc. no.4, 1978–80, rev. 1996; Grainger, 1979; Short but . . ., 1979; Nancarrow, 1979–80; Boogie-Woogie, 1980, rev. 1981, 1985, 1996; Liz, 1980–1; Pf Conc. no.6, 1980–1; Reels, 1980–1, rev. 1981; Free Setting, 1981,

rev. 1995; White Rain, 1981; Hikkai, 1982–3; Australian Sea Shanties, Set 2, 1983; G.F.H./B.S., 1985–6; Taja, 1986; Wee Saw Footprints, 1986–90; Lylyly li, 1988–9; Pimmel, 1988–9; Stanley Stokes, East Street 1836, 1989, rev. 1994; More Gershwin, 1989–90; Can't Help Lovin' Dat Man, 1990; De toutes flours, 1990; My Love Is Like a Red Red Rose, 1990; New Perspectives on Old Complexity, 1990, rev. 1992; Sometimes I . . ., 1990; Two of us, 1990; William Billings, 1990; Cibavit eos, 1991; French Piano, 1991; How dear to me, 1991; Rossini, 1991; Vanèn, 1991; Willow Willow, 1991; Cozy Fanny's Tootsies, 1992; John Cage, 1992; 9 Romantics, 1992; A solis ortus cardine, 1992; Wenn wir in höchsten Nöthen sind, 1992; . . . desde que naçe, 1993; The larger heart, the kindlier hand, 1993; 'What the meadow-flowers tell me', 1993; Folklore, I–IV, 1993–4; Yvaroperas, 1993–5; Elephant, 1994; Violet, Slingsby, Guy and Lionel, 1994–6; Ethel Smyth, 1995; Georghi Tutev, 1996; his voice/was then/here waiting, 2 pf, 1996; Honky Blues, 1996; Meeting is pleasure, parting a grief, 1996; Tracey and Snowy in Köln, 1996; Tu me dirais, 1996; History of Photography in Sound, 1997–

Other solo inst: Song no.11, b cl, *c*1962–73; First Sign a Sharp White Moon, as If the Cause of Snow, a fl, 1968, rev. 1975; Alice I, db, 1970–75; Alice II, vc, 1970–75; Song no.13, vn, 1971; Song no.12, b cl, 1972–3; Ru Tchou (The Ascent of the Sun), drummer, 1975; Song. no.17, gui, 1976; Song no.18, db, 1976; Doves Figary, vc, 1976–7; All the trees they are so high, vn, 1977; Runnin' Wild, ob/sax/cl/b cl, 1978; Hinomi, perc, 1979; Sikangnuqa, fl, 1979; Moon's going down, ob/sax/b cl/1v, 1980; Andimironnai, vc, 1981; Stomp, pf accdn, 1981; Terekkeme, hpd/pf, 1981, rev. 1990; Yalli, vc, 1981; Gerhana, perc, 1981–2; Cirit, cl, 1982; Marrngu, E♭-cl, 1982; Sepevi, db, 1982–3; Ulpirra, b fl, 1982–3; The Eureka Flag, pic, 1983; Uzandara, cl, 1983; Obrecht Motetten III, va, 1989; Ének, vn, 1990; 2 Scenes from Shameful Vice, hp, 1995 [based on op]

CHORAL

Cipriano (P. Calderón de la Barca), T, 9vv, SATB, 1974; Australian Sea Shanties, set 1 (trad.), SAB, 1983; Ngano (trad. Venda), Mez, T, double SATB, fl, 2 perc, 1983–4; Haiyim (Hebrew), SATB, 2 vc, 1984; Maldon (Finnissy, after anon. Anglo-Saxon: *The Battle of Maldon*), Bar, SATB, 2 trbn, 2 perc, org, 1990; Anima Christi (Medieval Lat. poem), Ct/C, SATB, org, 1991; 7 Sacred Motets, SATB/4 solo vv, 1991; The Cry of the Prophet Zephaniah, Bar, TB, 2 tpt, 2 trbn, 2 vc, 1992; Vertue (G. Herbert), SA, pf, 1993; Golden Sleep (Homer: *Iliad*, trans. A. Pope), T, Bar, SATB, 1996

SOLO VOCAL

2 or more vv: Jeanne d'Arc, high S, T, 15 insts, 1967–71; World (Miaskovsky, Hölderlin, A. Rimbaud, W. Blake, A. Tennyson, G. Hopkins, Dante), high S, S, Mez, T, Bar, B, orch, 1968–74; Tsuru-Kame (Kineya Rokuzaemon X), S, 3 female vv, fl, 2 perc, cel, va, opt. 3 dancers, 1971–3; Kelir (trad. Javanese), 2 S, C, T, Bar, B, 1981; Soda Fountain, S, Mez, C, T, 1983; Celi (Hildegard of Bingen), 2 S, fl, ob, trbn, perc, db, 1984; Liturgy of St Paul (Lat. mass, Eusebius, Bible: *Acts*), Ct, 2 T, Bar, org, 1991–5

1v: Song no.3, S, small orch, *c*1962–73; Le dormeur du val (Rimbaud), Mez, 7 insts, 1963–4, rev. 1966, 1968; From the Revelations of St John the Divine, high S, fl, 2 vn, 2 va, 2 vc, 1965, rev. 1970; Horrorzone (T. Tasso), S, fl, eng hn, vib, pf, 1965–6, rev. 1971, 1987; Song no.1 (Tasso), S, 1966, rev. 1969–70; Song no.3 (A. Blok), S, eng hn, hn, pf, elec org, 1969; Folk Song Set (Finnissy, after trad. Eng.), 1v, (eng hn, cl, flugelhorn, perc, str qnt)/(fl, cl, pf, str trio)/(fl, ob/eng hn, pf, perc), 1969–70, rev. 1975–6; Song no.11, S, cl, 1969–71; Irma Cortez, Bar, bn, perc, accdn, pf, hp, vn, db, 1970–71, rev. 1996; Babylon, Mez, ob, cl, a sax, bn, gui, hp, pf, 2 perc, 2 vc, db, 1971; Song no.14, S, 1974; Song no.15, S, 1974; Song no.16, S, 1976; Mine Eye Awake (W. Shakespeare), S, pf, 1977; Goro (Kineya Rokuzaemon X), T, a fl, cl, hp, str trio, 1978; Mountainfall, Mez, 1978; Sir Tristran (Malory, Beroul, T. d'Angleterre, M. de France), S, cl, vn, va, vc, pf, 1978; . . . Fairest noonday . . . (Hölderlin), T, pf, 1979; Green Bushes (Finnissy, after Eng. trad.), C, pf, 1980; Lord Melbourne, S, cl, pf, 1980; Duru-Duru (Sardinian trad.), Mez, fl, perc, pf, 1981; Anninnia (Sardinian trad.), S, pf, 1981–2; Warara (Aboriginal circumcision ritual), S, fl, cl, perc, vn, vc, 1982; Lyrics and Limericks, 1v, pf, 1982–4; Botany Bay (Australian trad.), Mez, fl, ob/cl, 1983, rev. 1989; Cabaret Vert (Rom. trad.), Mez, fl, eng hn, perc, 1985; Beuk o'Newcassel Sangs, S, cl, pf, 1988; Judith Weir: Songs from the Exotic (On the Rocks) (4 songs, trad. Serb., Sp., Gael.), S, cl, pf, 1989; Unknown Ground (various texts), Bar, pf trio, 1989–90; Same as We (J. Joyce: *Finnegans Wake*), 1st version: S, tape, 2nd version: Mez, a fl, cimb, 1990; The Cambridge Codex (Medieval anon.), S, fl, 2 bells, vn, vc, 1991; 2 Motets, Ct, gui, 1991; 3 Motets, 2 Interludes, S, str trio, 1991; Blessed be (Bible: *Matthew*), 1st version: S, pf, db, 1992, 2nd version: T, fl, hn, gui, hp, vc, 1995, 3rd version: S, rec, pf, 1996; Silver Morning (A.E. Housman), T/Bar, pf trio, 1993; Sehnsucht, Mez, cel, hpd, pf, str qt, db, 1997; see also CHBR [Pf Conc. no.5, 1980], OTHER SOLO INST [Moon's going down, 1980]

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JONATHAN CROSS

Finot [Finotto], **Dominique.** *See* PHINOT, DOMINIQUE.

Finscher, Ludwig (*b* Kassel, 14 March 1930). German musicologist. He studied musicology from 1949 to 1954 under Gerber at Göttingen University, where in 1954 he took the doctorate with a dissertation on Compère. After working as a research assistant at the Deutsches Volksliedarchiv under Walter Wiora and assistant lecturer at Kiel University (1960–65), he was appointed assistant lecturer at the University of Saarbrücken. He became editor of *Die Musikforschung* in 1961 and completed the *Habilitation* at Saarbrücken in 1967 with a study of the Classical string quartet. In 1968 he became professor of musicology at the University of Frankfurt. He also prepared editions of the complete works of Gaffurius (1955–60) and Compère (1958–72). From 1974 to 1977 he was president of the Gesellschaft für Musikforschung and from 1972 to 1977 vice-president of the IMS, of which he was president from 1977 to 1981; in 1975 he became co-editor of the Hindemith collected edition. In 1981 he was appointed chair of the musicology department at the University of Heidelberg. He retired in 1995. Among his many distinctions, he is an honorary member of the RMA and the IMS and was made a member of the Ordre pour le Mérite in 1994.

Finscher is widely regarded as the leading musicologist of his generation in Germany. His encyclopedic knowledge of music history – evidenced by his publications on music from the Josquin era to the first half of the 20th century – have earned him the important post of chief editor of the second edition of *Die Musik in Geschichte und Gegenwart*. He is also editor of the series Quellen und Studien zur Geschichte der Mannheimer Hofkappelle and Capellae Apostolicae Sixtinaeque Collectanea Acta Monumenta (with Helmut Hucke, from 1992), and has prepared many collections of essays (including *Die Musik des 15. und 16. Jahrhunderts*, 1988–90), Festschriften

(including Reinhold Hammerstein's Festschrift, 1986) and congress reports (including *Wolfenbüttel 1976*, *Wolfenbüttel 1980* and *Paphos 1992*). Finscher's writings show both a broad and a detailed understanding of the works of Compère, Josquin, Bach, Handel, the Viennese Classics, the Italian Baroque and late German Romantic composers.

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HANS HEINRICH EGGEBRECHT/R

Finsterbusch, (Daniel) Reinhold (*b* Mittweida, 27 Dec 1825; *d* Glauchau, 14 Sept 1902). German Kantor, composer and bass. He studied with A.F. Anacker at the Freiberg Seminary from 1840 to 1845, then became an assistant teacher in Chemnitz, the first of a number of teaching posts he held. In 1857 he succeeded Adolph Trube in a lifelong appointment as Kantor, music director and organist in Glauchau; his sacred music programmes, in which skilled soloists took part, were highly esteemed, and his direction of secular choral societies was noteworthy. Trained by Götze in Leipzig, he was also an excellent solo singer as well as being active as a poet, critic and politician. His output as a composer is dominated by vocal music. The large-scale sacred works include hymns, motets, psalm settings and an oratorio *Jesu Tod und Begräbnis*. He made significant contributions to smaller vocal genres, including the ballad, the male chorus and the mixed chorus.

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WALTER HÜTTEL

Finsterer, Mary (*b* Canberra, 25 Aug 1962). Australian composer. She studied composition at the University of Melbourne (BMus, 1987; MMus, 1994) and with Louis Andriessen at the Royal Conservatory in The Hague. Since 1985 she has worked in Melbourne as a freelance composer, teacher and pianist. Finsterer's music draws on extra-musical elements in its expression of extremes of dramatic effect. *Madam He* (1988), based on Samuel Beckett's play, presents two sharply defined protagonists ('He' and 'She') through the use of a single soprano supported by chamber ensemble. The soprano is required to sing in a low, halting style as a male character and with tumultuous exuberance as a female. In *Ruisselant*, composed for Le Nouvel Ensemble Moderne's 'Forum 91' competition, the three formal sections are delineated by incessant streams of timbral, textural and gestural contrasts. *Ruisselant* was a prize-winner at the 1992 Paris Rostrum and was performed at the 1995 ISCM World Music Days in Essen. Finsterer exploited the traditions of polychoral brass writing in *Nextwave Fanfare* (1992) for orchestra. This work attempts to engender a childlike sense of wonder, excitement and awe in a burst of energetic colours and shapes. *Constans* (1994), with its static harmonic fields interspersed with explosions of filigree, made a direct and powerful impact at its 1996 Adelaide Festival première.

WORKS
(*selective list*)

Orch: Atlas, 1988; Continuum, 1989; Ruisselant, chbr orch, 1991; Scat, chromatic harmonica, orch, 1991; Nextwave Fanfare, 1992; Ceres di Lingua, chbr orch, 1994; Constans, 1994; Cor, 1994; Nyx, fl, b cl, pf, chbr orch, 1996; Quicksilver, chbr orch, 1997
Chbr and solo inst: Cyme, gui, perc, 1988; Catch, s sax, b cl, pf, 1992; Tract, vc, 1993; Scimmia, str, 1994; Ether, fl, 1997; Magnet, tuba, tape, 1997; Monkey, vn, va, 2 vc, db, 1997
Vocal: Sentence for Dinner (J. Lamont), S, fl, 1986; Madam He (after S. Beckett), S, ob, vc, pf, 1988; Omaggio alla Pietà (J. le Plastrier), 6vv, db, perc, 1993

Principal publisher: Ricordi

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MICHAEL BARKL

Finzi, Gerald (Raphael) (*b* London, 14 July 1901; *d* Oxford, 27 Sept 1956). English composer. The son of a shipbroker, he was educated privately, and studied music with Ernest Farrar (1915–16) then, when Farrar joined the army, with Edward Bairstow at York (1917–22). Finzi's shock when Farrar was killed in France, following his own father's death when he was eight, and that of his three elder brothers, confirmed his introspective bent, his recourse to literature, and the sense of urgency in his dedication to music. In 1922, drawn to the countryside of Elgar, Gurney and Vaughan Williams, he moved to Painswick in Gloucestershire, working (as in a deeper sense he always did) in isolation. On advice from Boult he took a course in counterpoint from R.O. Morris in 1925, then settled in London, moving for the first time in a circle of young musicians which included Arthur Bliss, Howard Ferguson, Robin Milford and Edmund Rubbra, meeting Holst and Vaughan Williams, and avidly going to concerts, exhibitions and the theatre. From 1930 to 1933 he taught at the RAM. Some of his freshest, most individual music was written at this time, as well as some weaker pieces: he later withdrew the *Severn Rhapsody* (Carnegie Award), a Violin Concerto conducted (1928) by Vaughan Williams and some songs. (His habit of revising compositions years later makes dating them problematic).

In 1933 Finzi married Joyce Black (1907–91), herself an artist, whose liberating warmth and practical efficiency eased his way; in 1935 they retired to Aldbourne in Wiltshire. Acutely aware of life's transience, Finzi had always a need to consolidate, collect and cultivate. In 1937 the Finzis found a 16-acre site on the Hampshire hills at Ashmansworth, and built a house designed to work in. Living frugally by worldly standards, there he composed, assembled a library and an orchard of rare apple trees, took such adjudicating, examining and committee work as came his way, and gave hospitality to friends drawn by his zest and sense of endeavour. His first published Hardy sets of songs attracted quiet admiration. More positive recognition was due when *Dies natalis* was to be performed at the 1939 Three Choirs Festival; war caused the festival to be cancelled, and the first performance took place modestly at the Wigmore Hall on 26 January 1940.

For all his carefully created environment, Finzi was politically alert, and, though he was an agnostic, his parents were Jewish (his father's forebears moved to England from Italy in the mid-18th century). By instinct and reason he was a pacifist, with a distrust of dogmas and creeds (an attitude that drew him to Hardy, as did his



Gerald Finzi, c1933

preoccupation with time, its changes, chances and continuities). His reluctant admission of the necessity for the 1939–45 war deepened his conviction that the creative artist is the prime representative of a civilization. In December 1940 he founded the Newbury String Players, a mainly amateur group which performed in local churches, schools and village halls, and kept the group going when he worked in London at the Ministry of War Transport from 1941 to 1945, and afterwards (when he died, his son Christopher took them over). Finzi was not a fluent pianist, and never a singer. This orchestra became his instrument; through it he gave many a hearing to young performers and composers, and fiercely involved himself in reviving 18th-century English works, his scholarly and practical research resulting in published editions. He also collected and catalogued Parry's scattered autograph manuscripts. He worked selflessly, too, for Ivor Gurney (they never met), being a force behind the *Music & Letters* Gurney issue in 1938 and the publication of his songs and poems.

The first performance of Finzi's *Intimations of Immortality* at the 1950 Three Choirs Festival brought discussion about whether Wordsworth's ode was suitable for musical setting, a controversy bound to pursue a composer who had also chosen texts from Traherne and Milton. Finzi's principle was that no words were too fine or too familiar to be inherently unsettable by a composer who wished to identify himself with their substance. He developed and formulated his ideas in the Crees lectures, a knowledgeable, stimulating and on occasion provocative survey of the history and aesthetics of English song.

In 1951 Finzi learnt that he was suffering from Hodgkin's Disease, and had at most ten years to live. He kept the knowledge within his family, and, between treatments, simply continued to work. During the 1956 Gloucester Festival he took Vaughan Williams up to nearby Chosen Hill church, where as a young man he had heard the New Year rung in (those bells peal through the exquisite *In terra pax*). The sexton's children had chickenpox, which Finzi caught; weakened by his disease, he suffered brain inflammation and died. In 1965 his library of music from about 1740 to 1780, considered the finest of its period assembled privately in England at that time, went to St Andrews University, Fife. His library of English literature, his sustenance and inspiration, is housed in the Finzi Book Room at Reading University Library. The Finzi Trust, formed in 1969, promotes recordings, concerts, festivals and publications of the music of Finzi and other English composers.

Finzi unerringly found the live centre of his vocal texts, fusing vital declamation with a lyrical impulse in supple, poised lines. He was little concerned with word-painting, and his songs are virtually syllabic (in contrast with Britten's and Tippett's). Hardy's tricky, sometimes intractable verse released his creativity, and his settings range from the loving *Her Temple* through the Wolfian bite of *I look into my glass*, and the distanced serenity of *At a Lunar Eclipse* to the dramatic *Channel Firing*. Few of his songs are plainly strophic; many are cast in an arioso style which can be colloquial or intense. Some, apparently improvisational, reveal a firm underlying structure. Finzi's sense of tonality and form was idiosyncratic. The accompaniments, not obviously pianistic, work excellently with the voice; often they are formed from the kind of close imitative texture much used in his shorter orchestral pieces. Some of his movements, meticulous in detail, are less sure in overall grasp, and his limited idiom and the regularity of his harmonic pace can become monotonous. These drawbacks are balanced in the Clarinet Concerto by the fertility and gaiety of the thematic invention, and in the Cello Concerto by a deeper passion – the turbulence of its first movement suggests a line of development cut short by his death.

Melodically and harmonically Finzi owed something to Elgar and Vaughan Williams; as well as occasional flashes of Bliss and Walton, Finzi's love and knowledge of Parry can be discerned. To none of these composers was he in debt for the finesse of his response to the English language and imagery, or for his vision of a world unsullied by sophistication or nostalgia. The adult's sense of loss at his exclusion from this Eden inspires some of Finzi's strongest sustained passages, from the melancholy grandeur that informs *Intimations* to the brooding power of *Lo, the full, final sacrifice*. Personal, too, is what he drew from Bach: in the Grand Fantasia the duality sets up a challenging tension, and in the aria movements from *Farewell to Arms* and *Dies natalis* the rare marriage of disciplined contrapuntal accompaniment and winged voice is logical and ecstatic. *Dies natalis*, a song cycle shaped like a Bach cantata to verse and poetic prose by Traherne, is a minor masterpiece of English music.

WORKS

ORCHESTRAL

op.	
3	A Severn Rhapsody, d, chbr orch, 1923
—	Violin Concerto, 1925–7, previously withdrawn
6	Introit, F, vn, small orch, 1925, rev. 1935, rev. 1942 [from Violin Concerto]
7	New Year Music, nocturne, c♯, 1926, rev. 1945–6
10	Eclogue, F, pf, str, late 1920s, rev. 1940s
11	Romance, E♭, str, 1928, rev. ?1951

20 The Fall of the Leaf, elegy, d, 1929, rev. 1939–41, orchestration completed by H. Ferguson
25 Prelude, f, str, 1920s
28 Love's Labour's Lost (incid music for a broadcast, W. Shakespeare), small orch, 1946
28a Love's Labour's Lost, suite, 1952–5; Introduction; Moth; Nocturne; The Hunt; Dance; Quodlibet; Soliloquies I–III; Finale
31 Clarinet Concerto, c, cl, str, 1948–9
38 Grand Fantasia and Toccata, d, pf, orch: Grand Fantasia, 1928, rev. 1953; Toccata, 1953
40 Cello Concerto, a, 1951–5

CHORAL

1 Ten Children's Songs (Songs to Poems by C. Rossetti), S, 2S, pf, 1920–21, rev. 1940
— Up to those bright and gladsome hills (H. Vaughan), chorus, org, 1922
— The brightness of this day (Vaughan), Bar, chorus, orch/org, ?1923
— Requiem da camera, Bar, chorus, chbr orch, 1923–5; Prelude; August, 1914 (J. Masefield); In time of 'The Breaking of Nations' (T. Hardy), 2 versions; Lament (W. Gibson)
— The Recovery (T. Traherne), chorus, orch/org, ?1925
5 Three Short Elegies (W. Drummond), SATB, 1926: Life a right shadow is; This world a-hunting is; This life, which seems so fair
17 Seven Partsongs (R. Bridges), 1934–7: I praise the tender flower, SATB; I have loved flowers that fade, SAT; My spirit sang all day, SATB; Clear and gentle stream, SATB; Nightingales, SSATB; Haste on, my joys!, SSATB; Wherefore tonight so full of care, SATB
26 Lo, the full, final sacrifice (R. Crashaw, after T. Aquinas), chorus, org, 1946, arr. with orch, 1947
27 Three Anthems: My lovely one (E. Taylor), SATB, org, 1948; God is gone up (Taylor), SATB, org/(str, org), 1951; Welcome sweet and sacred feast (Vaughan), SATB, org, 1953
29 Intimations of Immortality (Ode) (W. Wordsworth), T, chorus, orch, 1936–8, 1949–50
30 For St Cecilia (E. Blunden), ceremonial ode, T, chorus, orch, 1947
32 Thou didst delight my eyes (Bridges), TBB, 1952
33 All this night (W. Austin), SATB, 1951
34 Muses and Graces (U. Wood), S/Tr chorus, pf/str, 1951
35 Let us now praise famous men (Apocrypha: *Ecclesiasticus*), TB, pf, 1951
36 Magnificat, chorus, org, 1952, arr. with orch, 1956
37 White-flowering days (Blunden), SATB, 1952–3
39 In terra pax (Bridges, Bible: *Luke*), S, Bar, chorus, str, hp, cymbals, 1951–4, arr. with full orch, 1956

SOLO VOCAL

with orchestra or ensemble

2 By Footpath and Stile (Hardy), Bar, str qt, 1921–2: I went by footpath and by stile, rev. 1941; Where the picnic was; The Oxen, rev. 1941; The Master and the Leaves; Voices from things growing in a churchyard; Exeunt omnes
8 Dies natalis (Traherne), S/T, str orch, 1925–39: Intrada; Rhapsody; The Rapture; Wonder; The Salutation
9 Farewell to Arms, T, small orch/str orch: Introduction (R. Knevet), 1944; Aria 'His golden locks' (G. Peele), 1926
12 Two Sonnets (J. Milton), T/S, small orch, 1926–8: When I consider; How soon hath time
18 Let us garlands bring [alternative version of song cycle], Bar, str orch, 1929–42
28a Music for 'Love's Labour's Lost' (Shakespeare, anon.), lv, small orch, 1946: Songs of Hiems and Ver; Songs for Moth

with piano

— Before the paling of the stars (C. Rossetti), 1920
— Ceremonies (R. Herrick), 1920
— The Fairies (Herrick), 1921
— The Cupboard (R. Graves), 1922
13a To a Poet, A/Bar, pf: To a Poet (J.E. Flecker), 1920s; On parent knees (attrib. W. Jones), 1935; Intrada (Traherne); The Birthnight (W. de la Mare), 1956; June on Castle Hill (F.L. Lucas), 1940; Ode on the Rejection of St Cecilia (G. Barker), 1948
13 Oh fair to see, S/T, pf: I say 'I'll seek her side' (Hardy), 1929, rev. ?1950s; Oh fair to see (Rossetti), 1921; As I lay in the early sun (E. Shanks), 1921, rev. 1956; Only the wanderer (I. Gurney), 1925; To Joy (Blunden), 1931; Harvest (Blunden), 1956; Since we loved (Bridges), 1956
14 A Young Man's Exhortation (Hardy), T, pf: A Young Man's Exhortation, 1926; Ditty, 1928; Budmouth Dears, 1929; Her Temple, 1927; The Comet at Yell'ham, 1927; Shortening Days, 1928; The Sigh, 1928; Former Beauties, 1927; Transformations, 1929; The dance continued
15 Earth and Air and Rain (Hardy), Bar, pf: Summer Schemes; When I set out for Lyonnesse, 1932–5, also arr. Bar, small orch; Waiting both, 1929; The Phantom, 1932; So I have fared, 1928; Rollicum-Rorum; To Lizbie Browne; The Clock of the Years; In a Churchyard, 1932; Proud Songsters, ?1932
16 Before and after Summer (Hardy), Bar, pf: Childhood among the Ferns; Before and after Summer, 1949; The Self-Unseeing, 1949; Overlooking the River; Channel Firing, 1940; In the Mind's Eye, 1949; The too short time, 1949; Epeisodia, ?1932; Amabel, 1932; He abjures love, 1938
18 Let us garlands bring (Shakespeare), Bar, pf: Come away, death, 1938; Who is Sylvia?, 1938; Fear no more the heat o' the sun, 1929; O mistress mine, 1942; It was a lover, 1940
19 Till Earth Outwears (Hardy), S/T, pf: Let me enjoy the earth, before 1936; In years defaced, 1936; The Market Girl, 1927, rev. 1942; I look into my glass, ?1937; It never looks like summer here, 1956; At a Lunar Eclipse, 1929; Life laughs onwards, 1955
— I said to love (Hardy), Bar, pf: I need not go, before 1936; At Middle-Field Gate in February, 1956; Two Lips, 1928; In Five-Score Summers, 1956; For life I never cared greatly; I said to love, 1956

CHAMBER

21 Interlude, a, ob, str qt, 1933–6
22 Elegy, F, vn, pf, 1940s
23 Five Bagatelles, cl, pf, 1920s, 1941–3
24 Prelude and Fugue, a, str trio, 1938

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J. Stanley: Solo in D, op.4, no.5, fl, pf (1954)
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W. Boyce: Overtures (1957)
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R.C. Bond: Concerto no.1, D, tpt, str, cont (1959)
R. Mudge: Concerto no.1, D, tpt, str, cont (1975)

ARRANGEMENTS

I. Gurney: Under the Greenwood Tree, Orpheus, Spring, Sleep, 1v, str

H. Parry: Chorale Fantasia on 'When I survey the wondrous Cross', str

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MSS in *GB-Lbl*, *Ob*

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DIANA McVEAGH

Fiocco. Flemish family of musicians of Italian origin.

(1) Pietro Antonio [Pierre Antoine] **Fiocco** (*b* Venice, bap. 3 Feb 1653; *d* Brussels, 3 Sept 1714). Composer. Nothing is known of Fiocco's life prior to the performance of his prologue to the opera *Alceste*, given at Hanover in 1681. By early 1682 he was living in Brussels, where he married Jeanne de Laetre on October 22. When his wife died early in 1691 he was left with three young children, including (2) Jean-Joseph Fiocco; a year later he married Jeanne Françoise Deudon, with whom he had 11 children, including (3) Joseph Hector Fiocco.

Fiocco probably served at the Brussels ducal chapel from 1687, succeeding Honoré Eugène d'Eve as director, though he was styled only *lieutenant de la chapelle*. With the appointment of Maximilian Emanuel, Elector of Bavaria, to the governorship of the southern Netherlands in 1692, Pietro Torri came to Brussels as general director of his employer's musical establishments, although Fiocco enjoyed almost complete autonomy. From 1694 to 1698 Fiocco collaborated with Giovanni Paolo Bombarda in the direction of the Opéra du Quai aux Foins, performing mostly works by Lully, including *Amadis*, *Acis et Galatée*, *Phaëton*, *Armide* and *Thésée*, for which Fiocco wrote new prologues in honour of the elector. During the War of the Spanish Succession, Torri followed Maximilian Emanuel's retinue, which paved the way for Fiocco's succession to *maître de musique de la chapelle royale de la cour* in 1703. At the same time he was appointed to a similar post at Notre-Dame du Sablon because of the church's association with the Spanish royal presence. He held both positions until his death.

Fiocco's understanding of French musical language is evident in his prologue and pastorale. His church music, however, reflects the Venetian style prevalent in Brussels throughout the 18th century. Following in this tradition, his motets are written for one, two or four voices with instruments. With delineated sections in related keys, they show little originality; the underlying harmonic constructions and melodic and rhythmic devices are entirely conventional. Although Fiocco was not connected to the collegiate church of Ste Gudule, the manuscripts housed in the Conservatoire Royal de Musique, Brussels, constitute part of the 'fonds Ste-Gudule'.

WORKS

SACRED VOCAL

Sacri concerti (Antwerp, 1691): 6 for 5vv, insts, org; 5 motets, 1v, insts, org; 2 for 4vv, insts, org; 1 for 3vv, org; 1 for 2vv, org; also incl. mass, for 4vv, insts, bc [copy in *B-Bc*]
Missa solemnis, Missa pro defunctis, Missa Sanctia Josephi: all *Bc*
Motets, *Bc*: Ad ardores sacri amoris; Amor Patris; Ave regina coelorum; Cedant arma; Laetis vocibus; Regina caeli, doubtful, ? by J.H. Fiocco; Regina superum; Sanctorum meritis
Motets, *Br*: Creator Spiritus; Stabat mater; 2 Te Deum settings, 1, 1738; Venite exultemus
Motet, adapted by V. Nelson as Clap your hands, *GB-Lbl*
Motets, *Lcm*: Date palmas; Festinemus o mortales; Ille rector angelorum; Properemus ad hans gloriam; Si tu fons lucis; Stupete novum sidus; Sublevate vos; Vanae curae Ieves; Veni charae dulcis

OTHER WORKS

Le retour du printemps (pastorale), Brussels, 1699, *A-Wn*; prol for Alceste (op, A. Aureli), Hanover, 1681, formerly *D-HVs*, music by P.A. Strungk or M.A. Ziani; prols for revivals of Lully's Amadis, Acis et Galatée, Phaëton, Armide, Thésée, Bellérophon and other ops, all lost
2 Italian arias in Recueil d'airs sérieux et a boire, livre II (Amsterdam, 1696); 1 Italian aria in ibid., livre III (Amsterdam, 1697); sonata, fl, in 10 sonates pour les flûtes (Amsterdam, *c*1710)
Sonata, 4 insts; Symphonia: both *B-Bc*

(2) Jean-Joseph Fiocco (*b* Brussels, bap. 15 Dec 1686; *d* Brussels, 29 March 1746). Organist and composer, son of (1) Pietro Antonio Fiocco. Trained by his father and the musicians of the royal chapel, he became *maître de chapelle* at Notre-Dame du Sablon and at the ducal chapel following his father's death in 1714. In 1715 he married Marie Madelaine Claes, with whom he had one surviving child; shortly after her death in 1730 he married Anne Caroline Rottenburgh, thus connecting two of the city's foremost families of musicians. Eight of their nine children survived to adulthood. Fiocco quit Notre-Dame du Sablon following the fire of 1731 that destroyed the ducal palace, devoting all his efforts to rebuilding the musical establishment of the governor-general, Archduchess Maria Elisabeth. He retired from the ducal chapel in 1744, passing the directorship to Henri Jacques de Croes. He continued to advise other musicians until his death two years later.

Fiocco's melodic writing and imitative technique are more polished than that of his father, though less artful than Joseph Hector's. His two four-voice motets adhere to the French *grands motets* of the preceding century. His oratorios, written in honour of Maria Elisabeth, were performed in Brussels between 1728 and 1740; their Italian titles can only suggest their musical style, as all are now lost.

WORKS

[12] Sacri concentus, 4vv, 3 insts, op.1 (Amsterdam, n.d.)
Missa solemnis, 1732, *A-Wgm*, *B-Bc*
Partition de 8 psaumes ou motets, 2vv, bc, *F-Pc*
Motets, *B-Bc*: O Jesu mi sponse, S, insts; Ad torrentem, T, insts; Levavi oculos, 4vv, insts; Fuge Demon, 4vv, insts

Orats, perf. Brussels, lost: La tempesta di dolori, 1728; La morte vinta sul Calvario, 1730; Giesù flagellato, 1734; Il transito di S Giuseppe, 1737; Le profezie evangeliche di Isaia, 1738–40
9 répons de mort, ?lost, cited in *Vander StraetenMPB*

(3) Joseph Hector Fiocco (*b* Brussels, 20 Jan 1703; *d* Brussels, 21 June 1741). Composer, organist and harpsichordist, eighth child of (1) Pietro Antonio Fiocco and Jeanne Françoise Deudon. In 1726 he married Marie Caroline Dujardin, with whom he had two children. He was then serving at the ducal chapel under his half-brother and became *sous-maître* in 1729 or 1730. He resigned in August 1731 to accept the post of *sangmeester* (choirmaster) at Antwerp Cathedral, succeeding Willem De Fesch.

He returned to Brussels in March 1737 to serve as *sangmeester* of the collegiate church of St Michel and Ste Gudule following the death of Petrus Hercules Brehy, who had held the post for 32 years. As at Antwerp, Fiocco was a francophone at a predominantly Flemish-speaking institution. Fiocco moved with his family into the *choraelhuys* (*maîtrise*) where, as music director, he was required to teach the choirboys as well as compose frequently. He held this post until his premature death four years later. Despite his adequate salary, his widow complained she was penniless and sold the composer's music manuscripts to the collegiate church, where they became incorporated into the 'fonds Ste-Gudule'.

Fiocco's music exhibits greater stylistic diversity than that of his father and half-brother. His *Pièces de claveçin* demonstrate the strong influence of François Couperin in structure and harmonic movement, as well as in the melodic figures, which contain many of the compound and simultaneous ornaments of the French tradition; indeed, the table of ornaments is almost identical to Couperin's. The *léçons de ténèbres* are more varied. The first is highly sectionalized and contains the instrumentation, affective devices and dark sonorities associated with the French tradition; the second typifies the italianate aria style, while the third combines elements of the two. Fiocco's command of larger forms is seen in his other sacred music, which reveal a thorough grounding in the style of Vivaldi and his compatriots.

WORKS

3 missa solemnis settings, 1, *B-Bc*: 7vv, insts; 2, 2vv, insts
Motets, 5vv, insts, *Bc*: Homo quidem/Ecce panis; Salve regina
Motets, 4vv, insts, *Bc*: Alma redemptoris mater; Ave Maria; Ecce panis; Exultandi tempus est; Homo quidem/Ecce panis; Ite gemmae ite hores; Laudate pueri Dominum, also *F-Pn*; Libera me; O beatissima; O salutaris hostia; Proferte cantica; Salve regina
Motets, 2vv, insts, *B-Bc*: Benedicam Domine; Exaudiat te Dominus, 1728
Motets, 1v, insts, *Bc*: Ave Maria; Beatus vir; Confitebor tibi Domino, also *F-Pn*; Jubilate Deo
Motets, 4vv, insts, *Br*: Festiva lux, dated 1803, 4vv, org reduction; Sacra trophaea, dated 1800, 4vv, org reduction; Tandem fuget, 1734
Te Deum, 4vv, bc, in C.J. van Helmont's Psalmi vesperarum et completi de officiis decanalibus (1737) [survives only in MS, *Br*]
9 leçons des ténèbres, des mercredi, jeudi et vendredi saints, 1v, vc, bc, *Bc*
[24] Pièces de clavecin, op.1 (Brussels, 1730)

Lost (cited in an inventory compiled by C.J. Van Helmont, *c*1745; see Baratz): 5 masses; 1 requiem; 12 motets: Ad te Domine, Ascendit fumus, 2 Ave regina settings, Homo quidam, Nobis gaudia, Non me movet, Libera me, 2 Litaniae de venerabili Sacramento settings, Regina caeli, 4vv, insts (see under P.A. Fiocco), Te Deum

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LEWIS REECE BARATZ

Fiorani, Cristoforo (*b* Ancona; *fl* 1620–35). Italian composer. In 1620 he was *maestro di cappella* of S Venanzo, Fabriano, and in 1635 held a similar position at the town of Ascoli Piceno. Of his several publications only three survive (and the last two of these incomplete): *Duo completoria quorum unum tam plena voce, quam ad organum decantari potest; alterum vero concertatum decantari debet quinque vocibus; cum letanijs B. Mariae Virginis, cum basso ad organum* (Venice, 1620); *Salmi concertati a quattro voci, in diverse maniere alla moderne* (Venice, 1626); and *Missarum liber secundus octonis vocibus concinendarum, quae tam plena voce, quam ad organum accommodate una vero ad concentum decantanda* op.7 (Venice, 1635).

□

Fioravanti, Valentino (*b* Rome, 11 Sept 1764; *d* Capua, 16 June 1837). Italian composer, father of VINCENZO FIORAVANTI. Although his early education was in literature and art, he soon obtained his father's permission to study music. His first lessons were with Gregorio Toscanelli, a singer at S Pietro, and he also had private counterpoint lessons from Giuseppe Jannacconi; in 1779 his father sent him to Naples for private lessons with Sala. In 1781 he returned to Rome, where he conducted at various theatres and composed his first opera, the intermezzo *Le avventure di Bertoldino* (1784). In 1787 the Teatro del Fondo in Naples commissioned a comic opera, *Gl'inganni fortunati* (1788), which secured his fame.

In Naples Fioravanti was a formidable rival to Paisiello, P.A. Guglielmi and Cimarosa. He toured Italy, writing both comic and serious operas for all the major theatres. His most popular, *Le cantatrici villane*, was written for Naples in 1799 during the revolutionary turmoil. An instant success, it was performed throughout Europe, becoming one of his few works to be revived in the 20th century (Vienna, 1907; Rome, 1951).

After the success of *Camilla* in Lisbon (1801) Fioravanti was engaged as director of the S Carlos theatre there, a post he retained for five years, until political strife made life uncomfortable. On his way back to Italy he visited Paris and wrote an opera, *I virtuosi ambulanti* (1807), for the Théâtre Italien. His fame had preceded him with performances of *La capricciosa pentita* in 1805 and *Le cantatrici villane* in 1806. The former, originally written

for La Scala in 1802, was famous (according to Castil-Blaze) for introducing the english horn to the French theatre orchestra. In Italy Fioravanti continued to receive contracts for operas. In 1816 he succeeded Zingarelli as *maestro di cappella* of the Cappella Sistina. His operatic career dwindled; after 1824 he wrote only sacred music, and his reputation faded.

Although remembered for his comic works, Fioravanti wrote an almost equal number of serious ones, borrowing some of his plots, as many others also did, from the French theatre and the 'larmoyante' tradition. The most unusual of these *melodrammi* was a trilogy entitled *Adelaide e Comingio*. The blood-and-thunder, Romeo-and-Juliet story, spiced with comic ingredients, was taken by the librettist A.L. Tottola from a popular series of plays (1789) by the Revolutionary poet Giacomantonio Gualzetti, derived in turn from French sources (a verse drama by François d'Arnaud, 1765, and a novel by the infamous Claudine de Tencin, 1735). The story was especially popular with the Neapolitans, but only the second opera of the trilogy, *Adelaide maritata*, was ever played outside Naples. This experiment in tragedy was significant for the history of Neapolitan opera; nevertheless, Fioravanti's greatest gift lay elsewhere, in the *opera buffa* (his sacred music, in the Accademia di S Cecilia, Rome, is pale and dull). Cimarosa particularly praised his 'parlati' (passages of comic dialogue over orchestral ostinato figures), even though he feared the younger man's undeniable talent and its effect on Neapolitan audiences. Fioravanti's music does not fall into platitudinous forms as readily as does that of some of his contemporaries; the musical language is flexible and lively, and the tempo changes within numbers unpredictably, suiting the situation. His harmonic language is uninventive for its time, but typical of Italian opera innocent of Haydn and Mozart. Comedy is everything, from complicated imbroglios in ensembles to the imitation of barnyard animals (in *La capricciosa pentita*); each dramatic situation receives an appropriate, witty musical treatment. Stendhal in his *Vie de Rossini* (Paris, 1824) paid Fioravanti his greatest compliment; he reported Rossini as believing that the art of *opera buffa* had already reached perfection before he began to compose and that in the particular comic style known as *nota e parola* there was no further progress possible after Fioravanti.

WORKS

STAGE

for fuller list of 84 operas see GroveO (M. Tartak)

mel – *melodramma*

cm – *commedia per musica*

Le avventure di Bertoldino, o sia La dama contadina (int), Rome, Ornani, carn. 1784, *I-Mr*

La fuga avventurata, o sieno I viaggiatori ridicoli (int), Rome, Pace, carn. 1787

Gl'inganni fortunati (cm, 2, G. Pagliuca), Naples, Fondo, 31 Jan 1788

Il fabbro parigino, ossia La schiava fortunata (farsetta, 2, L. Romanelli), Rome, Capranica, 9 Jan 1789; as Il fabbro, Florence, spr. 1791; as La schiava fortunata, Naples, 1796; *Fc, Mr, P-La*

La famiglia stravagante (ob, G. Petrosellini), Rome, Capranica, 3 Feb 1792; as Gli amanti comici ossia La famiglia in scompiglio, Folignano, carn. 1796; as La famiglia sconcerto, Treviso, 1797; excerpts *I-Fc, Gl, Mc, Nc, OS, Rsc*

L'astuta in amore, ossia Il furbo malaccorta (ob, 2, G. Palomba), Naples, Nuovo, spr. 1795, *Fc, Mr, Nc, Rrai, US-Bp* (Act 1)

Il furbo contro il furbo (ob, 2, ? Valentino Fioravanti, from A.-R. Lesage: *Crispin rival de son maître*, 1707), Venice, S Samuele, 29 Dec 1796; rev. as Il ciabattino ringentilito, Vienna, Hof, 10 June 1797; as L'arte contro l'arte, Parma, Ducale, carn. 1798; as Chi la fa, chi la disfa e chi l'imbroglio, Trieste, aut. 1802; as Il ciabattino incivilito, Modena, 1804; as Il ciabattino (lib rev. A.L. Tottola), Naples, 1822; *I-Fc, Gl, Mr, Nc, Pl, Rrai*

Le cantatrici villane (cm, 2, G. Palomba), Naples, Fiorentini, Jan 1799; rev. as Le virtuose ridicole (1, G.M. Foppa), Venice, S Moisè, 28 Dec 1801; as Die Sängerinnen auf dem Lande, Munich, 1812; *A-Wn, D-Bsb, Dl, DS, I-Fc, Mr, Nc, Rsc*; vs (Paris, n.d.; in German: Berlin, n.d.)

Il villano in angustie (dg, 2, F. Cammarano), Naples, Nuovo, spr. 1801, *F-Pc, I-Nc, US-Wc*

La capricciosa pentita (mel giocoso, 2, Romanelli), Milan, Scala, 2 Oct 1802; as La capricciosa ravveduta, Vienna, Kärntnertor, 26 June 1805; as L'orgoglio avvilito, Lisbon, 1806 and London, 1815; as La sposa corretta, Turin, Carignano, aut. 1806; as Capriccio e pentimento, Venice, S Moisè, 4 Dec 1810; as La sposa stravagante, Paris, 1817; *A-Wn, Wgm, GB-Lcm, I-Fc, Gl, Mr, Nc, US-Bp, Wc*

Camilla, ossia La forza del giuramento (dramma, 3, G. Caravita [?Tottola], after G. Carpani), Lisbon, S Carlos, aut. 1804; as Camilla, ossia Il sotterraneo, Chiete, 1815, *GB-Lcm, I-Mc, Nc, US-Wc*

I virtuosi ambulanti (ob, 2, L. Balocchi, after L.-B. Picard: *Les comédiens ambulants*), Paris, Italien, 26 Sept 1807; as La virtuosa in puntiglio, London, 1808; as I soggetti di teatro, Florence, 1811, *I-Nc**, *CMac* (Paris, n.d.)

Raoul signore di Créqui (mel eroi-comico, 3, Tottola, after Monvel), Naples, Nuovo, aut. 1811, *Mc, Nc*

Adelaide maritata (mel, 3, Tottola, after G. Gualzetti), Naples, Nuovo, 10 May 1812; as Comingio pittore, Florence, 1813; as Adelaide e Comingio, Parma, 1814; *Mc, Nc, Vnm* [pt 2 of trilogy Adelaide e Comingio]; possibly also as Adelaide e Commingio romiti (2, Tottola), Naples, Fiorentini, Lent 1813; *Fc, Nc, US-Wc*

La contessa di Fersen (mel, 2, M. Prunetti), Rome, Valle, 14 Oct 1817; as La moglie di due mariti, Milan, Re, 1 Dec 1818; *I-Mc, Nc*

*c*69 other ops

OTHER WORKS

Sacred: Masses, Misereres, lits, many others, *A-Wn, D-Bsb, Mbs, MÜs, GB-Lbl, I-Bc, Bsf, Fc, Mc, Nc, Nf, Rc, Rf, Rsc, Vnm*

Other vocal: 4 Canzonette, Mez, hp, bc, *Rsc*; 3 Divertimenti notturni, SS, bc, *Rsc*; Destati un sol momento, canzonetta, SSB, hp, bc, *Rsc*; other works, *Nc, Rf, Rsc, Rvat*

Inst: Sinfonia composta per nobile Teatro S Samuele in Venezia, D, *CRg, Mc*; gui works, *VEas*

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MARVIN TARTAK

Fioravanti, Vincenzo (*b* Rome, 5 April 1799; *d* Naples, 28 March 1877). Italian composer, son of VALENTINO FIORAVANTI. His father wanted him to study medicine; without consent, Vincenzo studied composition with his father's teacher, Giuseppe Jannacconi, but only when Valentino was away from Rome. When he was 15, he wrote a duet as an additional piece for an opera at the Teatro Valle, but after the rehearsal he withdrew the music. In 1816 his father called him to Naples, believing him to have finished his medical studies; eventually he grudgingly gave his son composition lessons. Vincenzo's first opera was *Pulcinella molinaro* (Naples, 1819). In 1820 he returned to Rome, sought Donizetti's advice and

found success with his second work, *La contadina fortunata*, at the Valle.

In order to marry, Fioravanti had to agree to his future father-in-law's demand that he abandon his interest in theatrical matters. It was a happy marriage, but after ten months his wife died. He returned to Naples but wrote nothing until *Robinson Crusoè nell'isola deserta* (1828) for the Teatro Nuovo. This initiated a series of works, mostly *opere buffe*, carrying on his father's tradition, which had been deserted by most of his contemporaries. His most popular opera was *Il ritorno di Pulcinella dagli studi di Padova* (1837); it was performed abroad, was constantly adapted by various singers and composers, and was on the stage for over 80 years. Part of its success was due to the irresistibly comic scenes in which the hero is thrown into an asylum for crazy musicians.

Soon after his father died, Fioravanti moved to Lanciano in the Abruzzi, where in 1839–43 he was *maestro di cappella* at the cathedral. During this time he wrote both sacred and operatic works, but it was not until he returned to Naples that his career reached its zenith. After 1856 he fell on hard times; he hoped to receive the composition chair at the Naples Conservatory, but instead it was made open to competition. In 1867 he was made director of the music school of the Albergo dei Poveri, but illness forced him to resign in 1872. He was compelled to accept charity, some of which derived from a sale of an *Album Fioravanti* published by his friends. He turned to writing graceful, epigrammatic verse. After his death his work was forgotten, but a reappraisal of his operas has restored his reputation.

WORKS

STAGE

for fuller list of 39 operas see GroveO (M. Tartak)

La Pulcinella molinaro, spaventato dalla fata Serafinetta (ob, 2, F. Cammarano), Naples, S Carlino, carn. 1819, excerpt *I-Mc*

La contadina fortunata (ob, 2, A.L. Tottola), Rome, Valle, 23 Nov 1820; as La pastorella rapita, Rome, Valle, carn. 1820

Robinson Crusoè nell'isola deserta (ob, 3, Tottola, after D. Defoe), Naples, Nuovo, 31 Jan 1828, *Mc*

La portentosa scimmia del Brasile con Pulcinella, ossia La scimmia brasiliana (ob, Tottola), Naples, Nuovo, 27 Feb 1831

Il supposto sposo (ob, A. Passaro), Naples, Fondo, 6 Oct 1834

Il ritorno di Pulcinella dagli studi di Padova, ossia Il pazzo per amore (ob, 2, Passaro), Naples, Nuovo, 28 Dec 1837, *Bsf*, excerpts, *Fc*, *Gl*, *Mc*, *Nc*, *Pl*, *Rsc*, *Vnm*; as Il ritorno di Columella, ossia Il pazzo per amore, Milan, Re, 17 June 1842, recits by Cambiaggio, *Fc*, *OS*, vs (Milan, *c*1845)

La larva, ovvero Gli spaventi di Pulcinella (ob, A. De Leone and R. D'Ambra), Naples, Nuovo, 19 Jan 1839

La dama ed il zoccolajo, ossia La trasmigrazione di Pulcinella (ob, Passaro), Naples, Nuovo, 1 Feb 1840, excerpts *Mc*

Il lotteria di Vienna (ob, P. Altavilla), Naples, Nuovo, 25 March 1843

Il notajo d'Ubeda, ossia Le gelosie di Pulcinella (ob, C. Zenobi Caffarecci), Naples, Nuovo, 26 July 1843, *Mr*; rev. Cambiaggio as Don Procopio, Trieste, Mauroner, 6 Sept 1844, with addl music by G. Mosca, Cambiaggio, Tonassi, Consolini and Mattei

Gli zingari, ossia Gli amori di Pulcinella (ob, M. D'Arienzo), Naples, Nuovo, 30 Jan 1844, *Mr*

Pulcinella e la fortuna (ob, A. Spadetta), Naples, Nuovo, 24 Jan 1847

Jacopo lo scortichino (ob, T. Zampa), Naples, Fenice, Sept 1855

Il signor Pipino (ob, Spadetta), Naples, Nuovo, June 1856

25 other ops; 3 pasticcios

OTHER WORKS

Sacred (in *I-LANc*, unless otherwise stated): Seila (orat), Rome, 1840; Il sacrificio di Jefte (orat), Rome, 1841; 4 Passions (Matthew, Mark, Luke and John), all B♭; Messe breve (Ky, Gl), G, TTB, orch; Le tre ore di Maria desolata, F, TTB, vn, pf, 1865, *I-Nc*; other sacred works

Songs; Quadriglie, pf, *Rvat*

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MARVIN TARTAK

Fiorè, Andrea Stefano (*b* Milan, 1686; *d* Turin, 6 Oct 1732). Italian composer, son of ANGELO MARIA FIORÈ. He was a child prodigy: in the dedication of his *Sinfonie da chiesa* dated 20 April 1699 he explained that the pieces 'are the last squalls of my infancy, and the first expressions of my boyhood, I having just turned 13'. The title-page of this collection of 12 trio sonatas indicates that he was *musico di camera* of the dedicatee, Vittorio Amedeo II, Duke of Savoy, a member of the Bolognese Accademia Filarmonica (which he joined with his father in 1697), and Milanese by birth. The royal account books in the Turin State Archive (*I-Ta*) show that the duke sent Andrea Stefano (mistakenly named Giovanni Battista in a document), with G.B. Somis, to study in Rome. Several payments for the trip were made between 24 June 1703 and 20 January 1707 although Somis had returned to Turin in 1706. If *Engelberta*, an opera previously attributed to B.G. Marcello and performed in Milan in 1704, is Fiorè's work, as is now accepted, then he may have returned from Rome as early as 1704. An opera composed for Carnival 1707, *La casta Penelope* (if not also *L'Anfitrione*, attributed to Fiorè by Manferrari), was well received, and the Duke of Savoy soon thereafter appointed Fiorè his *maestro di cappella* (13 June 1707). Until his death in 1732 he was in charge of the 30 to 36 musicians at the Turin court and the singers at the cathedral. 16 scores of sacred music in the cathedral chapter archive (*I-Td*) testify to his direction of the choir there.

While Turin's Teatro Regio remained closed (1704–14), Fiorè was at liberty to produce operas elsewhere; three in Vienna (1708–10) and one in Reggio nell'Emilia (1713) imply trips to those cities. For the reopening of the Turin opera house in 1715 Fiorè composed *Il trionfo d'Amore*. Two of his later operas for Turin, *Sesostri* (1717) and *I veri amici* (1728), were written with G.A. Giai, his successor as *maestro* at the Savoy court.

In a letter to B.G. Marcello from Turin, on 2 February 1726, Fiorè expressed admiration for Marcello's counterpoint; Marcello printed the letter in his collection of psalm settings (Venice, 1726). Quantz, who visited Turin in June 1726 and praised Fiorè's orchestra and its leader Somis, wrote that he regarded Fiorè one of the best Italian composers of church sonatas. Until more scores of his operas come to light, modern judgment of Fiorè's music must be based chiefly on his published trios, a handful of solo cantatas and his surviving choral music.

WORKS

OPERAS

opere serie unless otherwise stated

Engelberta (5, P. Pariati, after A. Zeno), Milan, Regio Ducal, 1704

La casta Penelope (2, Pariati), Milan, Regio Ducal, carn. 1707

La Svanvita (3, Pariati), Milan, Regio Ducal, 26 Dec 1707

Atenaide [Act 1] (3, Zeno), ?Milan, Barcelona or Vienna, Hof, carn. 1709, *A-Wn* [Act 2 by A. Caldara, Act 3 by F. Gasparini]

Ercole in cielo (Pariati), Vienna, Neue Favorita, 1 Oct 1710, *Wn*

Il trionfo di Camilla (3, S. Stampiglia), Reggio nell'Emilia, Publico, fiera 1713

Il trionfo d'Amore ossia La Fillide (favola boschereccia, 2), Turin, Regio, carn. 1715, ? collab. or by G.A. Giai

Arideno (3), Turin, Ducal, 26 Dec 1715
Merope (3, Zeno), Turin, Carignano, carn. 1716
Teuzzone (3, Bursetti, after Zeno), Turin, Carignano, Sept 1716 [Acts 1 and 2 by G. Casanova]
Sesostri, rè d'Egitto (3, Bursetti, after Pariati), Turin, Carignano, carn. 1717, collab. Giai, *F-Pn*
Il trionfo di Lucilla (3, Zeno: *Lucio Vero*), Turin, Carignano, carn. 1718
Publio Cornelio Scipione (5, A. Piovene), Milan, Regio Ducal, 6 Feb 1718
Il pentimento generoso (3, D. Lalli), Venice, S Angelo, carn. 1719, perf. with La preziosa ridicola (int); 1 aria *D-SWl*
L'Argippo (pastoral, 3, C.N. Stampa after Lalli: *Il gran mogol*), Milan, Regio Ducal, 27 Aug 1722
Ariodante (3, G. Salvi, after L. Ariosto), Milan, Regio Ducal, 26 Dec 1722, 1 aria, *F-Pn*
L'innocenza difesa (F. Silvani), Turin, 1722, perf. with Gildo e Nerina (int), 12 arias, *Pc*
Il trionfo della fedeltà (3, Giovanetti), Turin, Ducal, carn. 1723, perf. with Lesbo e Nesa (int), arias *Pn*
Elena (3, Stampa), Milan, Regio Ducal, Jan 1725
I veri amici (3, Silvani and Lalli, after P. Corneille: *Héraclius empereur d'Orient*), Turin, Ducal, 1728, arias *A-Wgm*, *F-Pn* [Act 1 by Giai]
Siroe, rè di Persia (3, P. Metastasio), Turin, Ducal, 26 Dec 1729, 4 arias *Pc*; arias, *I-Vc*
Arias from unidentified operas in *A-Wgm*, *D-RH*, *SWl*, *GB-Lbl*, *Ob*, *I-Ac*
Doubtful: Sidonio (3, Pariati), Milan, Regio Ducal, carn. 1706; L'Anfitrione (5, Pariati), Milan, Regio Ducal, carn. 1707; Agrippina, Vienna, Hof, 1709, incl. music by Handel and Caldara; Tito Manlio [Act 1], Milan, Regio Ducal, 1710, *A-Wn*; Zenobia [Act 2], Barcelona, 1711, perf. with Melissa contenta (int), *Wn*; Il Pirro [Act 2], Venice or Bologna, 1719, *D-SHs*

CANTATAS

Di quel sguardo fatal, S, bc, *A-Wn*, *I-Bc*
Fileno, idolo mio, S, bc, *D-Mbs*
Il lasciarti è il mio tormento, S, S, bc, *I-Ac*
Le retour de Flore, S, bc, *D-ROu*
Se lungi dal suo bel, S, S, bc, *I-Ac*
Tortorelle imprigionate, S, bc, cited by Gerber

SACRED VOCAL
all in I-Td

[2] Litanie a più voci e strumenti, B♭, C
Messa, 8vv, insts
Miserere, 8vv, insts
2 Te Deum, vv, insts
Vespro pro defunti, 8vv, insts
Motets: Benedicite, vv, insts; Ecce nunc benedicite, 4vv, insts; Festinate, vv, insts; Magnus Deus de coelis, vv, insts; Quantae poenae, vv, insts; Voce mea, 5vv, insts
[3] Annui Sacrae redunt, vv, insts

INSTRUMENTAL

[12] Sinfonie da chiesa a 3, 2 vn, vc, org, op.1 (Modena, 1699)

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R. Strohm: *Italienische Opernarien des frühen Settecento (1720–1730)*; AnMC, no.16 (1976)

SVEN HANSELL

Fiorè, Angelo Maria (*b* c1660; *d* Turin, 4 June 1723). Italian cellist and composer. The belief that Fiorè was born in Milan or Turin is conjecture; no 18th-century evidence about his birthplace, childhood or education has come to light. The first information on his career comes from Parma, where he served the Farnese court from 1 May 1688 to 15 February 1695 and played in the Madonna della Steccata church orchestra from 1689 to 15 September 1692. It is not known where he went in 1695, but in the following year he was listed among the 20 composers who contributed music to the opera *L'Etna festivo* performed in Milan. The birth there of his son Andrea Stefano in 1686 indicates an earlier association with Milan. In 1697 the two of them became members of the Accademia dei Filarmonici in Bologna. As cellist at the ducal court in Turin from 1697 until his death in 1723 Fiorè earned a reputation as one of the greatest virtuosos of his day (*HawkinsH*); he is often called the founder of the Piedmontese school of cello playing. Regrettably, little of his cello music survives besides his only publication, the *Trattenimenti da camera* of 1698. This collection of 14 duets is dedicated to one of the Ludovisi princes of Piombino and Venosa, suggesting a link between Fiorè and courts in Tuscany and further south. Between 1704 and 1705 he accompanied the Savoy ambassador to Paris. Although his expenses for this trip were not reimbursed until 1717, archival records (*I-Ta*) show that he earned 1500 lire annually as the Turin court's principal cellist for 25 years.

WORKS

Trattenimenti da camera a due stromenti (vc, hpd)/(vn, vc) (Lucca, 1698)
2 sinfonie, C, G, vc, bc, *I-Mc*
2 sinfonie, D, B♭, vc, bc, *MOe*

For bibliography *see* FIORÈ, ANDREA STEFANO.

SVEN HANSELL

Fiorentino, Perino. *See* PERINO FIORENTINO.

Fiorenza, Nicola (*d* Naples, 13 April 1764). Italian violinist and composer. His earliest dated composition is a concerto for flute, two violins and continuo of 1726. For some years this highly talented but rather tumultuous individual was teacher of string instruments at the Neapolitan music conservatory S Maria di Loreto. He was elected to this post by a curious procedure. Unable to decide between five candidates for the post, the Loreto governors at their meeting of 22 May 1743 finally put the five names in a box and selected one at random; Fiorenza's name was drawn. He was dismissed on the last day of 1762 after complaints extending over several years that he was maltreating his students. Fiorenza was also a violinist in the Neapolitan royal chapel, to which he was appointed some time before 1750. Records of salary payments to chapel members (*I-Na*) show that he received pay increases on 23 April 1750, 22 May 1756, 24 April 1758 (when he was appointed head violinist of the chapel in succession to Domenico de Matteis, who had just died), and 14 February 1761. His surviving music is in manuscript at the Naples Conservatory S Pietro a Majella. The bulk of it consists of 15 concertos for various combinations of instruments and nine symphonies (many of them containing important solos for string or wind instruments and coming close to belonging to the concerto category). Nine of the concertos are dated and were composed during 1726–8. Several other concertos and symphonies may be assigned to the same approximate period on the evidence of their style and structure. Though a minor figure in the history of instrumental music, Fiorenza deserves more credit than he receives for his part in the development of the concerto and the symphony in southern Italy during the first half of the 18th century.

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MICHAEL F. ROBINSON/R

Fiorillo, Carlo (*b* Naples, ?1590–95; *d* after 1616). Italian composer. He is known by a single collection of 21 five-part madrigals (Rome, 1616), which he dedicated to Cardinal Montalto, an important patron of music in Rome. His dedication mentions some canzonettas which have not survived and which he had also dedicated to the cardinal; it is not impossible that he worked for a time in Rome. In his madrigals, to texts drawn mainly from Carlo Fiamma's anthology *Il gareggiamento poetico* (1611), he repeated a limited number of musical ideas: many lines of poetry are set to phrases based on moderately chromatic chords, with identical flexible dotted rhythms and ending with cadences of uniform length.

KEITH A. LARSON

Fiorillo, Federigo (*b* Brunswick, 1 June 1755; *d* after 1823). Italian violinist, viola player and composer, son of IGNAZIO FIORILLO. He reportedly first became proficient on the mandolin and only later turned to the violin. He had probably been touring for some time before his first recorded appearance as a violinist in St Petersburg in 1777. He was in Poland from 1780 to 1781, playing both the violin and the mandolin, and from 1782 to 1784 he was conductor at Riga. In 1785 he played with considerable success at the Concert Spirituel in Paris, and the first of his numerous published works appeared shortly thereafter. He apparently remained in Paris for three years and then went to London, where in 1788 he began to play regularly as viola player in Salomon's quartet. According to Fétis his last public appearance was as soloist in a viola concerto in 1794, but the title-page of his op.29 (trios for flute, violin and viola), published some time between 1802 and 1811, indicates that he continued to play at some public occasions. His works continued to appear from various publishers throughout Europe until about 1817. According to one report, he left London in 1815, and Pohl stated that he spent some time in Amsterdam. It is possible, however, that he remained in London until 1823, when he went to Paris to undergo an operation. Fétis learnt from Fiorillo's publisher Sieber that he returned to London after his treatment.

Fiorillo's works appear to be both conservative and conventional. His violin compositions reflect a virtuoso's technique, but he chose to direct a large part of his prolific creativity (more than 70 opus numbers and some 200 works) towards current fashions, such as light piano pieces, divertimentos and arrangements of popular songs. Unquestionably, he succeeded with the public; his publications appeared in multiple editions throughout most of Europe. As a result, conflicting opus numbers are common, and his total output is in need of bibliographic clarification. Although great surprises are not likely to emerge, it is not possible to judge Fiorillo's achievement based on our present knowledge. Such present-day fame as he has rests almost entirely on one work, his 36 caprices for violin. These are études of good musical quality, and they have taken their place in the violinist's pedagogical repertory beside those of Rode and Kreutzer.

WORKS

most works published in Paris (n.d.)

Orch: 4 vn concs., no.1, F (Zürich, 1974); 6 concs., 2 fl, *B-Bc*; 8 sinfonies concertantes: 2 for 2 ob, ed. H. Steinbach (Adliswil, 1993), 4 for 2 vn, 2 for 2 fl

Chbr: 3 quintettes concertantes, 2 vn, 2 va, b, op.12; 15 str qts; 18 qts, fl, vn, va, vc; 12 trios, 2 vn, b; 9 trios, fl, vn, va; 42 duos, 2 vn; 6 duos, vn, vc; *c*4 duets concertantes, pf, hp, various accs. (London, 1805–6)

Pf, with/without acc. insts: 9 pf sonatas; 24 pf sonatas, vn acc.; 3 Sonatas, pf/hp, op.44 (London, n.d.); *c*19 divertimentos, pf/hp, some with fl acc.; *c*4 rondos, pf, fl acc.; Grand Duet, pf 4 hands, fl acc. (London, 1815)

Vocal: 3 Italian Canzonets, 1v, pf/hp, op.70 (London, 1817)

Pedagogical: Etude pour le violon formant 36 caprices, op.3; Suite de l'étude du violon, 6 sonates, vn, va, op.15; 72 Exercises, hp, op.41 (London, 1810)

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CHAPPELL WHITE

Fiorillo, Ignazio (*b* Naples, 11 May 1715; *d* Fritzlar, Hesse, June 1787). Italian composer, father of FEDERIGO FIORILLO. He studied with Durante and Leo at the Conservatorio di S Maria di Loreto in Naples. His début as an opera composer took place in Venice with *Mandane* (1736), and for the next few years he was active in northern Italy, producing at least seven operas in Venice, Milan and Padua. In 1745 he joined a travelling company; with it he toured central and northern Europe for the next four years. Three intermezzos by him were produced in Prague in 1748. The following year he left the company in Brunswick, where his opera *L'olimpiade* was successfully produced. It was followed in 1750 by *Demofoonte*, and in 1754 Fiorillo was appointed court conductor there. In the next eight years he wrote at least six Italian operas for Brunswick, all to librettos by Metastasio, as well as some church music. In 1762 he took up a similar position at the Hessian court in Kassel. He produced only four new operas there but continued to compose occasional church works, of which his Requiem was especially admired (see Apell). In 1780 he was pensioned and retired to Fritzlar.

Of Fiorillo's 18 or more operas and intermezzos fewer than a third have survived; much of his church music, including the Requiem, has also disappeared. His style was said to be in imitation of Hasse.

WORKS

lost unless otherwise stated

STAGE

all opere serie unless otherwise stated

L'egeste (melodramma), Trieste, 1733; Mandane (B. Vitture), Venice, 1736;Partenope nell'Adria (serenata, B. Biancardi), Venice, 1738; Artamene (N. Stampa), Milan, 1739; Il vincitor di se stesso (A. Zaniboni), Venice, S Angelo, aut. 1741, aria *I-Mc*; Volgeso (A. Zeno), Padua, 1742, *D-Dl*, *Wa*; Angelica (P. Metastasio), Venice, 1744, *W*; L'olimpiade (Metastasio), Venice, 1745, *W*; L'amante ingannatore (int), Prague, 1748;Li birbi (int, A. Zanetti), Prague, 1748; Il finto pazzo (int), Prague, 1748; Vecchio passo in amore (int), Hamburg, Nicolini, 1748; Astige, re di Medi (dramma per musica, Apolloni), Brunswick, wint. 1749; Demofoonte (Metastasio), Brunswick, 1750, only lib extant; Didone abbandonata (Metastasio), Brunswick, 1751, *Wa*; Didone abbandonata (Metastasio), Brunswick, 1751, *Wa*; Didone abbandonata (Metastasio), Brunswick, 1751, *Wa*; Siface (Metastasio), Brunswick, 1752, *Wa*; Demetrio (Metastasio), Brunswick, 1753, *Wa*, aria *I-PLa*; Ciro riconosciuto (Metastasio), ?Brunswick, 1753, *D-Wa*; Endimione, ?Brunswick, 1754, rev. as Diana ed Endimione, 1763, pt 1, *Kl*, *Wa*; Nitteti (Metastasio), Kassel, ?Brunswick, 1758, rev. 1771, *Wa*; Ipermestra (Metastasio),

Brunswick, 1759;Artaserse (Metastasio), ?1750s, Brunswick, rev. Kassel, 1765, pts 2, 3, *Kl*; Andromeda (V.A. Cigna-Santi), Kassel, 1771; Pantomimes, all perf. Brunswick, cited in *GerberL*: Arlequin Cupido, Arlequin esclave, La naisance d'arlequin;Incidental music to Nicolini's ballets, cited in *GerberL*

SACRED

all lost works mentioned in Apell

Isacco (orat, Metastasio)

Requiem; several masses; 1 Ky, 1 Gl, *Kl*; 3 TeD, 1 in *Kl*; 2 Miserere, frag. in *Bsb*; 2 Mag, 1 in *Kl*; Libera; revisions to Jommelli's Requiem, *Bsb*; psalms; motets

OTHER WORKS

[6] Sonate, hpd (Brunswick, 1750)

2 syms., cited in *EitnerQ*; sinfonia, D, *KA*; 2 ov., *B-Bc*

Arias: *D-ROu*, *W*, *SWl*; *B-Bc*; *I-Mc*, *Nc*

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CHAPPELL WHITE
(work-list with MARITA P. McCLYMONDS, DON NEVILLE)

Fiorini [Fiorino], **Ippolito** (*b* Ferrara, *c*1549; *d* Ferrara, 1621). Italian composer and lutenist. Court payment records (in *I-MOs*) show that he was *maestro di cappella* at the Este court at Ferrara between the death of Francesco della Viola in March 1568 and the dissolution of the ducal chapel when Ferrara passed into papal control in 1597. From the surviving documentation it is clear that this was an administrative post as much as a musical one. Nevertheless, Fiorini was clearly actively involved not only with the chapel but also with the performances of the renowned *concerto di donne*. He was also in charge of the music at the Accademia della Morte, Ferrara, between 1594 and 1597. Libanori is traditionally regarded as being incorrect in suggesting that he was *maestro di cappella* at Ferrara Cathedral, and Eitner's claim that he was employed at the Gonzaga court at Mantua can only come from a misinterpretation of a payment document relating to the Este *cappella* but kept with the Gonzaga papers (in *I-MAa*). Several letters from him are extant (in *I-Fas*, *MAa* and *MOs*); all are from Ferrara and date from between 1588 and 1615. One six-part and five five-part madrigals by him survive in anthologies (RISM 1582[5], 1583[10], 1586[10], 1588[17], 1591[9] and 1592[14]), and he is also known to have composed a balletto, to words by Guarini, for performance by the famous court *balletto di donne*.

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IAIN FENLON

Fiorino, Gasparo (*b* Rossano; *fl* 1571–4). Italian composer and singer. He was probably a singer at S Marco, Venice, about the middle of the 16th century. At the time of the dedication of his *La nobilità di Roma: versi in lode di cento gentildonne romane* (Rome, 1571[8], 2/1573[19]; ed. A. Pugliese, forthcoming) he was a 'musico' in the service of the Cardinal Ippolito d'Este, presumably in his Roman palace; a payment to him is recorded in 1570. Many of the pieces in this publication are dedicated individually to noble Roman ladies, a practice common in poetic anthologies of the period such as those of Mutio Manfredi, and one also occasionally adopted by composers such as Vincenzo Spada in his *Primo libro delle villanelle* (1589). Each of these three-part strophic pieces is printed alongside a lute accompaniment intabulated by Francesco di Parise, 'musico eccellentissimo in Rome'. Strong social connections inform his two other surviving music publications, *Libro secondo [di] canzonelle* and *Libro terzo di canzonelle* (both Venice, 1574), both for three and four voices. The former is dedicated to the ladies of Genoa and is one of the longest publications of its kind; the latter is dedicated to Giovanni Battista Doria and praises the military and naval achievements of various members of this distinguished Genoese family in its preface. The volume contains a number of pieces dedicated to the victors of the Battle of Lepanto (1571) including Marc' Antonio Colonna, Cardinal Gronvelle and Don Juan of Austria. The word 'canzonella' no doubt was intended as a fusion of 'canzonetta' and 'villanella'.

Fiorino almost certainly wrote his own texts. One further publication *Opera nuova chimata la fama libro primo…* (Lyons, 1577) contains sixty-one 'canzonelle alla napolitana' presented in sequence without music. It appears, classified as music, in Israel Sprach's bibliography, but even if a separate music fascicle were published no copies of it are known to have survived. As in his other publications, each of the pieces in the *Opera nuova* is dedicated to individual women; the choices here show him to have been well connected to some of the most prominent Lyonnais families including the Buonvisi, merchants from Lucca.

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IAIN FENLON

Fioritura (It.: 'flourish', 'flowering'). Embellishment of a melodic line, either improvised by a performer or written out by the composer. The use of words meaning 'flower' or 'florid' to refer to the process of ornamenting melodies has long been common in most European languages. Jerome of Moravia (13th century) listed various melodic ornaments as 'flos harmonicus', and the Meistersingers of the 16th century referred to their ornaments as 'Blumen' ('flowers'). While 'fioritura' as a musical term would be understood by any Italian, it is (like 'coloratura') notably absent from Italian treatises, where ornamentation is elucidated with more precise terminology ('trillo', 'mordente', 'passaggi' etc.).

See also FLORID.

OWEN JANDER

Fioroni [Fiorone, Florono], **Giovanni Andrea** (*b* Pavia, 1715/16; *d* Milan, 19 Dec 1778). Italian composer. His death certificate (in *I-Mas*) indicates that he was born in 1715, but a document of 1726 (in *I-PAVc*) suggests 1716 as the year of his birth. This is supported by his burial certificate. As stated by Gervasoni, he studied with Leo in Naples for 15 years. On 10 June 1747 he was in Pavia, from where he sent an application for the post of *maestro di cappella* of Milan Cathedral. The competition judges, who included G.B. Martini and G.A. Perti, examined a composition in *stile antico* 'sopra canti fermi ambrosiani' (now in *I-Bc, Md*) and Fioroni was favoured 'per sapere e studio'. He held the post from 16 December 1747 until his death. He also held similar posts at S Marco from 1762 and at S Alessandro and S Maria della Visitazione (where he succeeded G.B. Sammartini) from 1775. He composed a number of pieces for the cathedrals of Como, Bergamo and Vimercate.

A few copies of his music dated in the 1780s and 90s suggest their continued use by his successors; Francesco Bianchi, for one, scored several of Fioroni's works between 1782 and 1783. A century later Fioroni's music was still being performed at S Maria presso S Celso where he had often helped select singers.

Fioroni's sacred music, written mostly for the fairly large forces of Milan Cathedral, is characterized by a strict simple and double contrapuntal style and by pleasing melodic lines often closely related to the text. Works composed for churches outside Milan are often in a freer style, revealing inspired lyrical writing and melodic creativity. The theatrical style of his lost oratorios and opera can probably be gauged from the attractive liturgical works for solo voices. The instrumental music, partly composed before his appointment at Milan Cathedral, displays lively imagination and originality as well as a good knowledge of the instruments for which he was writing. Fioroni was admired by, among others, Burney, La Borde, Manfredini, Florimo and G.B. Martini, whose correspondence with Fioroni still survives (8 letters in *I-Bc*). The Mozarts met Fioroni in 1770 (*Reisenotizen*, 23 January to 24 March), and Leopold described him and Sammartini as 'the best and most respected Kapellmeister of this town, upon whom all rely' (letter of 22 December 1770). Towards the end of his life Fiorini's influence both within and without Milan was considerable. His pupils included the composers Carlo Monza, Quirino Gasparini, Bonesi, Alessandro Rolla and Agostino Quaglia and the castrato Luigi Marchesi. Fioroni was accepted as a member of the Accademia Filarmonica, Bologna, on 24 November 1765 and participated in selecting *maestri di cappella* for various Italian churches.

WORKS

DRAMATIC

lost unless otherwise stated

Il padrone e l'agricoltore della vigna evangelica (orat), Milan, S Dalmazio, 1750, lib *I-Ma, Mb*

La Didone abbandonata (op, P. Metastasio), Milan, Ducale, carn. 1755, lib *B-Bc, I-Bc, Ma, Mb, Rn, US-Wc*

Cantata per musica, nella pubblica accademia del Pontificio Collegio Gallio per l'assunzione al vescovado di Como di Monsignor Giambattista Mugiasca, lib only (Como, 1766)

Cantate nel solenne ottavario che si solenniza, Milan, S Maria, 17–24 April 1768, *Mb*

Passione di Gesù Cristo Signore Nostro (orat), Milan, S Fedele, 9 March 1770, lib and 1 aria, S, orch, *Mc*

Se mai alma (cant. sacra), A, orch; Veni o sponse chare (aria), A, orch: *CH-E*

Piango mia cara e peno, 2 S, bc; Se il padre cadente rimira (aria), B, orch: *I-Gl*

SACRED VOCAL

in I-Md unless otherwise stated: many are autograph

Ingressae et responsoria missarum pro quibuscumque anni festivitatibus (Milan, 1766)

Masses: 2 for 2vv, orch, *I-Gi(l)*; 3 for 4vv, org; 11 for 8vv, org; requiem, 8vv; 1 for 8vv, *I-VIMvr*; Missa pro defunctis, *F-Pn*; requiem, Ky, *CH-E*

Mass movts: 4 Ky for 4vv, orch; 1 Ky for 8vv, org; 1 Ky for 3vv, *E*; 3 Ky for 4vv, orch, *I-VIMvr*; 1 Ky for 5vv, *VIMvr*; 3 Gl for 4vv, orch; 4 Gl for 8vv, org, *F-Pn*; 1 Gl for 4vv, 1753, *CH-Zz*, 1 Gl for 4vv, *I-OS*; 18 Gl for 8vv, org; 5 Gl for 4vv, *CH-E*; 2 Gl for 8vv, *E*; 1 Gl for 5vv, *E*; 7 Gl for 4vv, orch, *VIMvr*; 3 Gl for 5vv, *VIMvr*; 2 Gl for 8vv, *VIMvr*; 2 Cr for 4vv, *F-Pn*; 2 Cr for 8vv, *Pn*; 6 Cr for 8vv, 1 Cr for 8vv, *CH-E*; 3 Cr for 4vv, orch, *E*; 1 Cr for 3vv, *E*; 1 Cr for 4vv, orch, *I-VIMvr*; 1 Cr for 8vv, *VIMvr*

Ingressae: 36 for 4vv; 5 for 4vv; 1 for 5vv: *VIMvr*

Post epistolam: 1 for 4vv; 2 for 5vv

Offs: 8 for 4vv; 14 for 5vv; 2 for 6vv; 3 for 8vv; 1 for 5vv: *D-Bsb*; 2 for 4vv, *A-Wgm*; 1 for 4vv, orch, *CH-Zz*; 2 for 4vv, orch, *I-VIMvr*

Ants: 5 for 1v; 3 for 2vv; 8 for 4vv; 1 for 5vv; 2 for 8vv; 1 for 4vv: *VIMvr*

Hymns: 22 for 4vv; 1 for 5vv; 20 for 8vv; 5 for 4vv: *VIMvr*; 1 for 4vv, *CH-E*; 1 for 8vv, *GB-Lbl*

Pss: 2 for S, org; 3 for 3vv; 2 for 4vv; 35 for 8vv; 2 for 3vv, 6 for 4vv, 5 for 8vv: *CH-E*; 1 for 3vv, *I-VIGsa*; 1 for 3vv, *Bc*; 2 for 2vv, *BGi*; 3 for 1v, 9 for 4vv, 4 for 5vv, 1 for 8vv, *VIMvr*

Motets: 13 for 1v; 38 for 2vv; 1 for 3vv; 14 for 8vv; 1 for 1v, 6 for 2vv, 1 for 4vv, 1 for 8vv: *VIMvr*; 1 for 1v, *BGi*; 1 for 1v, *Gl*; 2 for 2vv, *Ma*; 1 for 1v, *Mz*; 1 for 8vv, 1 for 4vv: *A-Wn*; 1 for 2vv, *CH-E*

Canticles: 12 Mag for 8vv, 4 Mag for 4vv, 1 Mag for 8vv: *I-VIMvr*; 2 Mag for 4vv, 1 Mag for 5vv, 1 Mag for 8vv: *CH-E*; 1 Mag for 4vv, *GB-Lbl*; Canticles for extreme unction, 2vv; 21 songs, *CH-E*

Responsories for lessons of 3 nocturns: 1 for 8vv; 1 for 4vv, 3 for 8vv: *I-VIMvr*; 1 for 8vv, *F-Pn*

Vesper music: Pars hyemalis [winter vespers], 8vv, *c*1750, begun by Baliani; Pars aestiva [summer vespers], 8vv, 1752; Vesperae primae pontificales, 8vv; vespers, 4vv

Lucernari: 4 for 4vv; 1 for 5vv; group of Lucernari, hymns and posthymns, 4vv: *I-Md, VIMvr*

8 Lits, 4vv, 1 in *A-Wgm, D-MÜs, I-Ma*; 2 in *Md*; 3 in *VIMvr*

Pater noster: 1 for 4vv; 1 for 5vv; 8 for 8vv, *D-Bsb*

Salve regina, pss, humns, motets: *A-Wn, CH-E, D-Bsb, I-A*, Milan, S Marco

INSTRUMENTAL

Trio, G, vn, vc, hpd, *I-Gl*; trio, B♭, vn, vc, hpd, *D-ZL*: both ed. M. Dellaborra (Milan, 1992)

Sinfonia, 2 ob, 2 hn, 2 vn, va, vc, b, *I-MAav*

Conc., hpd, *Gl*, inc.

2 Sonate, D, E♭, hpd, *BRs*; 2 sonate, F, C, hpd, *CH-E*: all ed. M. Dellaborra (Milan, 1988)

Sonata, org, 1743, *B-Bc*; sonata a traversiere solo e basso, *CH-Zz*, ed. M. Dellaborra (Ancona, 1987)

Andante, E♭, *A-Wgm*

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SVEN HANSELL/MARIA TERESA DELLABORRA

Fipple. A word varying in meaning from one authority to another, associated with some part of the sound mechanism of the DUCT FLUTE. To Schlesinger and Galpin it was the sharp edge of the lip. To Marcuse and others it represented the whole head of the instrument. To Hunt and Blom it was the block. To Sachs it was the origin of the word 'pipe', deriving from Latin *fibula* and thus referred to the whole instrument. The earliest English usage, according to the *Oxford English Dictionary*, was by Bacon: 'Let there be a Recorder made with two Fipples, at each end one'. The *Concise Oxford Dictionary* defines the fipple as the flue (i.e. the windway). Since nobody can agree what the term means, to avoid further confusion its use should be abandoned.

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JEREMY MONTAGU

Firenze (It.). *See* FLORENCE.

Fires of London. English chamber ensemble first formed in 1967 as the Pierrot Players under the joint direction of the composers Peter Maxwell Davies and Harrison Birtwistle. It was originally constituted on the basis of the singer (the soprano Mary Thomas) and five instrumentalists required for Schoenberg's *Pierrot lunaire*, which enabled a varied classical and contemporary repertory to be performed, with extra players added as required. Birtwistle withdrew in 1970, when the new name was adopted, and Davies became sole director. A staged version of *Pierrot lunaire* remained in the ensemble's repertory, which included music-theatre works involving a dramatic and scenic or mixed-media presentation, often with electronic elements. Notably successful examples of these include Davies's own *Vesalii icones*, *Eight Songs for a Mad King*, *Revelation and Fall* and *Miss Donnithorne's Maggot*, of which the ensemble gave the premières, as it did of the chamber operas *The Martyrdom of St Magnus* (1977) and *The Lighthouse* (1980). There also was a high proportion of specially written works by other composers, and the ensemble appeared at festivals in Britain and abroad as well as giving regular London concerts. An adventurous repertory scrupulously rehearsed significantly enlarged its audiences' range of musical experience. In spite of financial problems and changes in personnel (among whom only Mary Thomas and the pianist Stephen Pruslin remained constant throughout), the Fires of London sustained its missionery zeal; it was disbanded by Davies after its 20th anniversary concert in 1987. Among the ensemble's recordings are *Eight Songs for a Mad King*, *Miss Donnithorne's Maggot* and instrumental works by Davies, in addition to the Triple Duo by Elliott Carter, which it also commissioned and first performed (1983, New York).

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NOËL GOODWIN

Firk. A lively and capricious English dance of the 17th century. Its name presumably derives from 'firk', meaning a freak, prank or caprice. Davenant's usage (*Man's the Master*, 1668, Act 3 scene ii) – 'Firk your fiddles' – has been taken to mean simply 'play your fiddles', but it is more likely to imply playing them in a frisky and capricious manner. Two firks by Matthew Locke are among the few extant examples of the form (they are in a group of four suites by him; ed., New York, 1947); they are in quick triple time with strongly contrasted iambic and trochaic rhythms. A 'Cuntery Firk', possibly by John Coleman, also survives (in *GB-Cfm* 24.E.15).

MICHAEL TILMOUTH

Firkušný, Rudolf (*b* Napajedla, Moravia, 11 Feb 1912; *d* Staatsburg, New York, 19 July 1994). American pianist of Czech birth. He had piano and composition lessons with Janáček (from 1919), and studied at the Brno Conservatory with Růzena Kurzová (1920–27) and the Prague Conservatory with Vilém Kurz and Rudolf Karel. He studied privately with Kurz until 1931 and composition with Suk (1929–30). Firkušný's own compositions include a piano concerto, first performed in 1930, a string quartet, and several piano pieces and songs. He made his début in Prague in 1922 and pursued an active concert career in central Europe while continuing his training and studies at Brno University. He first played in England in 1933, in North America in 1938, visited South America five years later, and Australia in 1959.

Although best known for his playing of the standard repertory from Mozart to Brahms, Firkušný gave the premières of concertos and other works by, among others, Barber, Ginastera, Hanson, Martinů and Menotti. He was a champion of Dvořák's neglected Piano Concerto, and, not surprisingly, involved himself with the work of his teacher, Janáček, whose complete piano music he recorded. Firkušný was more active in chamber music than many of his colleagues, and recorded sonatas with Pierre Fournier, Erica Morini, Gregor Piatigorsky and William Primrose. He taught at the Juilliard and Aspen schools of music. With an easy command of the instrument, producing a soft-edged sound of pleasing quality, he was a cultivated musician who made an impression less by the force than through the charm and grace of his playing. After many years' absence from his native Czechoslovakia, he returned there for a triumphant series of concerts in 1990.

His brother Leoš (*b* Napajedla, 16 July 1905; *d* Buenos Aires, 9 July 1950) was a musicologist and critic, and was one of the main initiators of the Prague Spring Festival after World War II. Apart from his studies of the composers Vilém Petrželka and Karel Weis, he wrote mainly about Janáček, particularly his operas and his relationship to Czech folk music.

MICHAEL STEINBERG/R

Firmian, Count **Karl** [Carlo] (*b* Trent, 1716; *d* Milan, 1782). Austrian patron of music. Born into a noble family, he studied initially for the priesthood in Bavaria and continued his education in Innsbruck and Salzburg. After travelling in the Netherlands, France and Italy, he was (from 1745) a counsellor to Francis, Maria Theresa's

husband and later Emperor Francis I. In 1758 he became Austrian minister plenipotentiary of Milan, and in this capacity he was responsible for many reforms in science, education and art. During Mozart's four visits to Milan (1770–73) Firmian was his most important patron: Mozart performed several tunes at his residence, the Palazzo Melzi, and his support was instrumental in the commissioning of many of Mozart's Milanese works, notably *Mitridate, re di Ponto*. His opulent lifestyle, library and portrait gallery are described by Burney, who visited Milan in 1770.

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HARRISON JAMES WIGNALL

Firsova, Elena [Yelena] **(Olegovna)** (*b* Leningrad [now St Petersburg], 21 March 1950). Russian composer. She began to compose at the age of 12 and, four years later, began attending music college in Moscow, where she quickly blossomed as the schoolgirl composer of ten pieces (including opp.1–3) that still figure in her list of works. Entering the Moscow Conservatory in 1970, she became a composition pupil of Aleksandr Pirumov for the next five years; she also studied analysis with Yury Kholopov. A further ten works (opp.4–13) date from these student years, including her first three orchestral works and her first chamber opera.

The 15 years after leaving the conservatory took her from op.14 to op.47 – not counting a number of smaller pieces without opus numbers. Her music was first performed abroad in 1979, and her first foreign commission (from the BBC) came in 1984. Within a few years, changes occurred internationally and personally, and not long after the travel barriers were removed, Firsova and her husband, the composer Dmitry Smirnov, left Moscow. Arriving in London in April 1991 with their two young children, both composers survived by writing music to commission (Firsova herself completing six works in 1991 alone) and by means of short-term residency invitations from Cambridge University and from Dartington College of Arts; they were attached to the music department at the University of Keele from 1993 to 1998 and in 1998 they became British citizens.

Firsova's work may perhaps best be likened to that of the short-story writer; with the exception of her chamber opera, *Solovey i roza* ('The Nightingale and the Rose') few of her pieces extend much beyond a quarter of an hour's duration and most are cast in a single unbroken span. As in the one movement Piano Sonata (1986) she once thought to dedicate to Alban Berg, her mature harmonic language of the 1980s reveals its indebtedness to the early 20th-century Viennese composers; at the same time, loose-limbed rhythms and often unbarred metre owes much to the French influence of Messiaen and Boulez promoted by her friend and unofficial mentor Edison Denisov.

Like the partly private language of the poets she so admires and has so often set, her later musical secrets are contained by a more personalized library of characteristic gestures that may, but often do not, suggest narrative threads of a noticeably motivic kind. While the background pulse of her music is generally slow-moving, contrasts of speed and of mood are achieved less through metre or theme than through an increase or decrease in the amount of foreground activity that continues to animate the textures of the filigree style that she has made her own.

WORKS

STAGE

librettos by the composer

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VOCAL

words by O. Mandel'stam unless otherwise stated

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SUSAN BRADSHAW

First-movement form. *See* SONATA FORM.

First subject group (Ger. *Hauptsatz*). *See* SUBJECT GROUP.

Firth, Hall & Pond. American firm of music publishers and music dealers. It made woodwind and brass instruments, pianos and guitars, and imported a wide variety of musical goods. Based in New York, it was among the most important of American music publishers, producing material for church, home, concert hall, school and military bands; it was also one of the few firms in the USA to publish European classical music. It published some of the better-known American composers such as Gottschalk and H.C. Work, songs by Stephen Foster and tunes made popular by Christy's Minstrels.

The firm's principal partners were John Firth (*b* Yorkshire, 1 Oct 1789; *d* Newtown, Long Island, 10 Sept 1864), William Hall (*b* Sparta, NY, 13 May 1796; *d* New York, 3 May 1874) and Sylvanus Billings Pond (*b* Milford, MA, 5 April 1792; *d* Brooklyn, NY, 12 March 1871). Firth emigrated to the USA about 1810 and learnt to make flutes and fifes in the shop of Edward Riley. Hall was apprenticed to a musical instrument maker in Albany and went to work for Riley in New York about 1812. Pond also went to Albany in his youth, engaging in the commercial music business first independently and then in partnership with John Meacham.

Firth set up a business at 8 Warren Street, New York, in 1815, and Hall did so on Wooster Street in 1820; in 1820 they formed a partnership at 362 Pearl Street. In 1832 they were joined by Sylvanus Pond and moved to 1 Franklin Square. Pond wrote many Sunday school songs and some secular music. His *Union Melodies* for Sunday school singing and *The United States Psalmody* (1841) for choirs and singing societies were very successful. The firm continued until 1833 when Pond left the business for a few years, returning in 1837; his name appeared again in the company name from 1842 onwards.

In 1834 the firm began investing in the woodwind-making firm of Camp & Hopkins in Litchfield, CT, completing the purchase by 1845. They also established a piano factory at Williamsburg, Long Island, and in 1845 acquired additional space at 239 Broadway. When the firm was dissolved in 1847, William Hall & Son occupied 239 Broadway, and Firth, Pond & Co., who published most of Stephen Foster's songs, continued at 1 Franklin Square. A further split in 1863 resulted in the firms of Firth, Son & Co. and William A. Pond & Co. (son of Sylvanus B. Pond). In 1867 Firth, Son & Co., and in 1875 William Hall & Son, were acquired by Oliver Ditson. William A. Pond & Co. continued into the 20th century.

For illustration *see* EMMETT, DAN

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ROBERT E. ELIASON

Fis (Ger.). F♯. *See* PITCH NOMENCLATURE.

Fisarmonica (It.). (1) *See* ACCORDION.
(2) *See* CONCERTINA.

Fiscennia carmina. *See* FESCENNINI.

Fischer, Adam (*b* Budapest, 9 Sept 1949). Hungarian conductor. He studied at the Kodály School in Budapest and went on to study conducting and the piano at the Bela Bartók Conservatory, also working with Hans Swarowsky in Vienna and Franco Ferrara in Venice and Siena. He held posts at Graz (1971–2), St Pölten (1972–3) and the Vienna Staatsoper, where he was assistant conductor in 1973–4. In 1973 he won the Guido Cantelli International Conducting Competition at La Scala, Milan, and the following year was appointed music director at the Finnish National Opera in Helsinki. Similar posts followed at the Karlsruhe Opera (1977–9), Freiburg (1981–4) and the Kassel Opera (1987–92). Fischer made his début at the Paris Opéra in 1984 in *Der Rosenkavalier*, conducted *Die Zauberflöte* at La Scala in 1986 and made his Covent Garden début in *Die Fledermaus* in 1989. In 1990 he conducted the first performance of Wolfgang von Schweinitz's *Patmos*. Fischer is the founder and music director of the International Haydn Festival at Eisenstadt and has recorded the complete Haydn symphonies with the festival's resident Austro-Hungarian Haydn Orchestra. Outstanding among his other recordings are several works by Bartók, notably *Bluebeard's Castle*, which he has recorded both for CD (with the Hungarian State Orchestra) and for BBC TV.

JESSICA DUCHEN

Fischer, Annie (*b* Budapest, 5 July 1914; *d* Budapest, 10 April 1995). Hungarian pianist. She studied at the Liszt Academy of Music with Arnold Szekely and Dohnányi. She made her début at the age of ten playing Beethoven's First Concerto, and two years later played Mozart's Concerto in A K488 and the Schumann Concerto with the Tonhalle Orchestra in Zürich. In 1933 she won the Franz Liszt International Competition in Budapest, astonishing both the jury and the audience with the maturity and

brilliance of her performance of Liszt's B minor Sonata. She embarked on an international career, interrupted by the war years which she spent mainly in Sweden. In 1949, 1955 and 1965 she received Hungary's highest cultural award, the Kossuth Prize. Fischer made her American début in 1961, playing Mozart's Concerto in E♭ K482 with Szell and the Cleveland Orchestra; but although she toured throughout the world she remained essentially a European-based artist. She performed the complete cycle of Beethoven concertos with Klemperer at the Royal Festival Hall, London.

Fischer established a reputation as a pianist of unique visionary intensity. Her range of keyboard colour was wide, her command of structure formidable. Mozart, Beethoven and Schubert were central to her repertory, but she could be equally masterly in Schumann, Chopin and Brahms. Inspirational and unpredictable, she disliked recording. But her discs of Mozart's concertos K467 and K482 and of works by Bartók, Beethoven, Schubert and Schumann are exceptional. A recording of Chopin's G minor Ballade taken 'live' from a Moscow recital in 1949 shows her at her most volatile and thrillingly spontaneous. The depth and spiritual serenity she achieved on her great days in, say, the finale of Schumann's C major Phantasie, were peculiarly her own; and in her performance of the fugue from Beethoven's Hammerklavier Sonata, offered as an encore at her final London appearance, she showed herself incandescent to the last. Fischer recorded the complete cycle of Beethoven sonatas for Hungaroton over a number of years, but intensely self-critical as ever, she disapproved of their issue.

BRYCE MORRISON

Fischer, Anton (*b* Ried, Swabia, bap. 13 Jan 1778; *d* Vienna, 1 Dec 1808). German composer and tenor, brother of Matthäus Fischer. After initial study with his brother he went to Vienna, joined the chorus of the Josefstadt Theatre and in 1800 went over to Schikaneder's Freihaus-Theater auf der Wieden. Apart from singing small roles he also composed Singspiels for the company and became assistant Kapellmeister under Ignaz von Seyfried in 1806, by when the company was established in its new home, the Theater an der Wien. By the time of his early and sudden death he had written a series of once-popular stage works that show a clear ability to meet the current demand for light, melodically pleasing songs and simple ensembles.

Of the Singspiels attributed to him in secondary literature, the following may be accepted as authentic (all produced at the Theater an der Wien unless otherwise stated): *Lunara, Königin des Palmenhains* (text by Waldon), Freihaus-Theater, 20 September 1800; *Die Entlarvten* (Schikaneder), 19 March 1803; *Die Scheidewand* (Castelli), 2 June 1804; *Die Verwandlungen*, 9 May 1805; *Swetards Zaubertal (Zaubergürtel)*, (Schikaneder), 3 July 1805 (41 performances in little over a year); *Die Festung an der Elbe* (Castelli), 3 May 1806; *Das Singspiel auf dem Dache* (Treitschke), 5 February 1807; *Das Hausgesinde*, 18 January 1808 (his greatest triumph, given 115 times in the Theater an der Wien, staged in many other places, and followed by two sequels); *Theseus und Ariadne* (Stegmayer), 11 March 1809. Among Fischer's arrangements *Raoul der Blaubart*, 1804, and *Die zwei Geizigen*, 1805, both of Grétry originals, deserve mention. *Das Milchmädchen von Bercy*, a Singspiel with libretto by Treitschke, was given in the two court theatres in May 1808, and *Die Ruinen von Portici* is stated to have been given at Stuttgart in 1807. Fischer also composed two cantatas, two masses, some songs, marches and piano pieces. His comic trio *Die Advokaten*, published by Eder in 1804, was arranged by Schubert in December 1812 (D37) and published by Diabelli as op.74 in May 1827.

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PETER BRANSCOMBE

Fischer, Carl. American firm of music publishers. Carl Fischer was born in Buttstädt, Thuringia, in 1849. Trained in music, he went to New York in 1872 and opened a musical instrument shop at 79 East 4th Street. He recognized the need for musical arrangements for the diversely constituted orchestras that prevailed at the time, and began to reproduce music (with permission) in longhand, eventually adopting lithography. As demand increased, he employed an engraver and an arranger, and by 1880 he had to move to larger quarters at 6 Fourth Avenue, facing Cooper Union and its art school, and close to the principal concert halls of the city.

Fischer pursued a dual objective, both publishing music and selling instruments, music and methods (most of which were imported from Europe). Endeavouring to provide music suited to the tastes and styles of the period, he responded to the growing interest in band music and became the principal publisher of such figures as Arthur Pryor, John Philip Sousa and Henry Fillmore. Publication of *The Metronome*, a journal for bandleaders, was begun in 1885 and the firm still prides itself on its extensive band catalogue.

The field of school music received particular impetus under the leadership of Walter S. Fischer, who succeeded his father as president in 1923 (at which time the firm moved to its present 12-storey structure at 56–62 Cooper Square). The firm had always published the standard repertory of choral and orchestral music, and in 1907 began an invaluable monthly journal for professional musicians and music teachers, the *Musical Observer* (incorporated into the *Musical Courier* in 1931); it was to make important contributions with its accessible arrangements and easy methods (to replace the standard manuals). Leading instrumental performers provided arrangements of classical and contemporary works that have become standard material for concerts, recitals and masterclasses; Gustave Reeve was director of publications 1945–55.

In 1946 Frank H. Connor succeeded his father-in-law as president. He continued the founder's policies by publishing an increasing number of new works, and giving encouragement to young composers. In the 1960s the firm participated in the Contemporary Music Project, sponsored by the Ford Foundation, and other similar undertakings, as well as the Ford Foundation's subsequent Recording-Publication Project which encouraged collaboration between publishers and recording companies in the cause of contemporary music.

Composers represented by Carl Fischer, Inc. include Norman Dello Joio, Lukas Foss, Karl Kohn, John La Montaine, Peter Mennin, Douglas Moore, Randall

Thompson and Virgil Thomson. Among the most important items in the Fischer catalogue are the Coopersmith edition of *Messiah* and the more recent addition of several early works by Webern.

Frank Hayden Connor died in 1977 and was succeeded by his son, Walter Fischer Connor, who became President and Chairman of the Board. During his tenure, Fischer expanded its retail sales in New York and through branch offices in Chicago and Boston. Connor was also Chairman of Boosey & Hawkes which Fischer acquired in 1986. After Connor's death in 1996 Charles Abry, the great-grandson of the firm's founder, was chosen as the new President. Under his leadership the firm continues to maintain its large diversified catalogue that includes educational literature as well as concert music, while expanding its horizons with new acquisitions such as Band Music Press.

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W. THOMAS MARROCCO, MARK JACOBS/GEORGE BOZIWICK

Fischer, Edwin (*b* Basle, 6 Oct 1886; *d* Zürich, 24 Jan 1960). Swiss pianist and conductor. From 1896 to 1904 Fischer attended the Basle Conservatory, where he was a pupil of Hans Huber. He then studied for some years with the Liszt pupil Martin Krause at the Stern Conservatory in Berlin. By the 1920s he was established as one of Europe's leading pianists, playing both 19th-century repertory and the then relatively little-played music of Bach and Mozart. He also formed a trio with the cellist Enrico Mainardi and the violinist Georg Kulenkampff (replaced after his death in 1948 by Wolfgang Schneiderhan). As a conductor he directed the Lübeck Musikverein and the Munich Bachverein in the late 1920s, and then founded his own chamber orchestra in Berlin, with which he conducted concertos from the keyboard. He taught at the Stern Conservatory and later at the Berlin Hochschule für Musik, and after returning to Switzerland in 1943 held masterclasses in Lucerne. Among his pupils were Conrad Hansen, Reine Gianoli, Paul Badura-Skoda, Alfred Brendel and Sequeira Costa. Health problems forced him to give up regular concert appearances after 1954. He provided for the establishment of the Edwin-Fischer-Stiftung, a foundation to help young musicians and those in need.

He composed songs, short piano pieces and cadenzas to some of the piano concertos of Mozart and Beethoven, and edited Mozart's piano sonatas, Bach keyboard works, and (with Kulenkampff) Beethoven's violin sonatas.

Fischer's repertory was wider than has sometimes been thought, but it was centred on a selection of composition of particular importance to him. His records, still admired today, are mainly devoted to these works; they include concertos and solo works by Bach, Mozart and Beethoven, Schubert's Impromptus, *Moments musicaux* and 'Wanderer' Fantasy, and the first complete recording of Bach's *Das wohltemperirte Clavier*. This legacy is supplemented by a number of live recordings, including some with his trio, which have been issued since his death.

Fischer's playing was not technically flawless, but he was noted for his integrity, expressiveness and beauty of tone. In the context of his time he was a progressive and scholarly interpreter, insisting on fidelity to the text and accurate editions, and he welcomed the influence of Busoni and Toscanini. He considered that one of the greatest secrets of interpretation lay in understanding a composition's harmonic progressions; but, he wrote, 'our aim should not be pure soil and sterile air in which nothing will grow'.

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ROGER SMITHSON

Fischer, Emil (Friedrich August) (*b* Brunswick, 13 June 1838; *d* Hamburg, 11 Aug 1914). American bass of German birth. He studied with his parents (both opera singers) and made his début in Graz as the Seneschal (a tenor role) in Boieldieu's *Jean de Paris* (1857). He sang baritone roles with the Danzig Opera (1863–70); at some point during the 1870s he began to sing even lower roles. After seasons with the Rotterdam Opera (1875–80) and the Königliche Sächsische Oper, Dresden (1880–85), he made his Metropolitan Opera début in November 1885 and became a mainstay of the company during its German seasons. He sang Hans Sachs in the first American *Meistersinger* (4 January 1886); his was long considered the definitive portrayal. Although renowned for Wagnerian parts (including Wotan, Hagen, King Henry and King Mark), he was equally comfortable in the French and Italian repertory: he sang Boito's Mephistopheles and Verdi's Ramfis; he also sang the High Priest in Goldmark's *Die Königin von Saba* and the title role in Cornelius's *Der Barbier von Bagdad*. After Fischer retired from the Metropolitan in 1898, he taught singing in New York until he returned to Germany shortly before his death.

DEE BAILY

Fischer, Georg. *See* PISCATOR, GEORG.

Fischer, Irwin (*b* Iowa City, IA, 5 July 1903; *d* Wilmette, IL, 7 May 1977). American composer, conductor and organist. He took an arts degree at the University of Chicago (1924) and then studied at the American Conservatory in that city (MMus 1930). In 1928 he began to teach at the American Conservatory, where he was appointed dean in 1974. His later studies were with Boulanger in Paris (1931), with Kodály in Budapest (1936), and with Malko and Paumgartner at the Salzburg Mozarteum (1937). Active in the musical life of Chicago, he conducted several orchestras in the area and held important organ posts. Though basically conservative, his compositional style is quite individual. In the 1930s he developed a polytonal technique that he termed 'biplanal'. The Piano Sonata of 1960 marked a turning towards systematic serial structures, to which his work had long pointed. Fischer's orchestral works show the full

extent of his range; also of importance are the songs, which display an extraordinary variety of styles and techniques. His writings include contributions to *Clavier* and *A Handbook of Modal Counterpoint* (New York, 1967, with S. Roberts).

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(*selective list*)

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Choral: 5 Sym. Ps, S, SATB, orch, 1967; Statement, S, chorus, orch, 1976; several unacc. pieces, chorus

Over 60 songs, v, pf, incl. Lullaby (P. Worth), 1927, A Sea-Bird (W.A. Percy), 1933, Communion Hymn (M.B. Eddy), 1952, Come unto Me (Bible: *Matthew*), 1956, Increase (E.C. Howes), 1959, When from the Lips of Truth (T. Moore), 1960, If Ye Love Me, Keep My Commandments (Bible: *John*), 1962, Feed My Sheep (Eddy), 1965, Let the Beauty of the Lord be upon us (Bible: *Psalms*), 1969, Ye Shall Know the Truth (Bible: *1 John*)

Pf: Introduction and Triple Fugue, 1929; Sketches from Childhood, 1937; Ariadne Abandoned, 1938; Rhapsody, 1940; Etude, 1950; Burlesque, 1957; Sonata, 1960

Org: Recitative and Aria, 1930; Prelude on Franconia, c1946; Toccata, *c*1948; chorale-preludes, transcrs.

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EDITH BORROFF

Fischer, Ivan (*b* Budapest, 20 Jan 1951). Hungarian conductor, brother of ADAM FISCHER. He studied the cello and composition at the Bela Bartók Conservatory in Budapest and went to Vienna to work with Hans Swarowsky (1971–4). He undertook additional studies in Baroque interpretation with Nikolaus Harnoncourt in Salzburg in 1975 and this area of repertory has remained one of his particular interests. First prizes followed in the Florence Conducting Competition in 1974 and the Rupert Foundation Competition in London in 1976; the same year he made débuts at the Royal Festival Hall with the RPO and at the Zürich Opera. In 1979 he became music director of the Northern Sinfonia in England, a post he held until 1982, during which time he also toured with the LSO. In 1983 he founded the Budapest Festival Orchestra, which soon won public and critical acclaim for the liveliness and precision of its performances. Fischer's recordings with the orchestra include a particularly fine disc of the Bartók piano concertos with Zoltán Kocsis. A year after the launch of the Budapest Festival Orchestra Fischer was appointed music director of Kent Opera, with which he worked until the company lost its Arts Council funding and was forced to close down in 1989; productions included *Agrippina*, *Le nozze di Figaro*, *Le comte Ory*, *Carmen* and many others. He was named principal guest conductor of the Cincinnati SO in 1988 and has appeared with other leading orchestras in the USA and Europe, including the St Paul Chamber Orchestra, the Royal Concertgebouw Orchestra, the Berlin PO and the Israel PO.

JESSICA DUCHEN

Fischer, J(oseph). American firm of music publishers. Joseph Fischer (*b* Silberhausen, 9 April 1841; *d* Springfield, OH, 24 Nov 1901) emigrated with his brother Ignaz to the USA in their youth, and established the business of J. Fischer & Brother at Dayton, Ohio, in 1864. When the firm moved to New York (1875), Joseph became sole proprietor, being succeeded at his death by his sons George and Carl T. Fischer. In 1906 the firm was incorporated, with George as president and Carl as treasurer; in 1920 George's sons joined the business, Joseph as secretary and Eugene as assistant secretary. At first the firm specialized in music for the Roman Catholic church; later it published piano music by Abram Chasins, Hans Barth and Guy Maier, as well as many songs by Cadman, Strickland, Eastwood Lane, J.P. Dunn, Samuel Gaines and Howard McKinney. It had a particularly large output of octavo choral music, including compositions by F.C. Bornschein, Harvey Gaul, William Lester, A. Walter Kramer, J.W. Clokey, Cecil Forsyth and Cyr de Brant; the catalogue also included two operas by Deems Taylor (*The King's Henchman* and *Peter Ibbetson*). In its last years the firm published some organ and orchestral music. It was acquired in 1970 by Belwin-Mills. *(DichterShapiroSM; Thompson9)*

ERNST C. KROHN

Fischer, Jan F(rank) (*b* Louny, northern Bohemia, 15 Sept 1921). Czech composer. He studied with Řídký first at the Prague Conservatory (1940–45) and then in the older composer's masterclasses (1945–8); at the same time he attended lectures on musicology and comparative literature at the university. He was a committee member of the Přítomnost association for contemporary music (1945–9) and of the Union of Czechoslovak Composers (1956–67). In 1990 he received a doctorate from Prague University.

Fischer is a versatile composer, his work permeated by Stravinskyan neo-classicism and by folksong, notably that of Czech and other Slavonic peoples. There are also elements of jazz. His melodic invention and technical fluency often facilitate the synthesis of highly varied ideas, particularly in the film scores. The music for *Hrnečku vař* ('Cook, Pot') won first prize at the 1953 Venice Biennale, and that for *Dědeček automobil* ('Grandfather Automobile') took second prize at the 1958 Brussels exhibition, where the *Pražské jaro* ('Prague Spring') score gained Fischer the prize of the international jury. He has also worked extensively for the stage and for broadcasting, composing much incidental music (many of the songs from these scores became popular numbers) and becoming associated, in particular, with the successful Czech television series 'There was Once a House'. In concert works Fischer's style is characterized by lively rhythm, striking colours and brilliant use of winds, while humour, lightness and wit dominate most of the operas.

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1986; Obřady [Ceremonies] (op, D. Fischerová), 1990; Batalion (ballet), 1996; over 40 film scores; incid music

Orch: Sym. no.1, 1959; Cl Conc., 1965; Pictures for Orch no.1, 1970; Hp Conc., 1971; Commemoration of the Slovak National Uprising Heroes, 1973; Pictures for Orch no.2, 1973; Pictures for Orch no.3, 1977; Conc. for Orch, 1980; Partita for Str, 1982; Conc., 2 hp, orch, 1997

Chbr and solo inst: 4 études, hp, 1971; 7 Letters to Sonators, fl, b cl, perc, pf, 1971; Preludes, gui, 1971; Canto a due boemi, b cl, pf, 1972; Music for Pf, 1977; Talks with Harp, fl, str trio, hp, 1979; Concertant Suite, ob, cl, db, perc, pf, 1982; Prague Preludes, 5 hp, 1983; Duo, 2 hp, 1986; Monologues, hp, 1991; Homage to B.M., fl, hp, 1993; Sextet, hp, wind qnt, 1993; Armonioso, vn, pf, 1998

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OLDŘICH PUKL/JAN LEDEČ

Fischer, Johann (*b* Augsburg, 25 Sept 1646; *d* Schwedt, Pomerania, ?1716/17). German composer and violinist. He studied as a boy with the Augsburg Kantor Tobias Kriegsdorfer. In 1661 he went to Stuttgart to study with Samuel Capricornus, after whose death in 1665 he went to Paris and spent five years as one of Lully's copyists. He returned to Stuttgart in 1673 and a year later settled in Augsburg, where in 1677 he is heard of as a church musician. In 1683 he became a violinist at the Ansbach court chapel, where he stayed for three years as player, teacher and composer. From 1690 to 1697 he held a similar appointment in Mitau (now Jelgava, Latvia) with Duke Friedrich Casimir of Kurland. In the late 1690s he seems to have developed a restless passion for travel and in the first ten years of the 18th century he was constantly moving around Europe. In 1700 he sought employment in Poland, in 1701 in Lüneburg. In the latter year he became Konzertmeister to Duke Friedrich Wilhelm Mecklenburg at Schwerin. In 1704 he travelled to Copenhagen, where he hoped to gain employment at court but was disappointed. He was in Bayreuth in 1707, went to Scandinavia again in 1710 and contemplated a visit to England. He spent his last years as Kapellmeister to Margrave Philipp Wilhelm of Brandenburg-Schwedt. According to Mattheson he died at the age of 70.

Fischer was one of those who, like Kusser, wholeheartedly transplanted the French style of Lully into German music; several of his works reveal this influence. His surviving chamber music leaves no doubt about his gifts. His melodies are fresh and original, his rhythms and harmony varied and engaging. His music was widely played, and highly praised by Mattheson. Fischer was an important pioneer in requiring scordatura tunings in some of his writing for the violin and even for the viola.

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G. Schmidt: *Die Musik am Hofe der Markgrafen von Brandenburg-Ansbach vom ausgehenden Mittelalter bis 1806* (Kassel, 1956)

GWILYM BEECHEY

Fischer, Johann Caspar Ferdinand (*b* Schönfeld, nr Carlsbad [Karlovy Vary], ?6 Sept 1656; *d* Rastatt, 27 Aug 1746). German composer. His italianate vocal compositions, liturgical organ works in the German tradition, and orchestral and keyboard works influenced by Lully were of high quality and influenced the generation of composers before J.S. Bach, as can be seen from references to Fischer in the preface to J.A. Schmierer's *Zodiaci musici Pars I* (1698) and in encyclopedia articles by T.B. Janovka (1701), Mauritius Vogt (1719) and J.G. Walther (1732).

1. Life. Fischer came from a family of craftsmen and attended the Piarist grammar school, or at least its final class, at Schlackenwerth in the Egerland, the residence of Duke Julius Franz of Saxe-Lauenburg. He must also have received a good basic musical education there, for the Piarist order performed contemporary music in its schools and churches and expected active participation from its members. He may have been first taught composition by the Kapellmeisters and court musicians Johann Hönel and Augustin Pfleger, and by Georg Bleyer. Since Duke Julius Franz sent gifted musicians to receive further training elsewhere, and had connections with the Dresden court, Fischer may have acquired his high degree of contrapuntal skill from Christoph Bernhard in Dresden. There is no evidence that he ever studied with Lully in Paris. Lully's works were known and performed in Bohemia through printed scores and from Georg Muffat's visit to Prague in 1677. Fischer could have made an intensive study of them during his journeys to Prague and Schloss Raudnitz on the Elbe in the course of his professional duties.

In 1689 or earlier Duke Julius Franz appointed Fischer to succeed Pfleger as Kapellmeister in Schlackenwerth; his name appears with that title in financial statements relating to the weddings of the two princesses in 1690. After the partition of the state at the end of 1690 Fischer may have been appointed Hofkapellmeister to Margrave Ludwig Wilhelm of Baden. The margrave had married the heiress of Schlackenwerth, Princess Sibylla Augusta, and made his residence there at the time of the war with France. There is clear evidence of Fischer's position in the titles of his printed works from 1695 onwards. The court moved to Rastatt in 1705, but because of reductions in the personnel during the war years Fischer did not accompany it. It was not until October 1715, after a Piarist foundation had been set up in the city, that he was finally given a post there, which he held until his death.

Fischer's link with the Augsburg publishing firm of Lorenz Kroninger and Gottlieb Göbel, which issued his

opp.1, 2, 3 and 5, was probably provided by the cathedral organist Johannes Speth, the son of a schoolmaster from Speinshart where there was a Premonstratensian monastery. Speth may have met Fischer through the Premonstratensian monastery of Tepl near Marienbad, bordering on the Schlackenworth estates. He presented Fischer's op.1 to the cathedral chapter of Augsburg in 1694, and his op.3 in 1701, and in a letter he mentioned making corrections to op.3. In 1691 Fischer married Maria Franziska Macasin, daughter of the mayor of Joachimsthal. His young wife's background, and the identity of his children's godparents, show that he was highly regarded in the circles where he moved. After his first wife's early death in 1698 Fischer re-married, probably at the beginning of 1700, and this marriage lasted until 1732.

The sacred works, operas and compositions for court festivities that Fischer wrote in Rastatt are all lost; only some texts survive. Two collections of compositions for keyboard instruments were published without opus numbers. Fischer may have met the engraver and publisher Johann Christian Leopold of Augsburg through the 23 *chinoiserie* engravings done at Schloss Ettlingen in Baden in January 1729. Schloss Ettlingen was Margravine Sibylla Augusta's residence in her later years, and one of the series of engravings shows the Hofkapelle in Chinese costume. A catalogue of Leopold's (in the Bavarian State Library, Munich) indicates that Fischer's two collections, *Praeludia et Fugae* for organ and *Musikalischer Parnassus*, must have appeared at the latest in 1736 (not 1738 as E.L. Gerber suggested for the *Musicalischer Parnassus*). The volume of organ music entitled *Blumen Strauss* was a reprint of the *Praeludia et Fugae*.

2. Works. Fischer's works for the Piarists' didactic theatre, as well as his staged dialogues and as dramatic works for court festivals, cannot be assessed, since none of them seems to have survived. Most of the texts were by the Viennese father superior of the Piarist monastery, Martinus a Sancto Brunone (1662–1733), a talented writer in both Latin and German; his lay name was Johann Jakob Schubart. French influence was probably evident in the dances, which, like those in Lully's operas, were part of the action rather than being performed at the end of the acts. The chorus, too, was employed repeatedly, not just at the end.

The eight surviving masses, like the lost requiem, are mostly for soloists, chorus, instruments and continuo. Fischer preferred chamber music instrumentation. Only one, *Magnae exspectationis*, is a *missa solemnis* with trumpets. The *Missa in contrapuncto* is of the *missa quadragesimalis* type, for voices and continuo only. There are three unusual features in this penitential mass: first, Fischer set two different Kyries, one for Advent and one for Lent; second, it is a *missa integra* on sacred melodies, not a *missa brevis* (Kyrie and Gloria) such as Knüpfer, Selle, Bernhard, Telemann and others wrote; third, Fischer worked a Gregorian melody, the *tonus in directum*, into the Gloria. All Fischer's masses show a high degree of contrapuntal skill in strettos, inversions, augmentations, diminutions, double counterpoint and so on. Ostinato sections, such as the final section of the Gloria of the *Missa Inventionis sanctae crucis* or the Benedictus of the *Missa Sancti Michaelis archangeli*, suggest a knowledge of north Italian and Roman settings of the Ordinary, for instance the *Messa sopra l'aria del Gran Duca* by Merula (1652) and the *Missa a quinque et novem* by Carissimi (1666). The same 'Amen' after the Gloria and Credo, the same 'Hosanna' for the Sanctus and Benedictus, and a return to earlier music in 'Agnus Dei' or 'Dona nobis pacem' all serve the purpose of formal unification. The 'Symphonia' after the Credo in the *Missa Inventionis sanctae crucis* may be intended as instrumental offertory music on the pattern of the *offertoires* by French composers such as Nivers, Raison and Couperin.

It seems strange that, with so many settings of the Ordinary to his credit, Fischer did not publish any masses, as did Kerll in Munich and M.F.X. Wentzely and Gunther Jacob in Prague. One reason may have been his straitened financial circumstances, particularly between 1705 and 1715; another may have been that his settings sometimes called for large forces: five solo vocal parts, a five-part string orchestra and a double choir.

The offertories are settings of non-liturgical texts. Some are scored for solemnity of effect (the *Offertorium in dedicatione templi* and the *Concertus de sancta cruce*), and they are diverse in form and always well-rounded. The printed psalms and litanies were known throughout central Europe on account of their simple scoring, their brevity and the way the music interprets the text (see Walter, 1990). Stylistically they stand between the works of Biber and Fux in the same genre, and they provided inspiration for Jacob, J.J.I. Brentner, J.F. Richter and Česlav Vaňura.

The eight orchestral suites of *Le journal du printems* show the influence of Lully, for instance in their scoring for five-part string orchestra (the only bass part being for bass viol), their introductory overtures with trio episodes, the use of two trumpets in nos.1 and 8, their metrically differentiated minuets, chaconnes and passacaglias, and their programmatic titles, such as 'Air des combattans', 'Plainte' and 'Echo'. Suites 1 and 8 frame the collection, being in the same key (one in the major and the other in the minor). The number of movements varies from four (no.3) to eight (no.6).

The *Musicalisches Blumen-Büschlein* and the *Musikalischer Parnassus*, containing eight and nine suites respectively, exemplify the French ballet suite transferred to a keyboard instrument. Few contain the usual movements of the suite (although nos.1 and 6 of *Blumen-Büschlein* and nos.1 and 9 of *Parnassus* approach that type); most consist of a number of free movements strung together. Two of the *Blumen-Büschlein* have only two movements: a prelude and figural variations (no.5) and a prelude and contrapuntal variations (no.8). A prelude always comes first, taking into account the 'sound-surface type' among other things; there are *passacailles en rondeau* in the inner movements of the suites, and each collection contains an extensive contrapuntal movement (a chaconne in *Blumen-Büschlein*, a passacaglia in *Parnassus*). Fischer clearly wished to unite the French and German styles in these two collections.

In *Parnassus* no.2 a French overture in two sections is the prelude; the minuet and trio and the rondo occur frequently; three character pieces are ranged side by side in no.8 ('Marche', 'Combattement', 'Air de triomphans'), reminding one of the similar structure of no.1 in the *journal de printems*. The number of parts varies in both keyboard collections, with three or four parts predominating. As in the keyboard music of French composers of the same period, such as J.-H. d'Anglebert (1689), Gaspar

Le Roux (1705) and François Couperin (ii) (1713), the outer parts in particular are lavishly provided with ornamentation. In *Blumen-Büschlein* Fischer provided instructions for their execution in Latin, with examples in musical notation. As Janovka said in his encyclopedia, these instructions for ornamentation were a great help to German musicians.

The compass in both collections is C to *c‴*, so that they can be played on either clavichord or harpsichord. A broken octave in the bass is taken as standard, with one split key sounding *D* and *F* and another *E* and *G*; stretches not only of 10ths but of 12ths are required in the player's left hand.

The theory that Fischer's son, also named Johann Caspar Ferdinand (1704–73), was the composer of *Musikalischer Parnassus* has been refuted (see Lebermann, 1971, and Walter, 1990). An entry in the Rastatt marriage register of 1738 describes the son as *nobilis dominus* and *consilii aulici cancellista*. In about 1740 he was transferred to Kirchberg in the Hunsrück and worked as an administrative official there for the rest of his life. Apel (1967, p.575) said of the two collections that 'the later collection is perhaps as good as the earlier, but is certainly not superior'. The *Notenbüchlein des J.K.F. Fischer*, edited by Franz Ludwig (Mainz, 1940), must have been a forgery and was probably the work of one of Fischer's pupils; the additional numbers are well below Fischer's level.

Of the two organ collections, *Praeludia et Fugae per 8 tonos ecclesiasticos*, a cycle of versets for alternatim performance in divine service, seems to date from the beginning of the 18th century but was not published until later. Although its themes (which are repeated and inverted in successive versets) are more malleable and its counterpoints more masterly, it is stylistically on a par with the composer's other organ collection, *Ariadne musica*. Because of the large number of keys employed, the 20 preludes and fugues of *Ariadne musica* are historically more important. The original print of 1702 is lost, but a manuscript copy in the Minorite convent in Vienna and a mention in Walther's *Lexicon* provide evidence of its existence. This series of pieces begins in C major and ends, after 18 keys with accidentals, in C minor (closing in the major). The collection contributed to the question of the tempered tuning of keyboard instruments, described most clearly and thoroughly by Werckmeister in his *Orgel-Probe* (1681) and more particularly in its second edition (1698). J.S. Bach knew and valued the collection, and adopted some of the themes in *Das wohltemperierte Clavier*.

Fischer's bold venture was probably the result of cooperation with an organ builder who had a liking for experiments. With the consent of Abbot Raimund Wilfert of Tepl, to whom *Ariadne musica* is dedicated, Fischer and Abraham Stark (1659–1709), an organ builder from Elbogen, tuned the choir organ of Tepl monastery to something approaching equal temperament in 1700. Their success was followed by the composition and printing of *Ariadne musica*, an experiment which Fischer repeated, although with fewer keys, in the litanies printed in 1711. He later added a conservative appendix to *Ariadne*: five ricercares on Catholic hymns, preludes to the main feasts of the church year.

Like his contemporary Georg Muffat, Fischer strove for a 'mixed style', if without actually saying so. His style may be described as 'German-Bohemian', like that of his countryman Wentzely. To quote from the perhaps excessively enthusiastic verdict of the Cistercian Mauritius Vogt in 1719 on Fischer's work as a whole, he could be called '*componista aevi sui probatus*'.

WORKS

INSTRUMENTAL

Edition: *Sämtliche Werke für Klavier und Orgel*, ed. E. von Werra (Leipzig, 1901/*R*) [W]

Le journal du printems, 8 suites, 5 str, 2 tpt ad lib, op. 1 (Augsburg, 1695), ed. in *DDT*, x (1902/*R*); suites 3 and 4 ed. in HM, ccxxvii (Kassel, 1976)

Les pièces de clavessin, 8 suites, kbd, op.2 (Schlackenwerth, 1696, 2/1698 as Musicalisches Blumen-Büschlein), W

Ariadne musica neo-organoedum, 20 preludes and fugues, org, op.4 (Schlackenwerth, 1702), W

Praeludia et Fugae per 8 tonos ecclesiasticos, org (Augsburg, n.d.; repr. 1732 as Blumen Strauss . . . in 8 tonos ecclesiaticos eingetheilet), W

Musikalischer Parnassus, 9 suites, kbd (Augsburg, n.d.), W

SACRED VOCAL

Vesperae, seu Psalmi vespertini, 4vv, 2 vn, bc, op.3 (Augsburg, 1701), ed. in Erbe deutscher Musik, xcv (Wiesbaden, 1991)

Lytaniae Lauretanae, 4vv, 2 vn, 2 tpt/hn ad lib, bc, op.5 (Augsburg, 1711), ed. in Erbe deutscher Musik, xcvi (Wiesbaden, 1996)

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3 int, Prague, Kreuzherren Music Archive: Rorate coeli (d), SATB, 2 vn, 2 va; Rorate coeli (d), 4vv; Rorate coeli (d), SATB, org, 1685

6 off, Prague, Kreuzherren Music Archive: O crux venerabilis (F), 5vv, 2 vn, 3 va, org; Magnus Dominus et laudabilis (C), SATB, insts; Crux tua Domine magnificata est (F), 4 solo vv, 4vv, 2 vn, 2 va, vc, org; Coelum plaude dulce laude (g), SATB, 2 org, theorbo; In dedicatione templi (C), S, A, T, B, SATB, insts, ed. H.P. Eisenmann (Magdeburg, 1996); Jubilate Deo (Concertus de Sancta cruce), SATB, insts, ed. H.P. Eisenmann (Magdeburg, 1996)

O salutaris hostia (a), SSATB, org, Prague, Kreuzherren Music Archive; ed. R. Walter (Hilversum, 1973); O salutaris hostia, SATB, SATB, 2 vn, org, *Bm*

Ave mundi spes, Maria, SS, 2 vn, bc, Prague, Kreuzherren Music Archive; ed. R. Walter (Altötting, 1995)

70 others cited in contemporary inventories, lost

DRAMATIC

music lost

Abdarameno gemarterte Pelagius (school drama), Horn, Austria, 1712

Sing-klingendes Schnee-Opffer (dramatic dialogue), 1717

Waffen-, Bücher- und Jägerlust (dramatic dialogue), 1717

Huldigungs-Fest der Zeit, Rastatt, 1718

Meleagers Gelübd-mässiges Ehren-Feuer-Opffer, Rastatt, 1718

Erkandte und bereuete Undanckbarkeit Philenae gegen ihren Erlöser Soteriastes (school drama), Rastatt, 1719

Ancaeens zu seiner Ehe-verlobten Alcathose, Rastatt, 1721

Vergnügte Ehe-Liebe in Hochbeglücktester Wiederkunfft, Rastatt, 1721

Die lobsingende Unschuld, oder Der um den christlichen Glauben unter dem König (school drama)

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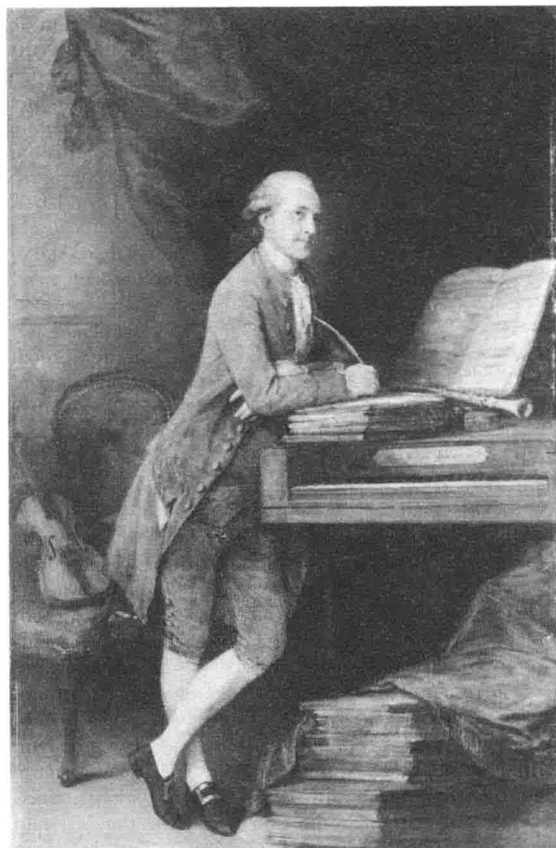
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O. Kamper: *Pražký Hudební Archiv: Kníha Památni na sedmisetleté založení českých křižovniků s červenou hvězdou 1233–1933* (Prague, 1933)
A. Buchner: *Hudební Sbírka Emiliána Troldy* (Prague, 1954), 51–2
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RUDOLF WALTER

Fischer, Johann Christian (*b* Freiburg, 1733; *d* London, 29 April 1800). German oboist and composer. According to Burney he was 'brought up at one of the common reading schools ... where all the children learn music, with reading and writing, as a thing of course' and learnt to play the violin. He first turned to the oboe 'in sport' but found that 'he could express his feelings better with the reed than the bow' and went to study with Alessandro Besozzi (ii). He performed Besozzi's G major Oboe Concerto in Warsaw in 1757 and at around the same time he composed a flute concerto and two oboe concertos.

From 1760 Fischer was a member of the Kapelle of Augustus III, King of Poland, in Dresden; following the dissolution of the Kapelle in 1764 he travelled to Berlin and joined the court of Frederick the Great, whose flute playing he accompanied, presumably on a keyboard instrument, for four hours a day for a month. Later that year he travelled to Mannheim and performed at the Concert Spirituel in Paris (with sensational reviews), and in 1765 he was in The Hague, where he was heard by the Mozart family. After visits to Germany and Italy he was for a short time a member of the Dresden opera orchestra (1766) and once more at the court of Frederick the Great in Berlin (1767). After further travels through France and the Netherlands, he arrived in London. His first concert there, on 2 June 1768, is notable for including the first solo public performance, by J.C. Bach, on the newly invented piano. Fischer was soon engaged to perform a concerto every night at Vauxhall Gardens and, according to Burney, such was his playing that the Drury Lane oboist John Parke 'used to quit his post, and forfeit half his night's salary in order to run to Vauxhall to hear him'. In 1774 he joined Queen Charlotte's chamber group, alongside his compatriots J.C. Bach and Abel, although his formal appointment did not take place until 1780. He performed at the Bach-Abel concerts where, according to Burney, only Fischer 'was allowed to compose for himself, and in a style so new and fanciful, that in point of invention, as well as tone, taste, expression, and neatness of execution, his piece was always regarded as one of the highest treats of the night, and heard with proportionate rapture'.

Fischer remained in London for the rest of his life, with just a few trips abroad, including concert tours to Dublin in 1771 and 1776. In 1780 he married Thomas Gainsborough's elder daughter Mary, to the painter's chagrin and with only his grudging approval (see illustration): the marriage was short-lived. His performance at the Handel Commemoration in 1784 was highly praised by George III, and in 1786 he left London for a tour of Europe, accompanied by the great Mannheim oboist Friedrich Ramm. Mozart heard him playing again in Vienna in 1787: his negative criticisms of Fischer's performance are in stark contrast to the otherwise universal praise. Fischer remained active as a performer for the following 14 years.



Johann Christian Fischer: portrait by Thomas Gainsborough, exhibited 1780 (Royal Collection, Buckingham Palace, London)

He died (according to Burney) after suffering an apoplectic fit while performing to the royal family. On his deathbed he bequeathed all his manuscripts to the king. These manuscripts preserve cadenzas and elaborations for several of the early concertos, as well as two unpublished concertos.

Although Fischer composed some chamber music, most of his works were concertos, mostly written for his own performance. His earlier works contain much sequential writing, with frequent changes of mode and a marked lack of periodic structure. In his first London concertos, however, the use of sequence is much more limited, and there is greater clarity of organization into regular sections with contrasting motifs. Some of the later concertos move away from the standard three-movement fast–slow–fast structure and also incorporate popular songs. The rondo finale of his first concerto became the subject of many keyboard variations, including some by Mozart (K179/ 189*a*). Fischer did not normally exploit the extreme ranges of the oboe. However, in the unpublished concerto in F major both the first and second movements contain low B♭s in the solo oboe part. This is the earliest known occurrence of this note for the oboe: there is no other evidence that the instrument could reach this note before Floth's addition of an appropriate key (*c*1803–7), more than 40 years after the concerto was written. Several of Fischer's London concertos were published in keyboard arrangements transcribed by J.C. Bach, Hoeberechts and Schroeter.

WORKS

Edition: *Johann Christian Fischer: Complete Works* (forthcoming)
published in London unless otherwise stated

CONCERTOS

Ob concs.: F, C, *c*1760, *D-Rtt*; no.1, C (before 1771), arr. hpd (n.d.); no.2, E♭ (before 1772), arr. hpd/pf by J.C. Bach (n.d.); no.3, C (before 1781), arr. hpd/pf (n.d.); no.4, G (n.d.), arr. hpd/pf (n.d.); no.5, B♭ (n.d.), arr. hpd/pf (n.d.); no.6, C (before 1779–80), arr. hpd/pf (n.d.); no.7 (Gramachree Molly), F (?1780), ed. J.T. Evans (DMA diss., CUNY, 1996), arr. hpd/pf (n.d.); no.8 (Lango Lee), C (n.d.), arr. hpd/pf (n.d.); no.9, F (n.d.), arr. kbd by L. Hoeberechts (n.d.); no.10, E♭ (n.d.), lost, arr. hpd/pf by J.S. Schroeter (n.d.)
Fl concs.: D, *D-KA*
Vn concs.: C, *A-M*; G–C (Marlbrook), *GB-Lbl*; A–D (Tweedside), *Lbl*
Doubtful: Hn conc., *c*1781, *S-L*, ed. N. Delius (Lottstetten, ?1987), also attrib. Quantz
Lost: Ob concs., C, d, listed in Breitkopf catalogue (1769); Ob conc., E♭, listed in Breitkopf catalogue (1771); Bn conc., C, listed in Breitkopf catalogue (1781)

CHAMBER

Sonatas: 10 for fl, vc/hpd (n.d.); 1 for fl, b, *S-Skma*; 1 for fl, hpd, *Skma*
Duets: 7 Divertimentos, 2 fl (n.d.), as 6 duetti (Paris, n.d.) and 6 duettes, op.2 (Berlin, n.d.); 6 for 2 fl, *D-BAUm*
Edns: 3 qts, 2 trios (n.d.) [composers unidentified]
Doubtful: 24 Polonaises, 2 vn, b, *S-Skma*
Lost: 3 Solos, ob, bn, listed in Breitkopf catalogue (1781)

MISCELLANEOUS

An Old Favorite Air, kbd, arr. J.B. Cramer (n.d.); Hornpipe, Ah ça ira, pf (New York, n.d.); The Princess Royal, rondo, 2 tr insts, hpd (n.d.); Minuet, rondeau (n.p., n.d.) and later arrs.; Rondeaux ... variés, vn (Amsterdam, *c*1772); Favourite Rondeau Call'd the New Bath Minuet, pf (Dublin, n.d.); Second Celebrated Rondeau, pf (Dublin, n.d.); How wellcome my shepherd, song (n.p., n.d.)

TUTORS

The Compleat Tutor for the Hautboy (London, *c*1770, rev. 2/*c*1780 as New and Complete Instructions for the Hautboy, and later edns, details in Warner)
The Oboe Preceptor (London, *c*1800)

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T. HERMAN KEAHEY

Fischer, Joseph. German musician, son of LUDWIG FISCHER.

Fischer, Kurt von (*b* Berne, 25 April 1913). Swiss musicologist. He studied the piano with Hirt at the Berne Conservatory, where he obtained the diploma in 1935 and taught the piano and stylistic studies (1939–57); he was later a pupil of Marek. He studied musicology with Kurth and Gurlitt (then visiting professor) at Berne University, taking the doctorate in 1938 with a dissertation on Grieg's harmony, and completing the *Habilitation* in 1948 with a study of form and motif in Beethoven's instrumental works. He then taught at Berne University and in 1957 was appointed professor and chair of musicology at Zürich University, a post he held until his retirement in 1979. He also held visiting lectureships at Basle (1956–7) and CUNY (1987), and a visiting professorship in the Georges Miller Chair at the University of Illinois, Urbana (1967). He became an executive member of the IMS in 1958, serving as president from 1967 to 1972, and was appointed co-editor of *Archiv für Musikwissenschaft*. In 1968 began collaborating with Ludwig Finscher on the complete edition of Hindemith's works and in 1974 he became general editor of Oiseau-Lyre's series Polyphonic Music of the Fourteenth Century. From 1979 to 1989 he was president of commission for RISM, of which he became honorary president in 1989. He was made a corresponding member of the British Academy (1975) and the AMS (1980) and an honorary member of the Britisch Academy (1982) and the IMS (1987). He contributed to numerous important music dictionaries and encyclopedias.

In his early works, particularly in his dissertation on Grieg but also to some extent in his book on Beethoven, Fischer was influenced by his teacher Kurth; an example of this influence is in the specific association Fischer drew between (harmonic) analysis and musical form, a relationship which he interpreted as a psychologically motivated, dynamic process. His standard catalogue of Trecento works (1956) as well as his work for RISM on sources of polyphonic music from the 14th to the 16th centuries (with M. Lütolf, 1972) and numerous related essays

display a precise, methodical treatment of source material. In a further group of studies, aspects of 20th-century music, such as questions of 'modernity' or 'tradition' in music history, are fruitfully applied to earlier music. Fischer was also particularly interested in the Passion setting and in variation forms, and his publications on these reveal an extraordinary breadth of learning. His energy and enterprise were also evident in the way in which he established and expanded the musicology department at Zürich, and instigated new developments within the IMS, such as founding the international dissertation centre in Texas, increasing publication activity and, finally, encouraging a greater emphasis on ethnomusicology.

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JÜRG STENZL

Fischer, (Johann Ignaz [Karl]**) Ludwig** (*b* Mainz, 18 Aug 1745; *d* Berlin, 10 July 1825). German bass. He studied the violin and cello, but first attracted attention at the age of 18 with his singing in a church choir and in student operetta in Mainz. He soon received a position at court as a supernumerary, and was noticed by the tenor Anton Raaff with whom he studied after 1770 in Mannheim. In 1772 he became *virtuoso da camera* at the court there (according to the libretto of Salieri's *La fiera di Venezia*, 1772) and was given a grant by Elector Carl Theodor to continue his education with Raaff. In February 1775 he took over instruction in singing at the Mannheim Seminarium Musicum. He created the role of Rudolf in Ignaz Holzbauer's serious German opera, *Günther von Schwarzburg* (1777), and by 1778 he received the highest salary among Mannheim court singers. In that year he moved with the court to Munich, where in 1779 he married Barbara Strasser (*b* Mannheim, 1758; *d* after 1825), who studied singing under Giorgetti. From 1780 to 1783 the couple worked for the court theatre in Vienna, where Fischer sang Osmin in the first performance of *Die Entführung*, much to the satisfaction of Mozart, who frequently wrote about him in his letters and arranged the aria *Non so d'onde viene* (K512) and may have written the recitative and aria *Aspri rimorsi atroci* (K432/421*a*) for him. When the Singspiel company was replaced by an Italian *opera buffa* company in 1783 Fischer went to Paris, where he performed at the Concert Spirituel with much success. He then secured his reputation with a tour of Italy and in 1785 visited Vienna, Prague and Dresden. The couple served the Prince of Thurn and Taxis in Regensburg from 1785 before Fischer received a lifelong appointment in Berlin, with J.F. Reichardt's intervention, in 1789. The title role of Reichardt's *Brenno* (1789) was the first of many collaborations between Fischer and composer. From this time on Fischer ceased appearing in comic roles. Guest appearances in London (at Salomon's invitation in 1794 and 1798), Leipzig (1798), Hamburg (1801–2) and elsewhere added to his fame until he gave up public performance in 1812, and retired on a pension in 1815.

In his day Fischer was regarded as Germany's leading serious bass singer. His voice, which was said to range from *D* to *a'*, was praised by Reichardt as having 'the depth of a cello and the natural height of a tenor'. Others, too, repeatedly compared his voice to a tenor's in its flexibility, lightness and precision. He also composed, but his only extant work is the virtuoso song pair *Der Kritikaster und der Trinker* (Berlin, 1802), containing the popular drinking song 'Im kühlen Keller sitz' ich hier'. His handwritten autobiography, which goes up to 1790, is located in the Staatsbibliothek zu Berlin. His son Joseph Fischer (*b* Berlin, 1780; *d* Mannheim, 1862) was a bass singer and lied composer of some success, and his daughters Josepha Fischer-Vernier (*b* 1782) and Wilhelmine (*b* 1785) were also distinguished singers.

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ROLAND WÜRTZ/PAUL CORNEILSON, THOMAS BAUMAN

Fischer, Matthäus [Matthias] **(Karl Konrad)** (*b* Ried, Swabia, bap. 28 Nov 1763; *d* Augsburg, 5 May 1840). German composer, brother of Anton Fischer. The son of a village schoolmaster, he became a chorister at the Augustinian monastery of Heilig Kreuz in 1773. He was ordained priest in 1788, from 1784 being organist (and later choirmaster) of the foundation; he also reorganized and catalogued its library. In 1810 he moved to St George, Augsburg, as choirmaster, in 1820 returning to Heilig Kreuz and simultaneously holding an appointment at St Ulrich. His last appointment was as music director at St Moritz. A set of six masses was published as his op.1 at Augsburg in 1820; he also composed a number of Singspiels and occasional pieces for performance in the Jesuit College at Augsburg, and a quantity of other church music, some of which was much performed in Bavarian churches.

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PETER BRANSCOMBE

Fischer, Michael Gottard (*b* Alach, nr Erfurt, 3 June 1773; *d* Erfurt, 12 Jan 1829). German organist and composer. After studying the organ and counterpoint with J.C. Kittel in Erfurt he became J.W. Hässler's successor there as organist at the Barfüsserkirche and director of the civic concerts, later succeeding Kittel at the Predigerkirche (1809). In 1816 he became music teacher at the Erfurt teachers' seminary, where he taught the organ and thoroughbass. Like J.C.H. Rinck and K.G. Umbreit, Fischer modelled his work on Kittel, who had developed a genre of short, expressive organ pieces based on Bach's techniques; Fischer's organ works, long popular with amateur musicians and praised as teaching pieces, show a flexibility of style avoiding the rigidity of post-Bach organ writing but at the same time standing apart from the newer style of J.H. Knecht and the Abbé Vogler. Fischer's orchestral works and chamber music with piano show a freer technique that led to a notable richness of sound, particularly in his concertos. His music, particularly his chorale settings (1820–21), long remained

popular. His fusion of melodically orientated chordal writing with a freer contrapuntal texture proved influential to later organ music. Among Fischer's pupils was A.G. Ritter (1811–85), author of an important early history of organ playing (1848).

WORKS

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Orch: Sym., op.5 (Hamburg and Leipzig, n.d.); Bn Conc., op.8 (Leipzig, *c*1807); Conc., cl/ob, bn, op.11 (Leipzig, n.d.); 3 other syms., mentioned in *GerberNL*

Chbr: 2 Str Qts, op.1 (Offenbach, 1799); Pf Qt, op.6 (Leipzig, n.d.); Str Qnt, op.7 (Leipzig, n.d.)

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KARL GUSTAV FELLERER

Fischer, Wilhelm (*b* Vienna, 19 April 1886; *d* Innsbruck, 26 Feb 1962). Austrian musicologist. He studied with Adler at the University of Vienna, where in 1912 he received the doctorate with a dissertation on Monn. From 1912 to 1928 he was Adler's assistant, and he completed his *Habilitation* at Vienna in 1915 with a work on the genesis of the Viennese Classical style, becoming a university lecturer in 1919 (titular professor, 1923). In 1928 he was appointed reader in musicology at the University of Innsbruck, but was suspended from this post after the German annexation of Austria (1938). Expelled from the Tyrol he moved to Vienna (1939), where during the war years he was conscribed to forced labour in a metal factory. In 1945 he became director of the Vienna conservatories, and from 1948 until his retirement in 1961 he held the professorship at the University of Innsbruck.

During the 40 years of his university teaching Fischer was renowned for his wide knowledge and outstanding gifts as a teacher. As a scholar he gained an international reputation through his important systematic style study *Zur Entwicklungsgeschichte des Wiener klassischen Stils* (1915), his 'Geschichte der Instrumentalmusik 1450 bis 1880' (1924), his Mozart research, and his activity in the Zentralinstitut für Mozartforschung (chairman, 1951). Although modern musicology has moved beyond the methodology he laid out in 1915, the significance of his pioneering approach to style analysis remains undiminished. The term *Fortspinnung*, which he coined, continues to be used in both English and German. During the last years of his life Fischer was honoured with the Salzburg Mozart medal, with the *Ehrenring* of the city of Innsbruck, and on his 70th birthday with a Festschrift.

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HANNS-BERTOLD DIETZ

Fischer, William G(ustavus) (*b* Baltimore, 14 Oct 1835; *d* Philadelphia, 12 Aug 1912). American composer of gospel hymns and Sunday school songs.

Fischer, William S. (*b* Shelby, MS, 5 March 1935). American composer. He learned to play the piano and the saxophone as a child and went on to study at Xavier University, New Orleans (BS 1956), Colorado College, Colorado Springs (MA 1962), and the Academy of Music and Performance, Vienna (1965–6). He taught at Xavier University (1962–6), in the New York Public School System (1967–75) and at Newport and Cardiff Colleges in Wales (1966–7). During the 1950s, he played the saxophone in jazz and blues ensembles and performed with musicians such as Muddy Waters, Ray Charles, Guitar Slim and Joe Turner. He began to work as a composer, arranger and musical director in the 1960s and 70s and collaborated in these capacities with Roberta Flack, Yuseef Lateef and Joe Zawinul.

Jazz and blues idioms permeate Fischer's large-scale compositions. Like many black American composers after World War II, he was comfortable writing for both

popular venues and the concert hall. His best-known works are *Experience in E* for jazz ensemble and orchestra, *Quiet Movement* for orchestra, an opera, *Jesse*, and the recording *The Rise and Fall of the Third Stream*.

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WILLIE STRONG

Fischer-Dieskau, Dietrich (*b* Berlin, 28 May 1925). German baritone. He was one of the leading singers of his time, an artist distinguished by his full, resonant voice, cultivated taste and powerful intellect. He studied in Berlin with Georg Walter before being drafted into the German army and taken prisoner by the British in Italy in 1945. After the war he resumed his studies, now with Hermann Weissenborn. He made his concert début in Brahms's *German Requiem* at Freiburg in 1947 and his stage début the next year as Posa in *Don Carlos*, under Heinz Tietjen at the Städtische Oper, Berlin, where he then became a leading baritone. Also in 1948 he broadcast *Winterreise* on Berlin radio, and at Leipzig gave his first solo recital. In 1949 he began regular appearances at the Vienna Staatsoper and at the Bavarian Staatsoper, Munich, and in 1952 at the Salzburg Festival. He sang at the Bayreuth Festival, 1954–6, as the Herald (*Lohengrin*), Wolfram (a performance of outstanding nobility), Kothner and Amfortas. In 1961 he created the role of Mittenhofer in Henze's *Elegy for Young Lovers* at the Schwetzingen Festival. His first London appearance was in Delius's *A Mass of Life* under Beecham in 1951. That, and his performances at Kingsway Hall of *Die schöne Müllerin* (which he then recorded for the first time with Gerald Moore) and his *Winterreise* the following year, established his fame in Britain. Among his frequent return visits, two were particularly notable: the first performances of Britten's *War Requiem* in 1962 in the rebuilt Coventry Cathedral, and his *Songs and Proverbs of William Blake* (composed for Fischer-Dieskau) at the 1965 Aldeburgh Festival. That year he made his highly successful Covent Garden début as Mandryka in *Arabella*.

Some of Fischer-Dieskau's most vivid roles, with the dates when he first sang them, were: Wolfram (1949), John the Baptist (*Salome*, 1952), Don Giovanni (1953), Busoni's Faust (1955), Amfortas (1955), Count Almaviva (1956), Renato (1957), Falstaff (1959), Hindemith's Mathis (1959), Wozzeck (1960), Yevgeny Onegin (1961), Barak (*Die Frau ohne Schatten*, 1963), Macbeth (1963), Don Alfonso (1972) and the title role in Reimann's *Lear* (1978). He recorded many of these parts and in addition, most notably, both Olivier and the Count in different sets of *Capriccio*, Papageno (with Böhm), Kurwenal in the famous Furtwängler *Tristan und Isolde*, the Dutchman, and Wotan (in Karajan's *Das Rheingold*). After much hesitation as to its suitability for his voice, he undertook the role of Hans Sachs at the Deutsche Oper, Berlin, under Jochum in the 1975–6 season, and recorded it at the same time.

In spite of all this operatic activity, and a brief spell as a conductor in the early 1970s, Fischer-Dieskau's greatest achievement was in lieder. His repertory consisted of more than 1000 songs, a feat unequalled by any other singer. He recorded all Schubert's, Schumann's and Wolf's songs appropriate for a male singer, most of Beethoven's, Brahms's and Strauss's songs, and many by Mendelssohn, Liszt and Loewe. He has also written books on Schubert



Dietrich Fischer-Dieskau

and Schumann, compiled *The Fischer-Dieskau Book of Lieder* (London, 1976) and published a book of memoirs, *Nachklang* (Stuttgart, 1988; Eng. trans., as *Echoes of a Lifetime*, 1989). His interpretations set standards by which other performances were judged. They were based on command of rhythm, a perfect marriage of tone and words, an almost flawless technique and an unerring ability to impart the right colour and nuance to a phrase. He was sometimes criticized for giving undue emphasis to certain words and overloading climaxes. Though his Italian was excellent and his Count Almaviva, Don Giovanni, Posa, Iago and Falstaff were substantial achievements, he was probably at his happiest in German roles such as Busoni's Faust, Wolfram, Kurwenal, Barak, Mandryka, Mathis and Wozzeck. Since his retirement from singing Fischer-Dieskau has taken up conducting again and has made a number of recordings with his wife, the soprano Julia Varady.

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ALAN BLYTH

Fischhof, Joseph (*b* Butschowitz [now Boskovice], Moravia, 4 April 1804; *d* Vienna, 28 June 1857). Austrian music historian, pianist, composer and teacher. He had some piano lessons as a child, and in 1822 went to Vienna to study medicine while taking instruction in the piano from Anton Halm and in composition from Seyfried. After deciding on a music career in 1827, he taught the piano for many years and in 1833 joined the staff of the conservatory of the Gesellschaft der Musikfreunde. Although well known in his lifetime as a pianist and composer, he is remembered chiefly as a collector and as the author of several articles and monographs, including a history of piano building (Vienna, 1853). His library,

one of the great private collections of the century, contained a large number of published scores, books on music theory and music manuscripts. Most of the major composers of the 18th and early 19th centuries and many of the minor ones were represented in manuscript; the concentration of manuscript sources for the works of J.S. Bach was especially impressive, including nearly 200 cantatas. After Fischhof's death his library was bought by the Berlin music dealer Julius Friedlaender, who sold most of it to the Berlin Royal (now State) Library.

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DOUGLAS JOHNSON

Fischietti [Fischetti], **Domenico** (*b* Naples, ?*c*1725; *d* ?Salzburg, after *c*1810). Italian composer. He studied at the Conservatorio di S Onofrio under Leo and Durante. Florimo listed an opera by him, *Armindo* (Naples, 1742), performed when he was still a student (unless it was in fact by his father). Comic operas by him were given at Naples in 1749 and 1752 and Palermo in 1753. He then settled in Venice and began a collaboration with Goldoni that in the next four years produced four extremely successful comic operas: *Lo speziale* (the first of its three acts was composed by Vincenzo Pallavicini), *La ritornata di Londra*, *Il mercato di Malmantile* and *Il signor dottore*, all of which were widely performed in Italy and elsewhere, remaining popular throughout the 1760s.

Fischietti seems to have been in Prague by 1762, working with the Molinari opera company. He is definitely known to have been part of Bustelli's company, which began working there in 1764. A manuscript (in *D-Dl*) contains arias by him from several *opere serie* apparently performed there, although three are otherwise unknown (*Zenobia*, 1762; *Olimpiade*, 1763; *Alessandro nell'Indie*, 1764). Whether these were pasticcios or entirely composed by Fischietti is uncertain. Three other operas by him are definitely known to have been performed in Prague between 1763 and 1765. When the Bustelli company began performing in Dresden, Fischietti was also active there. In April 1765 he was engaged as court Kapellmeister (partly because he was prepared to accept a rather low salary). In this post he presented a revised version of *Il mercato di Malmantile* (1766) and composed an oratorio, *La morte d'Abele* (1767) and some small dramatic works, but no new full-scale operas.

Fischietti seems not to have been an effective Kapellmeister and in 1772 his contract was not renewed. He went to Vienna, where on 5 September the new Archbishop of Salzburg engaged him as Kapellmeister with a three-year contract. Again he seems not to have given entire satisfaction; he was still named in the court calendar as titular Kapellmeister between 1776 and 1783, but Rust was engaged as Kapellmeister in 1777 (remaining only briefly). Fischietti attempted to resume his career as an opera composer in Naples (1775, 1777) and Venice (1778), apparently without much success. Between 1779 and 1783 he taught at the Institut der Domsängerknaben in Salzburg. After Gatti's appointment as court Kapellmeister, Fischietti's name disappeared from the court calendar, but according to Villarosa he was still living in Salzburg in 1790, and, according to Florimo, as late as 1810.

Fischietti was a composer of importance only during the brief period in the 1750s when he produced his four famous comic operas. He was one of several composers trained in Naples who found success in Venice during the period of Galuppi's domination of the opera there (Ciampi and Cocchi having preceded him). Although Engländer has analysed his important operas in considerable detail, it still remains to set his work in a larger framework and to ascertain the extent to which he combined such characteristics as can be identified as Venetian and Neapolitan. The popularity of these works lasted until they were outmoded by the more modern style of the younger generation, of Paisiello, Guglielmi and others, a change regretfully acknowledged in La Borde's description (1780) of Fischietti as 'one of those good masters who lived through the change from the former taste, but was too old to change his own. His beautiful music now appears too simple and too bare, but it gives great pleasure to connoisseurs'.

WORKS

OPERAS

music lost unless otherwise stated

dg – *dramma giocoso*

dm – *dramma per musica*

Armindo (commedia per musica), Naples, Florentini, wint. 1742

L'abbate Collarone (commese chiamma, P. Trinchera), Naples, Pace, carn. 1749; rev. as Le chiajese cantarine, Naples, carn. 1754, addl music by N.B. Logroscino and G. Maraucci

Il pazzo per amore, Naples, Fiorentini, carn. 1752

La finta sposa (commedia per musica, after C. Fabbriozi: *La finta cameriera*), Palermo, carn. 1753; rev. as La Sulamitide, Venice, 1753

Artaserse (dm, P. Metastasio), Piacenza, 1754

Solimano (dm, G.B. Migliavacca), Venice, S Moisè, carn. 1755

Lo speziale [Acts 2 and 3] (dg, 3, C. Goldoni), Venice, S Samuele, carn. 1755, *A-Wn*, *B-Bc*, *F-Pn* [Act 1 by V. Pallavicini]; ?rev. as Il bottanico novellista, Treviso, Dolfin, spr. 1770

Impostore fortonato, 1760–70, *DK-Kk* (excerpts)

La ritornata di Londra (dg, Goldoni), Venice, S Samuele, Feb 1756, *A-Wn*, *D-Bsb*, *Dl*, *ROu* (excerpts), *LEm*, *I-Fc*

Il mercato di Malmantile (dg, 3, Goldoni), Venice, S Samuele, 26 Dec 1757; rev. Dresden, 1766, *A-Wn*, *CH-Zz* (excerpts), *D-Dl*, *HR*, *Mbs*, *F-Pc*, *GB-Lcm**, *I-Bas*, *Fc*, *MOe*, *Nc*, *Rdp*, *S-Skma*, *US-NYp*, Favourite Songs (London, 1761); as intermezzo, *D-Dl**; arias *I-Bas*, *Mc*, *Tf*; terzetto *Tf*

Il signor dottore (dg, 3, Goldoni), Venice, S. Moisè, aut. 1758, *A-Wgm*, *Wn*, *D-Dl*, *HGm*, *HR*, *Hs*, *Wa*, *DK-Kk*, *I-MOe*, *Nc*; ?rev. as Il dottore, Crema, 1764

Semiramide (dm, Metastasio), Padua, Nuovo, June 1759, excerpts *CZ-Pnm*, *S-Skma*; aria *I-Rsc*

La fiera di Sinigaglia (dg, Goldoni), Rome, Dame, Jan 1760

Tetide, Vienna, 1760, *F-Pn*

Siface (dm, after Metastasio), Venice, S Angelo, Ascension 1761

Olimpiade (Metastasio), Prague, Nuovo, carn. 1763, excerpts *D-Dl*

La donna di governo (dg, Goldoni), Prague, aut. 1763, *Wa*

Vologeso (dm, A. Zeno), Prague, 4 Oct 1764, *A-Wn*, *D-Dl* (excerpts)

Alessandro nell'Indie (Metastasio), Prague, 1764, 5 arias *Dl*

Nitteti (dm, Metastasio), Prague, 1765; rev. Naples, 1775, *A-Wn*, *I-Nc*; aria *PAc*; excerpts *D-Dl*, *S-Skma*

Les métamorphoses de l'amour, ou Le tuteur dupé (intermède), Pfördten, by 1769, *D-Dl*

L'uccelatrice (int), by 1769, *A-Wn*

Il creso, Naples, S Carlo, 1776, rondò, *I-Tn*

Arianna e Teseo (dm, Pariati), Naples, S Carlo, 4 Jan 1777, *Nc*, *P-La*; rondò *I-Tn*

La molinara (dg, F. Livigni), Venice, S Samuele, carn. 1778

L'isola disabitata (Metastasio), ?1761

Arias, *CH-Gc*, *CZ-KU*, *Pnm*, *POa*, *DK-Kk*, *F-Pn*, *I-BAn*, *Fc*, *Tn*, *S-Skma*; sinfonias, *D-RH*, *S-Skma*; arias and terzetto, *I-Tf*
Doubtful: Zenobia, 1762; Issipile, arias *I-MC*

OTHER WORKS

Sacred: masses, pss, motets, lits, Mag, etc., *A-Sd*, *CZ-LIT*, *D-Dkh*, *Dl*, *Mbs*
Isacco figura del Redentore (orat), 5vv, Florence, 1754, *CH-Zz*
La morte d'Abele (orat), 1767, *D-Dl*; 2 cants., S, bc, *Mbs*
Cantata, 3vv, Naples, 1777
Cantata sacris amoribus, S, 2 vn, va, 2 ob, 2 cornett, b, *CZ-Pnm*

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R. Engländer: 'Domenico Fischietti als Buffokomponist in Dresden', *ZMw*, ii (1919–20), 321–52, 399–422

DENNIS LIBBY (with ROSA LEONETTI)

Fischietto (It.). *See* WHISTLE.

Fiscorno (Sp.). *See* FLUGELHORN.

Fišer, Luboš (*b* Prague, 30 Sept 1935; *d* Prague, 22 June 1999). Czech composer. He studied at the Prague Conservatory (1952–6) with Bořkovec and at the Prague Academy of Musical Arts (1956–60) with Hlobil and Bořkovec. The first of his works to be publicly performed was *Čtyři skladby* ('Four Pieces') for violin and piano (1954); he took his diploma with the Second Symphony. After graduating he worked with the Vít Nejedlý Military Ensemble and his works were received with increasing approval. He won several Czech prizes as well as a UNESCO award for *Patnáct listů podle Dürerovy Apokalypsy* ('15 Prints after Dürer's Apocalypse') in 1966 and the 1969 Italia Prize for his score for Peter Weigl's film *Bludiště moci* ('Labyrinth of Power').

Having adopted a tonal, thematic style at the outset of his career, he began to employ contemporary techniques from the mid-1960s; works from this period display a tendency towards new expressive and compositional means, in particular the use of aleatory techniques. Melody, its repetition and modification, however, remained at the core of his music. In later works Fišer returned to determinate notation. Typical is the concentration on clearly defined contrasts within confined spaces, a principle most apparent in Fišer's single-movement sonatas. His aesthetic is characterized by a broad range of interests: *Nářek nad zkázou města Ur* ('Lament for the Destruction of the City of Ur') is a setting of Sumerian texts, *Písně pro slepého krále Jana Lucemburského* ('Songs for Blind King John of Luxemburg') takes its inspiration from the Middle Ages, and other works draw on great works of art, or from theorists such as Galileo and Einstein. His works often have an air of celebration or warning.

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(*selective list*)

Dramatic: Lancelot (op, 1, E. Bezděková), 1959–60, Prague, 19 May 1961; Dobrý voják scvejk [The Good Soldier Schweik] (musical), Prague, 1962; Istanu (melodrama), spkr, a fl, 4 perc, 1980; Oslovení hudby [Addressing Music] (melodrama, J. Pilka), spkr, str qt, pf, 1982, arr. str qt, 1982; Večný Faust [The Eternal Faust] (TV op, Bezděková and J. Jireš), 1983–5; *c*300 film, TV scores
Orch: Chbr Conc., pf, chbr orch, 1965; Patnáct listů podle Dürerovy Apokalypsy [15 Prints after Dürer's Apocalypse], 1965; Double, 1970; Report, wind, 1971; Lament, chbr orch, 1972; Labyrint, 1977; Serenády pro Salzburg, chbr orch, 1978; Albert Einstein, org, orch, 1979; Meridian, 1980; Pf Conc., 1980; Romance, vn, orch, 1980, pf red.; Centaures, 1983; Conc., 2 pf, orch, 1983; Pastorela per Giuseppe Tartini, gui, chbr orch, 1995; Sonata per Leonardo, gui, chbr orch, 1995; Sonata for Orch, 1997; Vn Conc., 1997
Choral: Caprichos, chorus, ens, 1967; Requiem, S, B, double chorus, orch, 1968; Nářek nad zkázou města Ur [Lament for the Destruction of the City of Ur], S, B, 3 spkrs, children's chorus, speaking chorus, chorus, 7 timp, 7 bells, 1970; Ave Imperator, male chorus, vc, 4 trbn, perc, 1977; Róže [The Rose], chorus, 1977; Per Vittoria Colona, female chorus, vc, 1979; Znamení [The Sign] (O. Březina), solo vv, chorus, orch, 1981; Sonata (textless), chorus, pf, orch, 1984
Solo vocal: Má lásko [My Love] (V. Šefl), fragments, T, pf, 1980; Zapomenuté písně [Forgotten Songs] (Romany texts), Mez, a fl, va, pf, 1985; Oh cara addio (aria), S, str qt, 1987; Sbohem lásko [Goodbye, my Love] (Šefl, M. Sarcone), S, pf, str qt, 1988; Písně pro slepého krále Jana Lucemburského [Songs for Blind King John of Luxemburg] (medieval texts)
Chbr and solo inst: Ruce [Hands], sonata, vn, pf, 1961; The Relief, org, 1964; Crux, vn, timp, bells, 1970; Sonata, vc, pf, 1975; Variations on an Unknown Theme, str qt, 1976; Pf Trio, 1978; Sonata, 2 vc, pf, 1979; Testis, str qt, 1980; Sonata 'In memoriam Terezín', vn, 1981; Str Qt, 1983–4; Sonata, vc, 1986; Impromtu, cl, pf, 1987; A pravila Rut [And Quoth Ruth], str qt, 1988; Sonata, va, str qt, 1988; Hommage à Edgar Allen Poe, fl, perc, 1989; Sonata, va, str qt, 1991; Träumen und Walzer, pf, 1996; Dialog, tpt, org, 1997; 8 pf sonatas

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MILAN KUNA

Fiseysky, Aleksandr V. (*b* Moscow, 27 Feb 1950). Russian organist and teacher. He was a student at the Moscow State University from 1970 to 1975, studying the organ with Leonid Royzman and the piano with Vera Gornostayeva; he undertook postgraduate studies with Leo Kramer (Germany) and Daniel Roth (France) and took the doctorate in organ performance in 1982 at the Moscow Conservatory. He made his début in 1974 in the Minsk concert hall of the Belarusan State PO, became the orchestra's organist in 1975 and later played with the Moscow Television and Radio Orchestra. In 1990 he was appointed artistic director of the Soviet Cultural Foundation organ centre and, from 1992, president of the V. Odoyevsky organ centre. Fiseysky is known for his interpretations of Bach, Franck and Glazunov. A regular broadcaster on many international networks, he has made numerous recordings and has given first performances of several contemporary Russian works. He has written articles on the organ history of Russia for *MGG* and *Österreichisches Orgelforum* (1992). Fiseysky has performed at many international festivals, including those at Lucerne, Berlin, Vienna, Tokyo, London and Copenhagen, and has sat on the juries of international organ competitions such as Calgary (1994) and St Albans (1995).

PAUL HALE

Fishburn, Christopher (*fl* 1678–98). English amateur composer and poet. A nephew of Sir Christopher Wren, he was described in 1698 as 'Mr Fishbourn, an Inns of Court Gentleman'. He was commissioned ensign in Sir Henry Goodricke's regiment in 1678 – the same regiment as the composer Simon Pack – and served in Flanders in that year. His literary productions include the text of the St Cecilia's Day ode *Welcome to all the pleasures* set by Purcell in 1683. Eight songs by Fishburn were published in Playford's *Choice Ayres and Songs* (RISM 1684[3]/*R*1989

in MLE, A5a/b) and later reprinted in *Wit and Mirth, iii* (1707), *Songs Compleat, Pleasant and Divertive, v* (1719) and other similar collections (see *SpinkES*). They are by no means without merit and include an interesting multi-sectional setting of *Beneath a dark and melancholy grove*, which begins rather like Purcell's, though the words deviate after the opening lines. Its date of publication (1684) reflects the period of Fishburn's collaboration with Purcell on *Welcome to all the pleasures*.

IAN SPINK

Fisher, Alfred (Joel) (*b* Boston, 30 June 1942). Canadian composer and pianist of American birth. He studied at Boston University (BMus) and Michigan State University (MMus; PhD), and has taught at the University of Western Ontario, Acadia University, the University of Alberta (chair, 1986–9) and Queen's University, where he was director 1990–97. His compositional style has been described as post-Schoenbergian, employing a chromaticism controlled both by a limited number of pitch class sets and a sense of tonal hierarchy (Lewis, 1993). Many of his works are confessional. His fascination with the Canadian North has resulted in compositions such as *Cry Wolf* (1977), after a Cree Indian legend. In 1980 he began to explore themes from Jewish culture and history in works such as *Morning: Peniel* (1980), *Zakhor: Remember* (1983) and *Small Worlds* (1984). Several of these interests come together in *Six Fantasy Pieces* (1982), in which the technical exploration of the potential of an interval-class set introduced in the opening movement is combined with personal elements suggested by such titles as 'Reminiscences of Turandot' and 'There is my People Sleeping', a movement inspired by a book by Sarain Stump, an Amerindian artist and poet, and built around an old Jewish folk tune. He has also written about the role of the composer in late 20th-century music and culture.

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(*selective list*)

Stage: Wanderers (cabaret op), 1984

Vocal: Lamentation Canticle, S, SATB, 1969 (J.W. Goethe); Cry Wolf (after Cree Indian legend), Ct/T, fl, va, vc, 1977; The Owl at Dusk (Yiddish poetry), S, fl, vc, pf, perc, 1978; 3 Mountain Songs (H. Hesse, M. Arnold, R. Kipling), S, fl, 1979; Ps lxxxv, S, SATB, 1979; Sh'ma Ysroael [Hear, O Israel] (Bible: *Deuteronomy*), S, SATB, crotales, 1979; Zakhor: Remember, Bar, pf, 1983; Ancient Love (Judah ha-Levi, trans. and adapted Fisher), SATB, 1985; Kodesh (Fisher), SATB, 1992; A Heart Untainted (Lin-wu Hsien), S, pf, 1998; Dark Forest (Fisher), SATB, pf, 1998

Orch: Elegiac Variations, vc, orch, 1975; Morning: Peniel, 1980; Ouverture pétillante, 1983; Warrior, 1984; Peace Variations, str, 1985

Chbr and solo inst: 6 Aphorims, pf, 1967; 4 Movts, cl, 1978; To a Gentile Poet, 2 vc, 1978; 5 Movts, bn, vc, 1980; Credo, vc, pf, 1981; Parable and Canons, vc, pf, 1981; 6 Fantasy Pieces, pf, 1982; Sweet, fl, 1982; Small Worlds, vn, va, vc, 1984; In Darkness, vc, 1985; The Nameless Dances, vn, pf, 1987; Diary of a War Artist, nar, cl, str qt, 1989; Tour de France, sax, pf, 1990; Icon, perc ens, 2 pf, 1993; At Winter's End (5 Sonnets), pf, 1994; Elegy 'The Call and the Solitude', str qt, 1995

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WESLEY BERG

Fisher, F.E. (*fl* 1748–73). ?English composer and string player. He may possibly be identified with Friedrich Ernst Fischer, a musician from Hessen-Kassel at Leiden University from 1741 to 1746, where he left for The Hague. Fisher was resident in Cambridge by 1752 and active in East Anglia as a violinist and cellist between 1748 and 1773; in those capacities he is known to have played in concerts with Charles Burney, when he led the orchestra. His compositions consist of two sets each of six trio sonatas for two violins and continuo. These sonatas disclose a composer with an unusual command of both the late Baroque and the early *galant* styles. His op.1 (dedicated to the Musical Society at Cambridge) includes opening movements influenced by the French overture, several lively double fugues and some graceful minuet finales. The sonatas of op.2 are more assured and more forward-looking. While no.1 in G minor is in the form of a French overture (with a powerful and well-worked fugue on a chromatic subject), no.4 is close to the style of a symphony, with a vigorous, homophonic first movement and a slow movement whose emotional sighing phrases are not unlike those of the Mannheim composers. In other sonatas too this unusual emotional intensity is found (for example in the sensuous opening of no.2), coupled with a melodic gift which found particular scope in gavottes and slow minuets.

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6 sonatas op.1, 2 vn, bc (London, *c*1753)

6 sonatas op.2, 2 vn, bc (London, *c*1760); nos.1 and 4, ed. R. Platt (London, 1980)

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S. Sadie: 'F.E. Fisher', *MT*, civ (1963), 864–6

STANLEY SADIE

Fisher [Fischer; Breitenbach], **Fred** (*b* Cologne, Germany, 30 Sept 1875; *d* New York, 14 Jan 1942). American composer, lyricist and publisher. His parents, Max and Theodora Breitenbach, were Americans. He ran away from home at the age of 13, enlisting in the German navy and in the French Foreign Legion before coming to the USA in 1900. Fisher began composing in 1904; he also wrote the words for his first big success, *If the Man in the Moon were a Coon* (1905). In 1907 he started his own publishing business, in which the lyricist Joseph McCarthy was briefly a partner; this was remarkably successful. Fisher composed music for silent films and in the 1920s moved to Hollywood, where he wrote songs for films such as *Hollywood Revue of 1929* and *Their Own Desire* (1930). He returned to New York in the early 1930s.

Early in his career Fisher concentrated on ethnic songs; later he made something of a speciality out of geographical topics, as in *Norway* (1915), *Siam* (1915) and *Chicago* (1922). His music was unusually enduring, and in the 1940s several of his songs were widely popular, including *Peg o' my Heart* (1913), *Oui, Oui, Marie* (1918) and *Whispering Grass* (1940). The last of these was written with his daughter Doris Fisher Wald, and she and Fisher's two sons, Marvin and Daniel, pursued successful musical careers. Fisher had an excitable character, eccentric mannerisms and a contentious disposition: his most successful song, *Dardanella* (1919, to which he supplied only the words), was entangled in a lengthy series of lawsuits which persisted until the 1960s. Although some of his ballads and love songs were popular, his greatest strength was in comedy; he was especially gifted at devising quirky rhythms to highlight novel texts.

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(*selective list*)

all 1v. pf; most published in New York; lyrics by Fisher unless otherwise stated

If the Man in the Moon were a Coon (1905); My Brudda Sylves' (J. Lasky), (1908); Under the Matzos Tree (1908); Any little girl that's a nice little girl is the right little girl for me (T.J. Gray), (1910); Come, Josephine, in my flying machine (A. Bryan), (1910); Peg o' my Heart (Bryan), (1913); There's a little spark of love still burning (J. McCarthy), (1914); Who paid the rent for Mrs Rip Van Winkle when Rip Van Winkle went away? (Bryan), (1914); Norway (McCarthy), (1915); Siam (H. Johnson), (1915); There's a broken heart for every light on Broadway (Johnson), (1915); Ireland must be heaven for my mother came from there (Johnson and McCarthy), (1916)

They go wild, simply wild, over me (McCarthy) (1917); Oui, Oui, Marie (Bryan and McCarthy), (1918); Dardanella (1919) [music: F. Bernard and J.S. Black]; Daddy, you've been a mother to me (1920); Chicago (1922); Fifty million Frenchmen can't be wrong (B. Rose and W. Raskin), (1927); Blue is the night (1930); Your feet's too big (A. Benson), (1936); Whispering Grass (1940) [music: D. Fisher]

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WILLIAM BROOKS

Fisher, John Abraham (*b* Dunstable or London, 1744; *d* Ireland, 1806). English violinist and composer. Under the patronage of Lord Tyrawley he studied violin with Thomas Pinto and made his solo début at the King's Theatre on 25 January 1765, at a benefit concert for the Musicians' Fund. He appeared there again as a soloist on 23 January 1767. Opportunities for composition led Fisher to the Theatre Royal, Covent Garden, where his contributions to the score of *Love in the City* were heard on 21 February 1767. He soon became attached to this theatre, where he served as orchestra leader from about 1768 to 1778. During the summer months, Fisher led the Vauxhall orchestra (1769 according to the journals of John Marsh), and composed instrumental and vocal works for presentation there. Fisher also took part in the musical activities of the Masonic order. He was commissioned to compose an anthem and an ode for the dedication of the New Freemasons' Hall (London) in 1776. Unfortunately, a dispute over the publication rights became so acrimonious that he was subsequently expelled from the order.

In 1772 Fisher married Elizabeth Powell (née Branston), widow of William Powell, a former theatre manager. As a result Fisher gained control of a 16th share of the Covent Garden Theatre property. In addition to composing for stage productions he took part in the theatre's administration. Of his contributions to Covent Garden productions those which enjoyed the greatest success were the pantomime *Harlequin Jubilee* (27 January 1770), the incidental music to the play *Zobeide* (11 December 1771), the all-sung masques *The Druids* (19 November 1774) and *The Syrens* (26 February 1776), and his overture for Kane O'Hara's burlesque, *The Golden Pippin* (6 February 1773). Fisher's confident and effective writing elicited the admiration of critics. The *Gazetteer and New Daily Advertiser* (28 February 1776) praised the music in *The Syrens*, stating that 'natural genius, and scientific knowledge, are happily blended in the music, and several of the airs would not disgrace the first Italian masters'. An experiment in light accompaniment which he tried in the 1776 Covent Garden revival of *The Beggar's Opera* was strongly criticized, however, in the *Morning Post* (2 October 1776). The years between 1769 and 1778 must have been busy for Fisher, who composed music for numerous stage productions, of which only a few were collaborative efforts.

In July 1777 Fisher graduated BMus and DMus from Magdalen College, Oxford. His graduating exercise was the oratorio *Providence*. This was performed at Oxford on 2 July with Fisher himself leading the orchestra, with subsequent performances in London for the benefit of the Middlesex Hospital (Freemasons' Hall, 28 May 1778), and again in 1780. After 1778 Fisher concentrated upon his performing career and, following the death of his wife on 7 May 1780, he undertook concert tours in France, Germany (attracting the attention of C.G. Neefe) and Russia. Kelly records his arrival in Vienna from Russia (1783) and his unusual courtship of the celebrated English singer, Nancy Storace. A marriage licence was issued on 21 March 1784, and the wedding itself took place shortly thereafter in the presence of Lord Mount Edgcumbe and other dignitaries. Temperamentally unsuited in the extreme, this marriage was ill-considered even in an age when such marriages were undertaken as financial arrangements or to boost career potential. When, by the autumn of 1784, rumours that Fisher beat his wife reached the emperor, it was suggested that the composer leave Austria. No official expulsion order exists; however, Fisher left Vienna and resumed his concert activities. Subsequent details of his career are few, although Lady Morgan records that Fisher 'was tempted over to Dublin immediately on his return from his tour in France, Italy and Germany, and a long visit to that royal *fanatico per la musica*, Frederic the Great'. Further meetings between Fisher and Nancy Storace (who remained legally married) were sufficiently acrimonious to attract the attention of the press (*The World*, 22 March 1787). Thereafter, Fisher settled in Dublin, where he supported himself by teaching and performing occasional concerts at the Rotunda. The Strachie papers record that he was dependent upon the generosity of Sir Owen Wynn during his final years. It is possible that his affected personality, so vividly recorded by Lady Morgan (Owen Wynn's daughter), undermined his popular support in the late years of his life. *The Gentleman's Magazine* records his death in Ireland in the June issue of 1806.

As a performer Fisher played with great temperament and technical facility. His flamboyant manner, however, led some to complain of charlatanism. The virtuoso element is displayed in his three long and difficult violin concertos, the second of which features frequent wide leaps, double stopping, arpeggiation and a variety of virtuoso bowing techniques, including *bariolage*. Fisher exploits the high range of the instrument and specifies colouristic effects such as harmonics and the use of the G string for some solo passages. The concerto has great rhythmic vigour, though it lacks sufficient harmonic variety. In contrast, his six violin duets, which are in fact charming three-movement sonatas, were clearly designed for amateurs. In them Fisher avoids the extreme upper range of the instrument, though they still contain double stopping and difficult passage work. The elements of sonata form are particularly well handled in Fisher's seven symphonies, and the orchestration is varied by the introduction of solo passages for wind instruments and the use of 'high' textures without a bass line. Mannheim

techniques (such as indications for dynamic contrasts, including the crescendo) are in evidence. Fisher appears to have been the first English composer to use a *ppp* marking in a published work. His *Music for the Opening of Macbeth* (1780), seemingly the last music he composed before undertaking his continental concert tours, was only rediscovered in 1982; the manuscript had been sold at auction in 1839. The score appears to be the first musical setting of the two witches' scenes in the first act of *Macbeth* to make use of an accurate version of Shakespeare's text. It is unfortunate that Fisher did not continue in the composition of incidental music for the play on a similar scale. The extant score vividly characterizes the three witches, and Fisher's depiction of natural phenomena is handled with skill and imagination. The popularity of Fisher's works later in the century, including his well-loved overture to *The Syrens*, is demonstrated in the surviving repertory lists for Vauxhall in 1790 and 1791.

WORKS

printed works published in London unless otherwise stated

STAGE

performed at London, Covent Garden, unless otherwise stated

pan – *pantomime*

The Court of Alexander (burlesque op, 2, G.A. Stevens, after N. Lee: *The Rival Queens*), 5 Jan 1770, music lost
Harlequin Jubilee (pan, H. Woodward), 27 Jan 1770, vs (1770)
Zobeide (tragedy, J. Cradock), 11 Dec 1771, incid music, vs (*c*1771)
The Monster of the Woods (pan), Sadler's Wells, 13 April 1772, vs (1772)
The Golden Pippin (burletta, 3, K. O'Hara, burlesque on Ovid: *Metamorphoses*), 6 Feb 1773, ov. and compilation of music, vs (*c*1773)
The Sylphs, or Harlequin's Gambols (pan), 3 Jan 1774, vs (1774)
The Druids (masque, after B. Jonson), 19 Nov 1774, vs (1774); ov. and sym. ed. in Studies in the History and Interpretation of Music, xlviii (Lewiston, 1996)
Ov. to Prometheus (pan), 26 Dec 1775
The Syrens (masque, 2, E. Thompson), 26 Feb 1776; ov., 2 vn, va, b, 2 ob, 2 hn ad lib (1777); ov. ed. in Studies in the History and Interpretation of Music, xlviii (Lewiston, 1996)
The Beggar's Opera (ballad op, J. Gay), 27 Sept 1776, accs. only
Harlequin's Frolicks (pan), 27 Dec 1776, ov. and addl music, reworking of Prometheus
The Norwood Gypsies (pan, J. Messink and C.A. Delpini), 25 Nov 1777, vs (1777)
Iphigenia, or The Victim (tragedy, 5, T. Hull, after Racine), 23 March 1778, incid music
Macbeth (tragedy, W. Shakespeare), 2 scenes from Act 1, opening scene performed during A Fete Anticipated (entertainment), 10 April 1780, later scene, inc., unperf.: both *CDN-VIu*; ed. in Studies in the History and Interpretation of Music, xlviii (Lewiston, 1996)
Music in Love in the City (comic op, 3, I. Bickerstaff), 21 Feb 1767, other music by C. Dibdin and others; The Seraglio (afterpiece, Dibdin and W. Thompson), 14 Nov 1776, other music by Dibdin and S. Arnold, vs (1776); The Tempest (dramatic op, 3, after Shakespeare), 27 Dec 1776; Love Finds the Way (comic op, 3, Hull, after A. Murphy: The School for Guardians), 18 Nov 1777, other music by Arne, Sacchini and traditional, vs (1777); Harlequin's Museum, or Mother Shipton Triumphant (pan), 20 Dec 1792, compiled by T. Goodwin from Pepusch, Galliard, Vincent, Boyce, Fisher, Arnold, with new music by W. Shield

OTHER VOCAL

The Favorite Cantata of Diana and Cupid, and a Collection of Songs . . . 1770 (1770)
2 Cantatas and a Collection of Songs sung at Vaux Hall and Ranelagh . . . bk 2 (*c*1772)
Vauxhall Songs and Cantatas, bk 3 (1772)
The Songs and Cantatas as sung at Vauxhall Gardens . . . 1773 (1773)
Vauxhall and Marybone Songs . . . bk 3, 1774 (1774)
Vauxhall Songs for 1775 . . . bk 4 (1775)
Behold, how good and joyful (Masonic anthem, after Ps cxxxiii), 1776, London, Library and Museum of the United Grand Lodge of England
What solemn sounds on Holy Sinai sung (Masonic ode), 1776, London, Library and Museum of the United Grand Lodge of England
Seek ye the Lord. An Anthem as sung . . . at Bedford Chapel and at the Cathedral in Lincoln (*c*1775)
The Morning Invitation (cant.) (*c*1775)
In vain I seek to calm to rest: a Favorite Song (*c*1775)
Providence (orat), Oxford, 2 July 1777, lost
Just what you will, song (*c*1778)
Diana and Acteon (cant.) (*c*1780)
A Comparative View of the English, French and Italian Schools, consisting of Airs and Glees . . . compos'd as Examples of their Several Manners, during Residence in Those Countries (Edinburgh, *c*1790)

INSTRUMENTAL

6 Solos, vn, bc (*c*1770)
6 Simphonies in 8 parts, vns, obs, hns, va, bc (1772); ed. P.F. Rice (Wellington, 1999)
6 Duettos, 2 vn (*c*1773); 3 ed. P.F. Rice (St. John's, 1998)
Capt. Hawkins & Wades Favourite Minuet: with Variations, hpd (London, ?1775)
6 Easy Lessons, vn, bc (hpd) (*c*1780)
[3] Vn Concs., vn, 2 vn, va, bc [2 ob and 2 hn ad lib], op.1(–3) (Berlin, *c*1783) [in some movts 2 fl instead of 2 ob ad lib]
Symphony, E♭ (inc.), *GB-Lbl* RM 21dF
Rondeaux, apparently from a conc. in C; Sussex Slow March, air arr. pf: both *Lbl* Add. 35040, rondeaux inc., both attrib. Fischer
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PAUL F. RICE

Fisher, Sylvia (Gwendoline Victoria) (*b* Melbourne, 18 April 1910; *d* Melbourne, 25 Aug 1996). Australian soprano. She studied at the Melba Memorial Conservatorium in Melbourne with Mary Campbell, then privately with Adolf Spivakovsky. While a student she made her operatic début (1932) as Hermione in Lully's *Cadmus et Hermione*, her only stage performance before she moved to Europe in 1947. She joined the Covent Garden company in 1948, making her début that December as Leonore, and remained a member of the ensemble until 1958. Her many London roles included the Marschallin, Ellen Orford, a moving Mother Marie in the British première of *Dialogues des Carmélites*, Elsa, Agathe and Sieglinde, and she was compared with Lotte Lehmann for warmth

of stage presence and vocal radiance. She scored a notable success as Kostelnička Buryjova in the first British production of *Jenůfa* (1956); she also sang Turandot, Brünnhilde (*Die Walküre*) and Isolde, but they were vocally too demanding so she later wisely abandoned them. After some years of retrenchment, she had a second career with the English Opera Group from 1963 as Lady Billows (*Albert Herring*), the Female Chorus (*The Rape of Lucretia*) and Mrs Grose (*The Turn of the Screw*); she created the role of Miss Wingrave in 1971 and repeated it at Covent Garden in 1973. When *Gloriana* was revived at Sadler's Wells in 1966 she triumphed as a commanding and dignified Elizabeth I. Her final appearances were in 1973 as a powerful Marfa Kabanicha (*Kát'a Kabanová*) for the ENO. She always managed to convey the essence of a role through her sympathetic identification with it, most notably as the Marschallin, Lady Billows, Elizabeth I and Miss Wingrave.

HAROLD ROSENTHAL/ROGER COVELL

Fisher, William Arms (*b* San Francisco, 27 April 1861; *d* Boston, 18 Dec 1948). American music editor and writer on music. His early musical training was in Oakland, New York and London. He studied with Horatio Parker and at the National Conservatory with Dvořák. He taught briefly at the National Conservatory, and in 1897 became editor and director of publications for the Oliver Ditson Co. in Boston; from 1926 to his retirement in 1937 he was vice-president of the company. He gained some reputation as a songwriter and is best remembered today for setting the words 'Goin' home' to the melody of the second movement of Dvořák's 'New World' Symphony.

Fisher was one of the earliest historians to recognize the vitality and value of 18th- and early 19th-century American music. His *Notes on Music in Old Boston* (Boston, 1918/*R*) treats its subject sympathetically and accurately, presenting many facsimiles and illustrations of music, musicians and advertisements. *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1934/*R*) is a revision and expansion of the earlier book, emphasizing the contributions of the Oliver Ditson Co. His two historical anthologies, *Ye Olde New-England Psalm-Tunes, 1620–1820* (Boston, 1930) and *The Music that Washington Knew* (Boston, 1931), present this music in revised and edited form, unsuited to historical purposes. He also wrote *Music Festivals in the United States* (Boston, 1934) and edited several anthologies of Irish songs, Negro spirituals, etc.

KARL KROEGER

Fishman, Natan L'vovich (*b* Baku, 29 May/9 June 1909; *d* Moscow, 7 Nov 1986). Russian musicologist and pianist. He received his early musical education from his father, L.N. Fishman (1883–1936), conductor of an amateur theatre in Baku. In 1927 he graduated from M.L. Presman's piano class at the Baku Conservatory and in 1931 from L.V. Nikolayev's piano class at the Leningrad Conservatory. He then worked as a concert pianist (1925–40) and taught the piano in Moscow from 1935. He was principal conductor of the Malïy Theatre in Moscow (1943–50) and a senior research fellow at the Glinka Museum of Musical Culture (1951–78). As a musicologist Fishman became known particularly for his research on Beethoven. In 1962 he published a transcription and study of the Beethoven sketchbooks in the Wielhorski archives, for which he was awarded the doctorate in 1968. In 1970 he undertook to publish Russian translations of Beethoven's letters; the third and fourth volumes of this project appeared after his death. He edited several other books on Beethoven, and wrote articles on methodology, musical aesthetics and piano teaching.

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LEV GINZBURG/ABRAHAM I. KLIMOVITSKY

Fisin, James (*b* Colchester, 25 Oct 1750; *d* Colchester, 9 Sept 1847). English violinist and composer. He was the son of a victualler, and was trained in music by the singer and organist Frederick Charles Reinhold, who worked in Colchester from 1760 to 1767. Fisin's early professional life was precarious, but in 1776 Thomas Twining recommended him to Charles Burney, who obtained a post for him in London with Sir Thomas Robinson, the director of entertainments at Ranelagh Gardens. Robinson soon changed his mind and, despite Burney's recommendation, Fisin failed to obtain a post in Newcastle in the winter of 1776–7. Nevertheless, he eventually established himself in London as a violinist at the Pantheon and elsewhere. In 1790 he led the orchestra for Colchester's first Handel festival, and played a leading part in the town's musical life over the next few years, while continuing to live in London. He moved to Chester in 1801, again on Burney's recommendation, and finally retired to Colchester in 1804. In his later years he received a government pension for his 'musical accomplishments and services'. Fisin was a competent and fairly prolific composer, mainly of songs and keyboard music, though in 1809 he published the last-known setting of Congreve's masque *The Judgment of Paris*. On 28 December 1823 he wrote an account of his life (now in *GB-Ge*), for Sainsbury's *Dictionary of Musicians*.

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JOHN BENSUSAN-BUTT, PETER HOLMAN

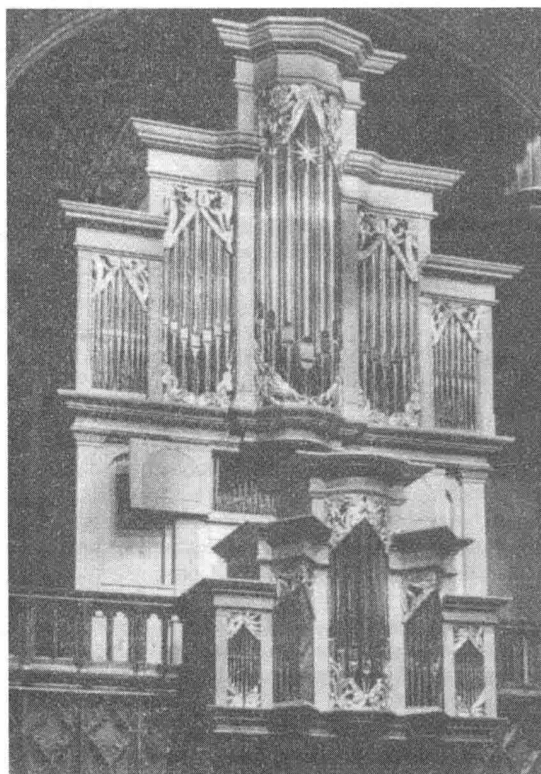
Fisis (Ger.). F𝄪. *See* PITCH NOMENCLATURE.

Fisk, Charles Brenton (*b* Washington DC, 7 Feb 1925; *d* Boston, 16 Dec 1983). American organ builder. Educated at Harvard and Stanford universities, he was apprenticed to John Swinford (*d* 1972) and the elder Walter Holtkamp. In 1955 he co-founded the firm of ANDOVER with Thomas W. Byers of Methuen, Massachusetts, who had established a small business in 1949 doing maintenance and rebuilding work. In 1958 Byers sold his interest to Fisk, who in the same year began to devote himself solely to the building of organs with mechanical key action, becoming the first modern maker in the USA to do so. In 1961 the company, renamed C.B. Fisk, Inc., moved to Gloucester, Massachusetts.

Fisk's first important instrument, a sizable two-manual organ completed in 1961 for Mt Calvary Episcopal Church, Baltimore, focussed the attention of influential organists on his work, and helped to bring about a realization that American organs need not be inferior to imported instruments. His organ built for King's Chapel, Boston (1964), was the first modern American-made tracker-action organ with three manuals, and that for Memorial Church, Harvard University (1967), the first with four. The organ completed in 1970 for Old West Church, Boston, has been used frequently for concerts and recordings by such performers as E. Power Biggs, Mireille Lagacé and Frank Taylor.

During the 1970s Fisk went several times to the Netherlands, France and northern Germany to study and document historic instruments. This resulted in certain changes in his work: mechanically, he began to make greater use of suspended key action and the flexible winding systems of older organs; tonally, he incorporated pipes based exactly on historic models, and made greater use of lead pipework. He also began building organs in historic styles, including chamber organs based on the work of Snetzler for the Yale Music School and the New England Conservatory (1972), and an organ in the French classic style for the University of Vermont (1975). Perhaps his most important historical instrument was that completed in 1981 for Wellesley College (see illustration). Based on the work of Friedrich Stellwagen, it is tuned in mean-tone and has two sub-semitones to each octave. It has been extensively used in recitals and seminars dealing with the interpretation of 17th-century keyboard music.

After the completion of the large organ for the House of Hope Presbyterian Church, St Paul (1979), Fisk built a series of sizable instruments in which historic principles



Organ by Charles Brenton Fisk (1981) at Wellesley College, Massachusetts

are combined to form an eclectic design, providing an effective vehicle for music of all periods. Among these instruments are those in the First Presbyterian Church, Charleston, West Virginia (1980), Christ United Methodist Church, Greensboro, North Carolina (1982), Downtown United Presbyterian Church, Rochester, New York (1983), and Stanford University (1984). The Stanford University organ is a large instrument developed by Fisk in consultation with Harald Vogel; it has 17 pipes to the octave and may, by means of a shifting mechanism, be played in either mean-tone or well-tempered tuning. Most of Fisk's organs from the early 1970s onwards have mechanical stop action as well as key action, and they are distinguished visually by custom-designed casework in both traditional and contemporary styles. Since Fisk's death his work has been carried on by his former associates.

In 1993 Steven A. Dieck was named president of C.B. Fisk, Inc., with David C. Pike as executive vice-president and Robert Cornell as vice-president of engineering. Notable instruments built since 1983 include those for Mt Holyoke College, South Hadley, Massachusetts (1985), the Church of the Transfiguration, New York (1988), and the large concert organ in Meyerson Symphony Center, Dallas (1992).

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BARBARA OWEN

Fisk, Eliot (Hamilton) (*b* Philadelphia, 10 Aug 1954). American guitarist. His teachers included not only Andrès Segovia, Oscar Ghiglia and Alivio Diaz, but also the harpsichordists Ralph Kirkpatrick and Albert Fuller at Yale, where he founded the guitar department and where he earned his BA (1976) and MM (1977). He made his solo début in 1976 at Alice Tully Hall, New York, and in 1980 won the International Classical Guitar Competition in Gargnano, Italy. His London début, at the Wigmore Hall, was in 1984. He taught at the Hochschule für Musik in Cologne, 1982–9, and in 1989 was appointed to the Salzburg Mozarteum. He has appeared frequently in solo recitals, as an orchestral soloist and in chamber music. In the tradition of his mentor, Andrés Segovia, Fisk has expanded the repertory of the guitar through his own transcriptions, which include works by Bach (the sonatas and partitas for unaccompanied violin), Beethoven, Haydn, Mozart, Paganini (the 24 Caprices) and Scarlatti. His playing is marked by a boldly personal interpretive sense and a prodigious ease of technique. In contemporary repertory he is especially noted as an exponent of the works of Berio and George Rochberg.

THOMAS F. HECK

Fiske, Isaac (*b* Holden, MA, 23 Dec 1820; *d* Worcester, MA, 17 Sept 1894). American brass instrument inventor and manufacturer. He worked in Worcester from 1842 until 1887. Between 1866 and 1873 he obtained five American patents for improvements in valved brass instruments. Although at least one keyed bugle by Fiske is known, and one cornet with double-piston Vienna valves, most of his instruments were made with rotary valves. Towards the end of his career he also made instruments with Périnet piston valves. The most distinctive of his designs was a triangular arrangement of three string-linkage rotary valves operated by rods passing through cylinders containing coil return springs. This type of arrangement was also patented by Joseph Higham of Manchester in 1857. Almost all Fiske's instruments were made of nickel silver.

Fiske was acclaimed one of the finest makers of cornets in the USA by Harvey B. Dodworth, the leader of the Dodworth Band in New York. His business continued in spite of a disastrous fire in 1854, and on his retirement in 1887 the business was sold to the C.G. Conn Co. Fiske's instruments are in many American collections, including the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the Shrine to Music Museum, University of South Dakota; the Sousa Collection, University of Illinois, Urbana; the Museum of Fine Arts, Boston; and the Worcester Historical Society.

ROBERT E. ELIASON

Fiske, Roger (*b* Surbiton, 11 Sept 1910; *d* Ambleside, 22 July 1987). English musicologist and music educationist. After taking the BA in English at Wadham College, Oxford, in 1932, he studied composition with Herbert Howells at the RCM, London, and criticism with H.C. Colles, until 1937, when he was awarded the Oxford DMus. In 1939 he joined the BBC, where he produced educational broadcasts for the armed forces (1948–53) and music talks for the Third Programme (1953–9). He left in 1959 but continued to be well known as a broadcaster, and often chaired broadcast musical discussions. From 1968 to 1975 he was general editor of Eulenburg (London) miniature scores.

Fiske wrote popular books on ballet, chamber music and the music of Beethoven, and his school books were very successful. He had a fluent and lively literary style. His more serious research touched on several areas, but was particularly concerned with English 18th-century theatre music; his book on the subject was an important pioneering work in a previously neglected area of study. He published an important historical and analytical study on Beethoven's Missa Solemnis and a survey of 'Scottish' music composed and performed outside Scotland by musicians of other nationalities, as well as editions, compositions (mainly songs for children), folksong arrangements and carols.

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DAVID SCOTT/ROSEMARY WILLIAMSON

Fisk Jubilee Singers. *See* JUBILEE SINGERS.

Fistelstimme (Ger.). *See* FALSETTO.

Fistoulari, Anatole (*b* Kiev, 20 Aug 1907; *d* London, 21 Aug 1995). British conductor of Ukrainian birth. His father, Gregor Fistoulari, a conductor who had studied with Anton Rubinstein and Rimsky-Korsakov, was his principal teacher. He conducted a performance of Tchaikovsky's Symphony no.6 in Kiev at the age of seven (according to his own testimony). In 1933 he was appointed conductor of Chaliapin's opera company (the Grand Opéra Russe), performing in Paris and elsewhere, and in 1938–9 he became well known in Europe and America as conductor of the touring Ballets Russes under Leonid Massine's artistic directorship. He was active in Britain during World War II: in 1942 he conducted the London production of Musorgsky's opera *The Fair at Sorochintsï* and in 1943–4 he was principal conductor of the LPO. He married Anna Mahler, the composer's daughter, in 1942; the marriage was dissolved in 1956. In 1954–5 he was a guest conductor with the Royal Ballet and in 1956 conducted the LPO on its visit to Moscow and Leningrad. Fistoulari also conducted orchestras in Israel, New Zealand and elsewhere. He made many recordings, particularly of ballet music, but also accompanying Menuhin, Curzon, Katchen and other soloists in concertos.

ARTHUR JACOBS/R

Fistula. Latin term for a pipe. Classical poets used the term to refer to the shepherd's SYRINX. It acquired a variety of meanings in the Middle Ages and Renaissance. Aegidius of Zamora (*c*1260) referred to a combination of *fistula* and *tympanum* (*see* PIPE AND TABOR). Other uses include: organ pipe (*fistula organica*); recorder (*fistula anglia, angelica* or *anglica*, 'English flute', or *fistula vulgaris*, 'common flute'); transverse flute (*fistula germanica*, 'German flute'); fife (*fistula helvetica*, 'Swiss flute' or *fistula militaris*, 'military flute'); shawm (*fistula pastoralis*, 'shepherd's pipe') or panpipe (*fistula pandi*). Medieval treatises on organs refer to the wind trunk as *fistula maxima*, and various organ stops are described as *fistula* with some modifier.

JAMES W. MCKINNON

Fitelberg, Grzegorz (*b* Dynaburg, Latvia, 18 Oct 1879; *d* Katowice, 10 June 1953). Polish conductor, composer and violinist. He studied composition with Noskowski and the violin with Barcewicz at the Warsaw Conservatory (1891–6); in 1898 he won the Paderewski Prize for his First Violin Sonata. Until 1904 he worked as a violinist in the Warsaw PO and at the Wielki Theatre, and in the 1904–5 season he made his début as a conductor. Together with Szymanowski, Różycki and Szeluto he established the Young Poland movement and the Young Polish Composers' Publishing Co., sponsored by Prince Lubomirski. On 6 February 1906 Fitelberg conducted in Warsaw the first concert associated with the movement. In 1908 he was appointed chief conductor of the Warsaw PO and visited Vienna, Berlin, Leipzig and Dresden; in the 1912–13 season he was conductor of the Vienna Staatsoper. He spent the years 1914–21 in Russia and was then a conductor for Diaghilev (1921–4), giving the première of Stravinsky's *Mavra*. From 1923 to 1934 he was again chief conductor of the Warsaw PO, then he organized the Polish RO, which he directed until 1939. Thereafter he worked as a conductor throughout western Europe and the Americas before returning to Poland in 1947 to direct the Polish Radio National SO in Katowice.

Fitelberg was an indefatigable champion of new Polish music: he conducted the first performances of most of the orchestral works of Karłowicz and Szymanowski, as well as some of those of Różycki. His activity as a composer was less fruitful, most of his pieces being written during the period 1905–8. Although his work was based on the German late Romantics, he was also influenced by Russian music of the second half of the 19th century. His most valuable orchestral works are the *Pieśń o sokole* ('Song of the Falcon') and the first *Rapsodja polska*, based on folk themes. Later he made many orchestral transcriptions, notably of works by Szymanowski, and he completed and orchestrated Karłowicz's *Epizod na maskaradzie* ('An Episode on Masquerade'). Following an instruction in Szymanowski's will, he reorchestrated the second movement of the Symphony no.2, having done the same with the first movement in collaboration with the composer.

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(*selective list*)

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Other works: Sonata no.1, a, op.2, vn, pf, 1894; Pf Trio, f, op.10, 1901; Romances sans paroles, op.11, vn, pf, 2 pieces: D, 1892, A, 1900; Sonata no.2, F, op.12, vn, pf, 1901; Songs, opp.19, 21–3, 1v, pf

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TERESA CHYLIŃSKA

Fithele. *See* FIDDLE.

Fitkin, Graham (*b* Crows-an-Wra, West Cornwall, 19 April 1963). English composer. He studied at the University of Nottingham with Peter Nelson and Nigel Osborne (1981–4), then with Louis Andriessen at the Royal Conservatory in The Hague (1984–7). In 1985 he co-founded Nanquidno, a group of pianists at two keyboards. Piano music has been central to Fitkin's output; from the early multiple piano works, such as *Loud* (1989), *Log* (1990) and *Line* (1991), each composed for the British ensemble Six Pianos, Fitkin turned after 1991 to writing exclusively solo pieces.

The piano's neutrality and relatively unified sound quality are strong attractions for a composer much concerned with clarity, with music as abstract formal design and with an aesthetic that, despite a frequent use of quasi-programmatic titles and an often considerable urgency of expression, is essentially classical. Fitkin's style, as well as his aesthetic, has developed out of minimalism, notably the European variety associated with his Dutch teacher. Many of his compositions stress rhythmic propulsion allied to an individual timbral pungency. At the same time his style incorporates a pronounced lyrical streak and a harmonic language which ranges from the acidic to the plangent.

Fitkin lived in London from 1987 to 1991, before moving back to his native Cornwall. During the early 1990s he became increasingly in demand as a composer for contemporary dance, for music theatre (in works such as *Ghosts*, written for the Royal Opera House's Garden Venture scheme in 1994) and especially for large orchestra. In the 12 orchestral compositions written in 1994–8 (five while composer-in-association with the Royal Liverpool PO in 1994–6), Fitkin explores the full range of the conventional orchestra as well as the wind-dominated ensembles favoured by other post-minimalists. He formed a sextet, the Graham Fitkin Group, in 1996.

WORKS

Orch and band: Huoah, brass band, 1988, arr. 2 s sax, brass, pf, str, 1994; Length, orch, 1994 [arr. of chbr work]; Bebeto, orch, 1995; Granite, pf, wind, perc, 1995; Henry, orch, 1995; Metal, orch, 1995; Agnostic, cl, perc, str, 1997; Aract, orch, 1997; Fervent, orch, 1997; Game Show, sax, wind, perc, 1997; Graf, orch, 1997; North, wind, perc, 1998

Dramatic and vocal: Drum (music-theatre piece, Fitkin, after Sp. newspapers and Sp. civil war political slogans), 1v, s sax, b gui, perc, kbd, 1989; Nasar (Fitkin, after G. Garcia Marquez), S, pf, 1992; Ghosts (short op, W. Donohue, after P. Auster: *Ghosts*), spkr, 3vv, sax, kbd, str qt, 1993

Chbr: Qt, fl, 3 perc, 1983; Too Much Chocolate, 2 cl, 1983; Ostrich on the Plain, ob, perc, 1985; Those Sweet Sweet Melodies, b cl, pf, 1986; Baroque Extensions, 3 equal insts, 1987; The Frisian has Four Stomachs. In the Fourth Stomach is Found the Farm Labourer, gui, 1987; Cud, 5 sax, 5 brass, 2 fl, 2 cl, elec gui, b gui, perc, 2 kbd, 1988; Huoah, 2 kbd, str qt, 1990 [arr. of brass band work]; Slow, 2 kbd, str qt, 1990; Length, s sax, b gui, 3 kbd, 1991; Stub, 4 sax, 1991; Hook, 4 perc, 1991; Frame, fl, mar, 1991; Servant, str qt, 1992; Mesh, 3 sax, 2 fl, 3 kbd, elec gui, b gui, 1992; Wedding, org, 1992; Ardent, fl, cl, vn, vc, perc, pf, 1993; A Small Qt, str qt, 1993; Another Small Qt, str qt, 1993; Hard Fairy, s sax, 2 pf, 1994; Vent, 4 cl, 1994; Jim and Pam and Pam and Jim, sax/fl, 1995; Hurl, 4 sax, 1996; Nape, s sax, b cl, tpt, hn, trbn, hp, vn, va, vc, db, 1996; Trevor, brass qnt, 1997; Ironic, 2 sax, perc, pf, vn, vc, 1997; Bolt, vn, pf, 1997; Stark, 2 sax, 2 tpt, trbn, b gui, pf, str qt, 1997; Skew, 2 ob, 2 cl, 2 bn, 2 hn, tpt, db, 1997; Cusp, cl, 1997

2 or more pf: Sciosophy, 2 pf (8 hands), 1986; There is a Great Weight on my Head Tonight, 2 pf (8 hands), 1986; Untitled 11, 2 pf (8 hands), 1987; Slush 1, 2 pf (8 hands), 1988; Loud, 6 pf, 1989; Flak, 2 pf (8 hands), 1989; Aract, 2 pf, 1990; Fract, 2 pf, 1990; Log, 6 pf, 1990; Cliche, 2 pf, 1991; Line, 6 pf, 1991

Solo pf: From Yellow to Yellow, 1985; The Cone Gatherers, 1987; Early 89, 1989; Furniture, 1989; Mid 89, 1989; Late 89, 1989; Bookcase, 1990; 90, 1990; 91, 1991; Very Early 92, 1992; Early 92, 1992; Mid 92, 1992; Late 92, 1992; Very Late 92, 1992; Fervent, 1992–4; Carnal, 1993; Blue, 1993; 93, 1993; 94, 1994; Ella, 1995; Sazz, 1995; 95, 1995; Prelude no.1, 1996; Extremely Early 96, 1996; Mid 96, 1996; Relent, 1998; H1–H6, 1998

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KEITH POTTER

Fitzball [Ball], **Edward** (*b* Burwell, nr Mildenhall, 1792; *d* Chatham, 27 Oct 1873). English dramatist and librettist. He made his London début with the play *The Innkeeper of Abbeville* (1821–2). From 1828 onwards he wrote for Covent Garden, and from 1830 to 1838 for Vauxhall Gardens. He is best remembered as the author of *The Siege of Rochelle* (set by Balfe) and *Maritana* (Wallace). Fitzball's personal mildness of manner belied his ardently romantic nature. He prefaced his original surname with 'Fitz' (his mother's maiden name) for dramatic effect, and his Transpontine melodramas earned him the nickname 'the Terrible Fitzball'. His facility was inexhaustible, and he revelled in the creation of stage devilry and the lavish use of blue fire. His appeal to composers may be attributed to his professional shrewdness: he calculated for maximum effect and saw his job in terms of entertaining the public. He seems to have worked by having the numbers set as he wrote them, one by one, as he describes in his account of the composing of *Joan of Arc* (*Thirty-Five Years*, ii, 122–3):

> Balfe took home, piece by piece, the poetry, and, when finished came again to Twickenham for more, till poem and music were alike complete ... of all the composers I ever wrote for, Balfe was the best tempered, and delighted when the slightest opportunity occurred to bestow praise, which is so encouraging to an author, especially a sensitive one like me.

His autobiography, *Thirty-Five Years of a Dramatic Author's Life*, is a chatty and fascinating farrago of theatrical information.

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Adelaide, or The Royal William (national and nautical musical burletta), Bishop, 1830; *The Black Vulture, or The Wheel of Death* (musical drama), Rodwell, 1830; *The Sorceress*, Ries, 1831; *Der Alchymist* (with T.H. Bayly), Bishop, 1832; *The Maid of Cashmere* (ballet op), Bishop, 1833

The Soldier's Widow, or The Ruins of the Mill (musical drama), J. Barnett, 1833; *Jonathan Bradford, or The Murder at the Roadside Inn!* (drama), J. Jolly, 1833; *The Siege of Rochelle* (original op), M.W. Balfe, 1835; *Joan of Arc* (grand op), Balfe, 1837; *Diadesté, or The Veiled Lady* (opera buffa), Balfe, 1838; *The Maid of Palaiseau*, Bishop, 1838; *Këolanthé, or The Unearthly Bride*, Balfe, 1841; *The Queen of the Thames, or The Anglers, or Uncle Brayling* (operetta), J.L. Hatton, 1842; *Pasqual Bruno* (comic op), Hatton, 1844

Maritana (grand op), V. Wallace, 1845; *The Maid of Honour*, Balfe, 1847; *Quentin Durward*, H.R. Laurent, 1848; *Berta, or The Gnome of the Hartzberg*, H.T. Smart, 1855; *Raymond and Agnes* (romantic op), Loder, 1855; *Lurline* (grand romantic op), Wallace, 1860; *She Stoops to Conquer*, G.A. Macfarren, 1864; *The Magic Pearl*, T. Pede, 1873

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NIGEL BURTON

Fitzenhagen, (Karl Friedrich) Wilhelm (*b* Seesen, 15 Sept 1848; *d* Moscow, 14 Feb 1890). German cellist. Son of the town music director, Fitzenhagen started music lessons as a small boy: at five the piano, at eight the cello, and at eleven the violin. He also learnt several wind instruments sufficiently well to be able to deputize for members of his father's orchestra.

Plock, of the Duke of Brunswick's chamber orchestra, gave Fitzenhagen his first regular cello lessons; in 1862, having made his début as a soloist, Fitzenhagen became Theodor Müller's pupil. Three years later he played to the duke, who released him from all military service; in 1867 certain noble patrons enabled him to go to Dresden for a year's study with Grützmacher. A year later he was appointed to the Dresden Hofkapelle, where he started his career as a soloist. In 1869 he played at a festival in Leipzig, and the following year at the Beethoven Festival. Liszt tried to persuade him to remain at Weimar, but he chose to become professor at the Imperial Conservatory, Moscow, in 1870.

Fitzenhagen acquired a reputation as the greatest teacher in Russia and equally as a soloist and chamber music performer. Among the future celebrities he taught were Adamowski and Brandukov. He was appointed concertmaster of the Russian Imperial Musical Society and, in 1884, director of the Moscow Musical and Orchestral Society. He formed a rewarding friendship with Tchaikovsky and, as a member of the Russian Musical Society's quartet, gave the first performances of Tchaikovsky's string quartets opp.11, 22 and 30, and of the Piano Trio op.50.

In 1876 Tchaikovsky dedicated the Variations on a Rococo Theme op.33 to Fitzenhagen, who doubtless commissioned the work. Fitzenhagen somewhat altered the solo part even before giving the première of this inventive, elegant work on 30 November 1877 at the Russian Musical Society in Moscow under Nikolay Rubinstein. However, seeking ever greater adulation from his audiences, during subsequent solo tours he re-ordered all but the first two variations, altered and extended several passages and totally excised Tchaikovsky's final variation. This version was published in 1878 as Tchaikovsky's own arrangement for piano and cello, effectively without the sanction of the composer. The full score, similarly altered, was published in 1889; Tchaikovsky, who referred to 'that idiot Fitzenhagen' and complained of his poor proofreading, inexplicably added 'The devil take it – let it stand as it is'. It did so for up to 70 years until, after the publication of Tchaikovsky's original, Piatigorsky's emphatic advocacy and teaching made it known.

Fitzenhagen was himself an industrious composer, but of over 60 works few survive.

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LYNDA MACGREGOR

Fitzgerald, Ella (Jane) (*b* Newport News, VA, 25 April 1917; *d* Beverly Hills, CA, 15 June 1996). American jazz and popular singer. She was an illegitimate child who never knew her father, and was brought up in Yonkers, New York. After her mother died in 1932, she lived with an aunt and then briefly at an orphanage, in Harlem. Having run away from the orphanage, she was homeless when in November 1934 she won an amateur contest at the Apollo Theatre. This led to an engagement in March 1935 with Chick Webb's band, and she soon became a celebrity of the swing era with performances such as *A-tisket, A-tasket* (1938, Decca) and *Undecided* (1939, Decca). When Webb died in 1939, Fitzgerald took over the direction of the band, which she led for three years. She then embarked on a solo career, issuing commercial and jazz recordings, and in 1946 began an association with Norman Granz's Jazz at the Philharmonic which eventually brought her a large international following. She also sang in a jazz group led by her husband, Ray Brown (1948–52). Early in 1956 Fitzgerald severed her longstanding connection with Decca to join Granz's newly founded Verve label. Among their first projects was a series of 'songbooks' dedicated to major American songwriters (*Ella Fitzgerald Sings the Cole Porter Song Book*, 1956; *Ella Fitzgerald Sings the Duke Ellington Song Book*, 1956–7; *Ella Fitzgerald Sings the George and Ira Gershwin Song Book*, 1959). The series made use of superior jazz-inflected arrangements by Nelson Riddle and others and succeeded in attracting an extremely large audience, establishing Fitzgerald among the supreme interpreters of the popular-song repertory. Thereafter her career was managed by Granz, and she became one of the best-known international jazz performers; she issued many recordings for Granz's labels and made frequent appearances at jazz festivals with Duke Ellington, Count Basie, Oscar Peterson, Tommy Flanagan and Joe Pass.

For decades Fitzgerald was considered the quintessential black female jazz singer, and drew copious praise from admirers as diverse as Charlie Parker and Dietrich Fischer-Dieskau. Her voice was small and somewhat girlish in timbre, but these disadvantages were offset by an extremely wide range (from *d* to *c‴*) which she commanded with a remarkable agility and an unfailing sense of swing. This enabled her to give performances that rivalled those of the best jazz instrumentalists in their virtuosity, particularly in her improvised scat solos, for which she was justly famous (for an example see SCAT SINGING). Unlike trained singers she showed strain about the break in her voice (*d″* and beyond) which, however, she used to expressive purpose in the building of climaxes. Fitzgerald also had a gift for mimicry that allowed her to imitate other well-known singers (from Louis Armstrong to Aretha Franklin) as well as jazz instruments. As an interpreter of popular songs, she was limited by a certain innate cheerfulness from handling drama and pathos convincingly, but was unrivalled in her rendition of light material and for her ease in slipping in and out of the jazz idiom. She influenced countless American popular singers of the post-swing period and also international performers such as the singer Miriam Makeba.

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J. BRADFORD ROBINSON

Fitzthumb, Ignaz. *See* VITZTHUMB, IGNAZ.

Fitzwilliam Museum. Museum founded in CAMBRIDGE by Richard, Viscount Fitzwilliam. *See also* LIBRARIES, §II.

Fitzwilliam Virginal Book (*GB-Cfm* 32.g.29). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Fiume, Orazio (*b* Monopoli, 16 Jan 1908; *d* Trieste, 21 Dec 1976). Italian composer. After studying composition in Naples and the piano in Palermo, he took postgraduate courses in composition with Pizzetti and conducting with Molinari at the Accademia di S Cecilia in Rome. He established himself as a composer by winning various prizes, including the Premio Marzotto and the Premio Martucci in 1956, and the Grand Prix Reine Elisabeth de Belgique in 1957. Having taught composition at the conservatories of Parma (1941–51) and Milan (1951–9), he became director at Pesaro (1959) and then Trieste (after 1960). He was a member of the Accademia di S Cecilia in Rome.

Fiume's output is principally orchestral. Works like the *Sinfonia in tre tempi* and the two Concertos for Orchestra (which are among his most important pieces) use an essentially tonal language, occasionally enriched by chromatic collections and isolated serial elements. His only opera, *Il tamburo di panno*, displays a conventional dramatic and musical approach. (*DEUMM*, R. Zanetti; *ES*, A.M. Bonisconti; *GroveO*, R. Pozzi)

WORKS
(*selective list*)

Stage: Il tamburo di panno (op, 1, after a 14th-century Jap. nō play), Rome, Opera, 12 April 1962; In una notte di bufera (ballet), *c*1963
Orch: Fantasia eroica, vc, orch, 1936; 3 pezzi, 1937; Divertimento, 1937; Introduzione ad una tragicommedia, 1938; Conc. for Orch no.1, 1945; Sinfonia in tre tempi, 1956; Conc. for Orch no.2, 1956; Suite, 1957; Ouverture, 1959; Sinfonia, str, timp, 1966
Vocal: 3 liriche, S, orch, 1938; Canto funebre per la morte d'un eroe, unacc. choir, 1939; Aiace (V. Cardarelli), choir, orch, 1970
Pf: Piccola suite, 1937

VIRGILIO BERNARDONI

Five, the [Moguchaya kuchka; Mighty Handful]. A group of 19th-century Russian composers led by Balakirev, the other members being Borodin, Cui, Musorgsky and Rimsky-Korsakov. Their aim was to follow in Glinka's footsteps and create a distinctly Russian school of music. Formed in St Petersburg before the foundation of the Conservatory of Music by Anton Rubinstein in 1862, they were consequently all self-taught. It was in a review of a concert on 12/24 May 1867 that Vladimir Stasov praised the conducting of Balakirev and the music of his group, ending the review: 'May God grant that [the audience retains] for ever a memory of how much poetry, feeling, talent and ability is possessed by the small but already mighty handful [*moguchaya kuchka*] of Russian musicians'. The term *moguchaya kuchka*, literally 'mighty little heap', stuck, and included, as well as The Five, would-be composers associated with Balakirev such as Gussakovsky and Lodïzhensky. The first reference to 'five' occurs in a letter from Balakirev to Tchaikovsky (in Moscow) written on 16/28 March 1870 in which Balakirev congratulated the younger man on the D♭ major second subject (love theme) in his overture *Romeo and Juliet*; Balakirev's group were fascinated by it, 'not excluding V. Stasov, who says "there used to be five of you, now there are six"'. But, although in the early 1870s some of Tchaikovsky's music was influenced by The Five in general and Balakirev in particular (he dedicated his *Romeo and Juliet* overture and, much later, his *Manfred* symphony to Balakirev), he never closely associated himself with the circle; he did not wish to give way to the 'dogmatically expressed' views of Balakirev, and was thankful that he lived in Moscow and they in St Petersburg.

The Five had all been opposed to the Conservatory, but after Rimsky-Korsakov joined the staff in 1871, with Balakirev's support, their disapproval evaporated, though conservative and 'routine' techniques were always eschewed. Rubinstein himself, having resigned from the Conservatory in 1867 to resume his career as a concert pianist and composer, was to embrace some of the 'nationalist' ideals in, for example, his musical character-picture *Ivan IV the Terrible* (1869), first conducted by Balakirev, and in Scene 3 of his opera *The Demon* (1871, première 1875), the latter in its turn influencing parts of Borodin's unfinished opera *Prince Igor*.

Musorgsky died in 1881 and Borodin in 1887, Cui's music had turned out to be less characterful than that of the others, and by the late 1880s Rimsky-Korsakov was going his own way, allying himself and his followers with the millionaire tycoon Belyayev to the disapproval of Balakirev. The group, never as tightly knit as has often been supposed, had by then ceased to exist. Meanwhile, the continuing polemical articles of Stasov were creating a mythology about them which, until recently, remained largely unchallenged.

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EDWARD GARDEN

Fixed forms. *See* FORMES FIXES.

Fizdale, Robert (*b* Chicago, 12 April 1920; *d* New York, 6 Dec 1995). American pianist. His entire career was as a duo pianist with Arthur Gold. They met at the Juilliard School, where Fizdale was studying with Hutcheson and Gold with Josef and Rosina Lhévinne. They made their début (as Gold and Fizdale) at the New School for Social Research in 1944 with a programme of 20th-century works including Cage's *A Book of Music* and Three Dances (first version) for two prepared pianos, both composed for them. Their New York Town Hall début

followed in 1946; that year they gave first performances of other works composed for them, including Bowles's and Haieff's sonatas for two pianos, and Milhaud's Concerto for two pianos (at Chautauqua). At a time when two-piano concerts chiefly connoted clatter and arrangements, they set a new standard for the art. In the ensuing years, Gold and Fizdale commissioned works from Rorem, Rieti, Barber, Thomson and Howard Brubeck, and from the French composers Auric, Milhaud, Poulenc, Henri Sauguet and Germaine Tailleferre. In 1972 with the New York PO they gave the first performance of Berio's Concerto for two pianos and orchestra, and they were also the first to revive Mendelssohn's early concertos in E and A♭.

Beyond the impressive refinement and intelligence of their playing, Gold and Fizdale were admired for the breadth of their repertory, which included almost all the two-piano literature, much music for piano duet (which, however, they played on two instruments), and works involving other performers, such as Bartók's Sonata for two pianos and percussion. Their recordings cover most of this repertory, and their tours took them all over the world. Gold and Fizdale wrote a biography, *Misia: the Life of Misia Sert* (1980). They retired from public performance in 1982.

MICHAEL STEINBERG/RUTH B. HILTON

Fjeldstad, Øivin (*b* Oslo, 2 May 1903; *d* Oslo, 16 Oct 1983). Norwegian conductor and violinist. He studied the violin at the Oslo Conservatory and with Davisson in Leipzig, making his début in Oslo in 1921. After joining the Oslo PO he became its leader, and also led the Norwegian RO. He first appeared as a conductor at Oslo in 1931, and had further studies with Clemens Krauss in Berlin. Appointed chief conductor of the Norwegian broadcasting service in 1946, he was awarded the Arnold Schoenberg Diploma at Salzburg in 1952 for his work on behalf of contemporary music. He was the first music director of the newly formed Norwegian National Opera, 1958–60 (with Flagstad as Intendant), and from 1962 to 1969 was music director of the Oslo PO. He toured widely as a guest conductor, and for several years took a close interest in the National Youth Orchestra of Great Britain, conducting it on a tour to Germany, the USSR and Scandinavia in 1961, and on later occasions, to 1968. His recordings include a number with the LSO and the Oslo PO, mainly of Scandinavian music, and the first complete version of *Götterdämmerung*, with Flagstad, Svanholm and Norwegian forces, issued in 1956. A Knight of the Order of St Olav, he also received honours from Belgium, Finland and the Netherlands.

NOËL GOODWIN

Flabiol [flaviol] (Cat.). The tabor pipe of the Catalan *cobla*. *See* PIPE AND TABOR. *See also* SPAIN, §II, 4–5.

Flaccomio, Giovanni Pietro (*b* Milazzo, nr Messina, *c*1565; *d* Turin, 1617). Italian composer. According to Mongitore he was director of the royal chapel of Felipe III of Spain, and then almoner to the Duke of Savoy at Turin. He was a scholar and a priest and came from a noble family; he held a high opinion of his own aptitude for music 'at which I have shown astonishing skill since boyhood'. In *Le risa a vicenda*, edited in 1598 by Flaccomio and dedicated to Cardinal Del Monte, nine composers set a two-part madrigal for five voices (a *proposta–risposta* between two lovers) from which the entire collection takes its title. Alternating with these nine works are ten settings of different texts: the first and last madrigals form a frame, their texts referring to the main poem, and most of the other eight texts are at least loosely connected with it. The book is therefore an example of the fashion of the time for madrigal anthologies with a unifying literary theme. The first setting of the title poem, by Gerolamo Lombardo, *maestro di cappella* of Messina Cathedral, was meant to serve as a model for the other composers, the most important Roman, Messinese and Milanese composers of the age.

Flaccomio's two volumes published in Venice in 1611 were dedicated from Madrid and addressed to members of the Spanish court. The madrigals are stylish and graceful pieces, for two high voices and one low, with a basso continuo part; stylistically they are canzonettas and *scherzi*, but formally they are madrigals, since they are through-composed. The refinement of musical style is matched by the excellence of the texts; many of them had already been set by others, either as polyphonic madrigals or in the new monodic style. The madrigals that survive from his settings of Guarini's *Il pastor fido* also demonstrate his skill in the older five-part polyphonic medium.

WORKS

Vesperae, missa sacraeque cantiones (1591), lost (see Bianconi)
Liber primus concentus, in quibus vespere, misse, sacreque cantiones in nativitate Beatae Mariae Virginis aliarumque virginum festivitatibus decantandi continentur, 8vv (2 choirs) (Venice, 1611)
2 motets, 1617[1]
Motet, 12vv (3 choirs), lost
Il primo libro delli madrigali, 3vv, bc (hpd) (Venice, 1611)
Pastor fido: il secondo libro de madrigali, 5vv (printed), lost (see Bianconi); 2 pubd in C. Monteverdi: Il secondo libro della musica di Claudio Monteverdi fatta spirituale da Aquilino Coppini (Milan, 1608); 1 in 1616[10], ed. in MRS, vi (1991)
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F. Piperno: 'Polifonia italiana e mercati europei': introduction to ibid., xiii, xxiii–xxiv
P.E. Carapezza: 'Il Cardinale del Monte tra il Caravaggio e *Le risa a vicenda*': introduction to *Le risa a vicenda*, MRS, xii (1993), pp.ix–xxxix
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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Flachflöte (Ger.). *See under* ORGAN STOP.

Flackton, William (*b* Canterbury, bap. 27 March 1709; *d* Canterbury, 5 Jan 1798). English composer and music collector. A son of John Flackton, bricklayer and cathedral contractor, he was a chorister at Canterbury Cathedral under William Raylton from 1716 to 1725. During this time he was also apprenticed to Edward Burgess, bookseller, stationer and cathedral lay clerk. In the *Kentish Post* (December 1727) he announced his return from London and his setting up as a bookseller. He was joined

in this business between 1747 and about 1767 by his brother John, a singer and horn player, in which latter connection John is said to be pictured in the painting reproduced as pl. xlix of Karl Geiringer's *Instruments in the History of Western Music* (London, 1943, 3/1978); William Flackton's song *The Chace* has a prominent horn part in its instrumental accompaniment. Between 1735 and 1752 Flackton was organist of St Mary of Charity, Faversham, where he presented an anthem of his composition at the installation of a new organ in 1737. The assertion in the obiturary notice in the *Gentleman's Magazine* that he was 'passionately attached to sacred music' is borne out not only by his sacred compositions, which include the *Hymns for Three Voices* he published in connection with his interest in education through Sunday Schools, but also by his work in assembling collections of manuscripts. The Flackton Collection (*GB-Lbl* Add.30931–3) represents the collectings of Daniel Henstridge, Raylton and Flackton himself. Many of the holographs by Purcell and Blow in these volumes were obtained by Henstridge while at Rochester, while other 17th-century copies were added in Canterbury by later owners. Philip Hayes used the collection in 1784–5, making notes in it and acknowledging it as a source in his own copies, while the copyist of *GB-Cfm* Mus 183 recorded his debt to Flackton in 1783. Flackton was one of the principal organizers of public concerts in Canterbury from the 1730s until late in his life, often in conjunction with the cathedral organist of the day and, in earlier times, with Canterbury minor canon William Gostling. His activities are chronicled in advertisements in the *Kentish Post* and *Kentish Gazette*.

Of Flackton's instrumental music, most interest attaches to his four sonatas for tenor violin (viola). In the preface to his op.2 sonatas (which were 'inspected' before publication by C.F. Abel) he stressed the claims of that neglected instrument and the need to increase its meagre repertory of solo music. Composing in a style already well outdated by the time of publication in 1770, he did so not only with ample competence but with considerable individuality and expressive power. In particular, the slow opening movement of the C minor viola sonata of 1776 has a haunting gravity of phrase which, though unmistakably in the idiom of the late Baroque, is far removed from mere echoes of stock material, and his viola sonatas survive for reasons beyond the mere paucity of the 18th-century repertory for the instrument. All his string music testifies to the regard of his contemporaries for his 'refined and elegant taste'.

WORKS

all printed works published in London

VOCAL

The Chace ... to which is added Rosalinda; with several Other Songs in Score, 1v, hn, 2 vn, va, bc (1743)
A Cantata and Several Songs (1747)
[31] Hymns ... to which is added an Anthem, 3vv, insts (1778)
Other songs, pubd singly
2 anthems, Morning Service, *GB-CA*, *Ob*; Evening Service, *Ckc*

INSTRUMENTAL

6 Sonatas, 2 vn, vc/hpd (1758)
6 Solos, 3 for vc, vc/hpd, 3 for va, vc/hpd, op.2 (1770)
6 Overtures Adapted for hpd/pf, op.3 (1771)
2 Solos, 1 for vc, 1 for va (1776)

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WATKINS SHAW/ROBERT FORD

Flagellant songs. Songs sung during the penitential rites of the flagellants in the 13th and 14th centuries. *See* GEISSLERLIEDER.

Flagello, Nicolas (Oreste) (*b* New York, 15 March 1928; *d* New Rochelle, NY, 16 March 1994). American composer, conductor and pianist. He studied composition with Vittorio Giannini and conducting with Jonel Perlea at the Manhattan School of Music (MM 1950); he won a Fulbright Fellowship to continue his studies at the Accademia di S Cecilia, Rome (*Diploma di studi superiori* 1956). From 1950 to 1977 he was professor of composition and conducting at the Manhattan School. He was also active as a conductor at the Chicago Lyric Opera (1961) and the New York City Opera (1967), and appeared frequently as a pianist. His many recordings with the Rome SO and the Rome Chamber Orchestra span a broad repertory. Flagello's own music represents a distillation and intensification of European post-Romanticism, tempered by an American concision of structure. His early compositions reflect close ties to 19th-century models; however, with *The Judgment of St Francis* (1959), he arrived at a more mature, personal language characterized by tighter phrasing, denser textures, more astringent harmony and asymmetrical rhythms. Major works are often marked by brooding despair and violent agitation, which find release in massive climaxes. Yet even his later compositions retain a propensity for expressive melody and harmonic richness, with a clear anchoring in tonality at structural peaks. Despite its emotional effusiveness the music is tightly structured, with a skillful and imaginative use of subtle instrumental colours. Although his unfashionably romantic style attracted little attention during most of his life, his music began to find an enthusiastic audience after he ceased composing.

WORKS

OPERAS

Mirra (3, Flagello, after V. Alfieri), op.13, 1953; The Wig (1, Flagello, after L. Pirandello), op.14, 1953, New York, 1990; Rip van Winkle (C. Fiore), op.22, 1957; The Sisters (1, D. Mundy), op.25, 1958, New York, 1961; The Judgment of St Francis (1, A. Aulicino), op.28, 1959, New York, 1966; The Pied Piper of Hamelin (Flagello, after R. Browning), op.62, 1970, New York, 1970; Beyond the Horizon (Flagello, after E. O'Neill), op.76, 1983

INSTRUMENTAL

Orch: Beowulf, op.6, 1949; Pf Conc. no.1, op.7, 1950; Sym. Aria, op.9, 1951; Ov. burlesca, op.10, 1952; Fl Conc., op.11, 1953; Pf Conc. no.2, op.19, 1956; Theme, Variations and Fugue, op.20, 1956; Vn Conc., op.17, 1956; Missa sinfonica, op.24, 1957; Conc., op.27, str, 1959; Capriccio, op.35, vc, orch, 1962; Lautrec, op.47, 1965; A Goldoni Ov., op.54, 1967; 2 syms., opp.57, 63, 1968, 1970; Serenata, op.58, 1968; Credendum, op.67, vn, orch, 1973; Odyssey, op.74, band, 1981; Conc. sinfonico, op.77, sax qt, orch, 1985; other works
Chbr: Prelude, Ostinato and Fugue, op.30, pf, 1960; Divertimento, op.31, pf, perc, 1960; Sonata, op.32, hp, 1961; Burlesca, op.33, fl,

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VOCAL

The Land (A. Tennyson), op. 15, B-Bar, orch, 1954; 5 Songs, op. 16, S, orch, 1955; Tristis est anima mea, op.29, SATB, orch, 1959; Dante's Farewell (J. Tusiani), op.37, S, orch, 1962; Contemplazioni (Michelangelo), op.42, S, orch, 1964; Te Deum for all Mankind (liturgy, J.G. Whittier), op.56, SATB, orch, 1967; Passion of Martin Luther King (orat, liturgy, M.L. King), op.59, B-Bar, SATB, orch, 1968, arr. with pf, 1973; Remembrance (E. Brontë), op.66, S, fl, str qt, 1971; Canto (Flagello), op.70, S, orch, 1978; Quattro amori (Flagello), op.75, Mez, pf, 1983; c12 smaller acc. and unacc. pieces, songs

Principal publishers: Maelos, Belwin-Mills, General

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WALTER G. SIMMONS

Flageolet. A kind of DUCT FLUTE: the term, a diminutive of the earlier *flageol* (*flageot*, *flaiol*, *flajo*, etc.), appears in French literary sources from the 13th century onwards and seems to have been used for a variety of 'pastoral' pipes, including panpipes and reedpipes, the three-holed tabor pipe (*see* PIPE AND TABOR) and other duct flutes that were not true recorders.

1. 'Single' flageolet. 2. Double flageolet.

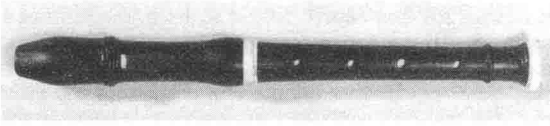
1. 'SINGLE' FLAGEOLET. The word flageolet had acquired a specific meaning by the 17th century. To Marin Mersenne (*Harmonie universelle*, 1636, pp.232–7) and Pierre Trichet (*Traité des Instruments de Musique*, MS, *c* 1640, *F-Psg* 1070, ff.27–33) 'flageolet' and *flageolet simple* implied a small duct flute in D with a 'beak' similar to that of the recorder, a flared foot, six finger-holes and a conical bore contracting slightly towards the foot. It was distinguished from the six-hole *fluste* by its very small size (Mersenne's flageolet measured 4½ *pouces* or old French inches) and the disposition of the holes (four finger-holes in front and two for the thumbs behind: an essential layout for such a tiny instrument. Mersenne produced the earliest known fingering chart, which was almost entirely diatonic; chromatic notes were to be obtained by half closing holes. He also included in his book a vaudeville by Sieur Henry le Jeune for four flageolets in three different pitches. Trichet himself owned a set of three different-sized ivory flageolets. The notated range of Mersenne's illustrated flageolet, using the bore exit as a seventh fingerhole, was *c′–a″* but the instrument must have sounded at least two octaves higher. A relative of this type of flageolet was the *arigot*, a type of *flajol* described in Thoinot Arbeau's *Orchesographie* (1588, f.17v). It had a similar finger-hole layout to Mersenne's flageolet but a more piercing sound and was traditionally made from a bird or animal bone. A surviving instrument of this type just over 15 cm long can be dated to 1608, when it was presented to a Flemish guild by Archduke Albert and his wife. Flageolets were usually made of ivory, ebony or boxwood. Cocus wood was also used in the 19th century. The attribution of the flageolet's invention to a Sieur de Juvigny from Paris, who played it in 1581, is based on a misinterpretation of the relevant text: Juvigny was acting as Pan and the instrument he played was most probably a panpipe, which was called a *flageolet a plusieurs tuiaux* by Trichet.

By the 1660s the flageolet had become popular in England and two instruction books were published there in 1667: Thomas Swain's *Directions for the Flagellett* and Thomas Greeting's *Pleasant Companion* (fig.1). Two further tutors were cited in Latin by J.F.B.C. Majer (*Museum Musicum*; 1732), but one of these may correspond to Greeting's book. In contrast to Mersenne, Greeting proposed cross-fingerings to produce a fully chromatic range.A six-line tablature notation with dots was used in such books for amateurs. Both Pepys and his wife played the flageolet, the latter studying with Greeting. Pepys mentioned the flageolet frequently in his diaries, naming John Banister as a celebrated performer.

The earliest known use of the flageolet in Germany was at a concert in Nuremberg in 1643. In 1666, the Nuremberg city council decided that flageolets and other wind instruments could be made by members of both the turners' and the decoy- and pipe-makers' guilds. Daniel



1. Flageolet player: engraving from the title-page of Thomas Greeting's 'Pleasant Companion, or New Lessons and Instructions for the Flagelet' (London: Playford, 1682 edition)



2. *French flageolet (Horniman Museum, London)*

Speer included a flageolet fingering chart in his *Grundrichtiger . . . Unterricht der Musikalischen Kunst* (Ulm, 1697, pl.IV). The flageolet was also to be found in the Low Countries in the 17th century. The instrument maker Richard Haka, who worked in Amsterdam in the second half of the century, is known to have made flageolets. The earliest surviving Spanish-language instructions were those published by Pablo Minguet y Yrol for the *flautilla* in 1754 but a late 17th-century literary reference to a *flautica muy pequeña*, used to teach birds to sing, may have been describing a flageolet.

In the 18th century composers occasionally scored for the flageolet, for example, Handel in *Rinaldo* (1711) and Rameau in *Platée* (1749 reduced score). It was mainly used to evoke birdsong or a pastoral setting. Meierott (1974, pp.247–9) has argued that the transposing *flauto piccolo* required in some works by German composers from the second half of the century (for example, Mozart in his *Die Entführung aus dem Serail*, 1782, and some of his *Tänze*) was a flageolet. The diminutive models of flageolet continued to survive throughout the 18th century as instruments for teaching birds to sing tunes. In the introduction to one such set of tunes, *The Bird Fancyer's Delight* (1717) the first mention is to be found of the sponge chamber, an oval or pear-shaped cavity located inside the instrument's head between the 'beak' and the 'window'. The sponge placed inside was to absorb the moisture from the player's breath and thus prevent condensation in the windway. From the middle of the century the beak of the flageolet was frequently replaced by a flat slender bone, ivory or mother-of-pearl mouthpiece.

The scarcity of scores and tutors from the second half of the 18th century suggests that the flageolet fell out of favour, possibly because of its comparatively weak tone and limited range. Interest revived at the end of the century when improved models, frequently with *d″* as the six-finger note, began to be developed. An 'English' flageolet that retained the sponge chamber was developed at the end of the 18th century with all six holes at the front. Some were subsequently made with a thumb-hole at the back and a seventh finger-hole in front. Ivory or bone studs were frequently placed between the holes to guide the fingers. Models with one to six keys were made in the 19th century. One of the most innovative makers was William Bainbridge of London (see also §2, below), who also proposed a numerical system of notation for amateur players. (A numerical system, similar to organ tablature, had previously been mentioned by Trichet.) The flageolet could be heard in the Promenade Concerts at the Crystal Palace and Queen's Hall in London. Although the flageolets played in concerts in Germany at the beginning of the century were probably of the French style, catalogues show that English flageolets were actually made in Markneukirchen and other German centres from the mid-century onwards. An eight-hole 'Viennese' flageolet, akin in fingering to the CSAKAN, was known in Russia as well as German-speaking countries at the end of the century. Instruction books for the English flageolet were being published in the USA during the early decades of the 19th century.

In France a flageolet in A, known as the 'quadrille' flageolet, was widely used by professional musicians playing in dance bands but, according to the second edition of Edmonde Collinet's *Nouvelle Méthode du Flageolet* (early 19th century), French flageolets were made in all the natural keys between *d′* and *d″* (*grand en ré* to *petit en ré*) as well as in *b♭′*. Several of the better-known instrument makers produced flageolets with the early Boehm system of ring keys. A wide range of models was still to be found in the catalogues of Parisian firms



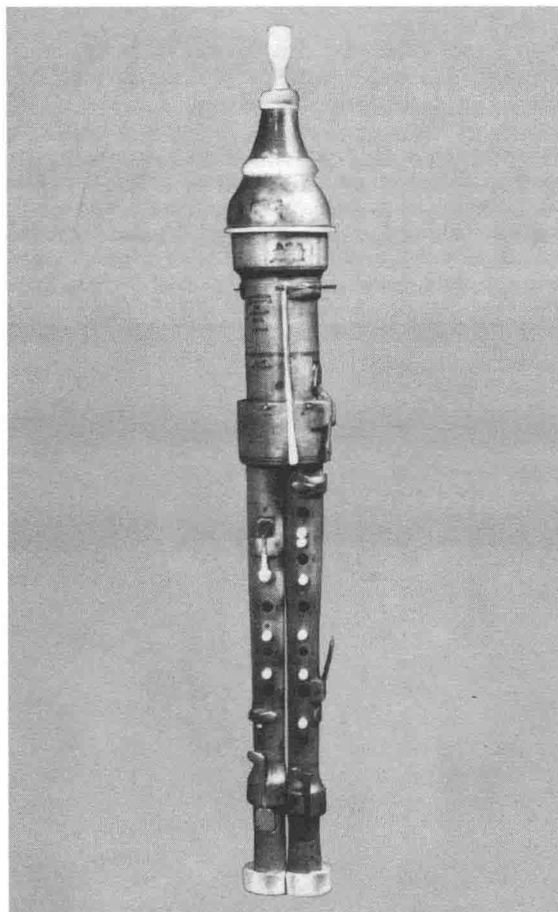
3. *Domestic music-making with a flageolet: 'Music' by Samuel de Wilde, 1801 (City Art Gallery, Manchester)*

such as Besson and Ullmann at the beginning of the 20th century. As well as dance music – quadrilles, polkas, valses, etc. – and collections of short pieces for amateurs, some art music for the flageolet (see C.F. Whistling: *Handbuch der musikalischen Literatur*, Leipzig, 1817–27/*R*, 2/1828–39/*R*) was published in Paris and elsewhere. Some works, such as N. Pfeilsticker's *Concerto pour flageolet principal*, are both technically and artistically mediocre. In contrast, the solo *études, duos concertants* and *thèmes variés* contained in Carnaud's *Méthode pour le Flageolet* (op.56, *c*1835; also translated into Spanish) are competently written and require considerable skill by the performer. The flageolet was sometimes featured in the Jullien concerts in Paris (1836–8) and London (1841–59).

In 1843 an inexpensive version of the flageolet, known as the tin whistle or PENNYWHISTLE was invented by Robert Clarke, and continues to be played in traditional music in many parts of the world. It has become especially associated with Irish music.

See also ORGAN STOP and ZUFFOLO.

2. DOUBLE FLAGEOLET. A double duct-flute with inverse conical bores, invented about 1806 by the London maker William Bainbridge (*d c*1831). He made his standard model in two sizes: the 'Octave' pitched in G, and the larger or 'Tenor' pitched nominally a fourth lower in D.



4. *Double flageolet by William Bainbridge, early 19th century (Horniman Museum, London)*

It enables the non-expert, taught scales in the form of a sequence of thirds and sixths, to play in two-part harmony, requiring the fingers of a single hand only to service each side. An ivory beak mouthpiece inserts into a top joint that disperses the wind into six concentric channels; the ensuing resistance serves to conceal shortcomings of breath control on the part of the player. A second joint with circular cavity accommodates a sponge to absorb moisture. The third joint is a stock incorporating a labium and plug assembly at each side, each fitted with a manually operated 'wind-cutter' that can close off either at will. By silencing the right-hand flageolet, the left-hand pipe may then be played by both hands like a normal flageolet. Ivory studs between the finger-holes (six left-hand, four right-hand) guide fingers on to the holes, certain of which are part-plugged with ebony in order to tune the scale to the desired intervals and to act as speaker keys. On the standard seven-key tenor in G, the left-hand pipe has a range from written *f*♯ (or *c*♯ using both hands) to *a*″, the right-hand from *d*′ to *b*″. Models with extra keys (up to 17 in all) have an extended range from *b* (right hand) to *d*‴ (left hand).

The double flageolet capitalized on Bainbridge's 1803 model of 'octave flageolet' which, by changing the fingering of the tonic from six to three fingers, had allowed much of the range to be played by the fingers of one hand only, thereby enabling the other free hand to be usefully deployed. His first model had both windways drilled in a single cylindrical body. A rival maker Thomas Scott forestalled him in 1805 by patenting an instrument of somewhat similar design. However the fingering of this so-called 'Delecta Harmonia' lacked logic compared to Bainbridge's later model with separate flues, and this quickly outstripped its rival. Their fashionable success caused them to be widely copied by other makers in both London and Dublin, as well as in Germany and the USA. Bainbridge's firm remained in business until 1855, by which time demand had declined in England, although their manufacture continued abroad.

Two further models were developed by Bainbridge. His 'patent double flute-flageolet' (1819) was based on his 'flute-flageolet' (1807), a regular flageolet blown in the traverse position. In the mid 1820s he introduced his triple (or trio) flageolet; the upper three joints of the double flageolet were replaced with a single joint with ivory mouthpiece into the side of which the stopped third pipe is mounted. Working on the principle of the OCARINA, whereby in principle only one hole at a time is opened, and operated by the otherwise unoccupied left-hand thumb, its four closed keys sound a range of almost an octave. A wooden foot fitted at the base supports the instrument, the base of which is serrated to avoid slipping on the player's knee.

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BERYL KENYON DE PASCUAL (1), WILLIAM WATERHOUSE(2)

Flageolet tones. *See* HARMONICS, §3.

Flagg, Josiah (*b* Woburn, MA, 28 May 1737; *d* ?Boston, 30 Dec 1794). American conductor, bandmaster, engraver and tune-book compiler. He became an important figure in the musical life of Boston during the decade beginning in 1764, and was active in both sacred and secular music-making. He organized and performed in at least six concerts in Boston between 1769 and 1773, and also claimed to have founded and trained a regimental band in the city. No music-making by Flagg has been traced after 1773.

Flagg's two sacred tune books are devoted to the compositions of English psalmodists. *A Collection of the Best Psalm Tunes* (Boston, 1764), engraved by Paul Revere, was the largest collection of sacred music published in America to that time and the first to be printed on American-made paper. *Sixteen Anthems* (Boston, n.d. [1766]), intended not for beginners but for 'those who have made some proficiency in the art of singing', was engraved and printed by Flagg himself, and he may also have been the engraver of Billings's *The New-England Psalm-Singer* (Boston, 1770).

Flagg was one of the most versatile and energetic American musicians of the years immediately preceding the Revolutionary War. He was also an early champion of Handel's music in America, as is reflected both in his tune books and in the programmes for his Boston concerts.

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RICHARD CRAWFORD/DAVID W. MUSIC

Flagstad, Kirsten (Malfrid) (*b* Hamar, 12 July 1895; *d* Oslo, 7 Dec 1962). Norwegian soprano. She came of a musical family: her father was a conductor, her mother a pianist and coach. While still a student, she made her début on 12 December 1913 at the National Theatre, Oslo, as Nuri in d'Albert's *Tiefland*. For the next 18 years she sang only in Scandinavia, where she appeared in a wide variety of parts, including operetta, musical comedy and even revue. On 29 June 1932 she sang her first Isolde, at Oslo; this was also her first public performance in the German language. Ellen Gulbranson, the regular Bayreuth Brünnhilde of the previous generation, chanced to hear her, and recommended her to Bayreuth, where she sang small parts in 1933, and Sieglinde and Gutrune in 1934. An engagement at the Metropolitan ensued, and her first appearance there, on 2 February 1935 as Sieglinde, followed four days later by Isolde, was the beginning of her world fame. Her first Brünnhilde performances, later in 1935, set the seal on her success. In 1936 and 1937 she sang Isolde, Brünnhilde and Senta at Covent Garden, arousing as much enthusiasm in London as in New York.

In 1941 Flagstad returned to Norway to join her second husband, who was arrested as a Nazi collaborator after World War II and died in 1946 while awaiting trial. Although she herself was acquitted of political offence by a Norwegian tribunal, her return to Nazi-occupied Norway during the war and a certain political naivety in her nature caused her afterwards to be looked at askance in America. Flagstad's return to English musical life, on the other hand, was quite uncontroversial. She returned to Covent Garden in 1948 as Isolde, and thereafter sang for three more seasons in her other Wagnerian roles, including Kundry and Sieglinde as well as all three Brünnhildes; her farewell came in *Tristan* on 30 June 1951. At the age of 55 she could still sing these heavy roles with majestic effect. In 1950, at the Albert Hall, she gave the first performance of Strauss's *Vier letzte Lieder* with Furtwängler as conductor. In 1951 and 1952 she sang Purcell's Dido in the little Mermaid Theatre in Bernard Miles's garden in St John's Wood, London; and when the permanent Mermaid Theatre opened its doors in the City of London, she reappeared in the same role, bidding farewell to the operatic stage there on 5 July 1953.

Meanwhile, she sang Leonore in *Fidelio*, under Furtwängler, at the Salzburg Festival (1948–50) and her Wagner roles in many major houses. In 1957, in honour of the 50th anniversary of Grieg's death, she sang some



Kirsten Flagstad as Isolde in Wagner's 'Tristan und Isolde'

of his songs, in Norwegian national costume, at a Promenade Concert. During her retirement she continued to be active, as director for a few years of the newly formed Norwegian State Opera, and in the recording studio, for which she even learnt music that was new to her, such as the part of Fricka in *Das Rheingold*. Over a period of more than 30 years she made many superb recordings. The complete *Tristan und Isolde* and her Brünnhilde in the complete *Ring*, live from La Scala (1950), both under Furtwängler, undoubtedly offer the finest memorial to her art; especially valuable, too, are her later sets of songs by Grieg and Sibelius. The majority of her discs were reissued on CD to mark her centenary in 1995.

Although Flagstad was not a singer of naturally ardent temperament, she was always a superlative musician, with a rock-like sense of rhythm and flawless intonation. The lasting purity and beauty of her tone, unsurpassed in the Wagner repertory, probably owed much not only to natural gifts and sound training, but to the enforced repose of the war years and the fact that she undertook no heavy roles until middle life. At 40 she sang with a voice of radiant quality in the upper range, and with heroic power which responded with an effect of ease to Wagner's utmost demands; but as Leonore, Senta, Elisabeth and Elsa she then revealed flaws in her legato. Later, her scale was perfectly consolidated. Her Isolde was a stately Nordic princess, more proud than passionate. No other Brünnhilde in her time seemed so much a Valkyrie born.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Flam. A type of stroke in side-drum playing. *See* DRUM, §II, 2, and ex.3.

Flamenco [cante flamenco] (Sp.). The generic term applied to a particular body of *cante* (song), *baile* (dance) and *toque* (solo guitar music), mostly emanating from Andalusia in southern Spain. It is also known as *cante andaluz*, *cante gitano* or *cañi* ('Gypsy song') and *cante hondo* ('deep song'). Although these terms have been used interchangeably, modern studies avoid such nomenclature, except for *cante hondo*, an important subdivision of *cante flamenco*. The origin of flamenco has been widely disputed; yet its evolution, its literary and musical genres and orally transmitted styles, as well as its interpreters, are the subjects of a continually growing literature contributed by poets, writers, travellers, musicians, dancers, folklorists, ethnomusicologists and, more recently, by flamencologists, anthropologists and sociologists. Gypsies played an important role in its development and propagation, but they were not its sole creators.

1. Origin and development. 2. Classification. 3. Andalusia's musical foundations. 4. Musical characteristics. 5. The *zambra*, *juerga* and *cuadro flamenco*.

1. ORIGIN AND DEVELOPMENT. There has been much speculation over the origin of flamenco on philological rather than on musicological grounds. According to Pedrell *cante flamenco* was brought to Spain by the Flemish (*flamencos*) immigrants during the reign of Charles V (also known as Charles I, who ruled Spain from 1516 to 1556). Borrow believed that the term characterized the Gypsies who arrived in Spain by way of Flanders. Fernández de Castillejo felt that the term lingered on as an appellative for the corrupt practices of the courtly Flemish who were installed by Charles I in responsible posts. Salillas explained that the term originally applied to men who fought in the regiments of Flanders, leading a wild and quarrelsome life, and that later it was used to describe the life and bravura of the Gypsies. De Onís (see Frank, 1926) ascribed its origin to the ostentatious dress of the courtly Flemish, applying this to the characteristic dress and manners of the Gypsies. Rodríguez Marín saw in the term an element of ridicule, in that it described those who sang with a fixed and erect posture resembling the flamingo (Sp. *flamenco*). García Matos connected it with the Germanic concept of *flammen* ('to be flamboyant', 'to blaze'), which could have entered Spain from the north. In general, the term 'flamenco' appears to have been linked to a way of life exemplified by generosity, boisterousness and recklessness.

Additional theories included the suggestion that *cante flamenco* were Arab songs that originated in north Africa and were later adopted by *flamencos* of the Low Countries, or by *flamenco* Gypsies who arrived in Spain with Bohemian troupes. Infante took the term for a corruption of the Arabic *felagmengu*, similar to the Castilian *campesino huido* ('fugitive peasant'), while García Barriuso believed it derived from *fel-lah-mangu*, or, as opined by L.A. de Vega, from *felhikum* or *felahmen ikum* ('labourers' or 'songs of the labourers'). Fernández Escalante postulated that the Brahman priests (*flámines*) brought their sacred formulae, rites and chants to Spain from India, hence the connection between Gypsies and *cante flamenco* derived from the name '*flámen*'.

Despite the varied conjectures concerning its origin, consensus confines the early history and development of *cante flamenco* to southern Andalusia, where the Gypsies began to settle in the latter half of the 15th century. As a persecuted subculture (until 1783, when they were granted Spanish citizenship by Charles III), they developed a song repertory of a special character, the essence of which, rooted in poverty, expressed the plight of their existence and gave impetus to poetic and musical forms that had become prominent around the mid-18th century. The most notable centres for this new art were Triana (the Gypsy quarter of Seville), Cádiz and Jerez de la Frontera. Gypsy songs and dances were becoming increasingly popular at public feasts and taverns. Since bourgeois society rejected this music, its principal interpreters remained the Gypsies and rural people, whose *coplas* ('stanzas') and melodies (primarily *fandangos*, *seguidillas*, *boleros* and *zorongos*) were adopted by playwrights of one-act plays and composers of the *tonadilla*, *entremés* and *sainete* (popular 18th-century theatrical genres).

In its second phase, from the emancipation of the Gypsies to about 1860, *cante flamenco* became an important dominant musical genre in Andalusia. In the early 1840s, *cante flamenco*, with and without guitar accompaniment, became such a popular entertainment in the *cafés cantantes* ('singing cabarets') established in cities such as Seville (the first of which was created in 1842), Cádiz, Jerez de la Frontera and Málaga, that it spread progressively throughout the towns and villages of Andalusia. With the *cafés cantantes*, *cante flamenco*

entered its third phase, which lasted well into the first decade of the 20th century. It was a period of professionalism, when even non-Gypsy performers were on the increase. While the songs of the *hondo* type predominated, other genres of song from Andalusia, other regions of Spain and Spanish America were introduced and 'Gypsified' (*aflamencada*) to satisfy an ever-growing public.

In the early 20th century, particularly with the first flamenco operas around 1920, much of the current repertory became theatricalized and commercialized. Even the attempt by Manuel de Falla and others to revitalize the tradition at the famous competition in Granada (1922) did not prove successful in combating this trend, which continued during and after the Spanish Civil War (1936–9). From then on the flamenco repertory continued to be 'Gypsified' by performers on radio and film, while other artists could not eke out a living. Notwithstanding the earlier effort by Falla, it was not until 1957 that the chair of flamencology was created at Jerez, preceded by the first reinstated competition and festival of song at Córdoba (1956). These events marked a renaissance for flamenco and the rise of a new generation of performers.

2. CLASSIFICATION. An indiscriminate classification of the *cante* as *hondo* or *flamenco* neglects the fact that *cante hondo* constitutes a major flamenco category. Nonetheless, two basic divisions of *cante flamenco* appear to have gained wide currency: the first, twofold, with *cante grande* comprising songs of the *hondo* type, and *cante chico* the remainder; and the second, threefold, with the category *cante intermedio* inserted between *grande* and *chico*. While there is wide disagreement as to which *cante* belong to the *intermedio*, the *hondo* and *chico* categories represent the most and the least difficult *cante* respectively in terms of their technical and emotional interpretation. Moreover, various *cantes* have achieved prominence by their links with individual singers (e.g. *soleá* Tomás Pavon, *siguiriya* El Manolito) or by their stylistic amalgamation with other *cante* (*chuflas por* ('sung in the manner of ') *bulerías*, *fandanguillos por soleares*, *saeta por siguiriya* etc.). In more recent studies, the *chico* category has been further enlarged to include popular flamenco (*flamenco árabe*, *flamenco pop* and *nuevas canciones andaluzas*), which takes into account current commercial repertories at theatres and night clubs (explained in greater detail by Manuel, 1989).



Table 1, comprising a selection of 44 *cante*, represents songs of the 'classical' flamenco repertory together with songs which have enjoyed a peripheral association, although many no longer exist. If the table were extended to encompass *cante* from the many subdivisions, it would exceed 300 items and variant forms. While the derivations of numerous *cante* have been firmly established, the identity of musical precursors for the remainder, as well as related forms, has been problematic. In some cases two or more derivations have been suggested for particular *cantes*. The *caña*, *fandango*, *polo*, *soleá* and *toná* constitute the most basic songs in the flamenco hierarchy. Such *cante* as the *mariana*, *murciana*, *palmares*, *policaña*, *roás*, *rosa*, *temporera* and *tirana* were once prominent but now either no longer exist or are in the process of extinction. The songs grouped under the generic name *cantiñas* comprise those with a smaller number of *coplas*.

The earlier inclusion of the *alboreá* (or *alboleá*), a Gypsy wedding song, is questionable as is the case of the extremely popular Gypsy songs *cachuca*, *mosca* and *panadero*. Songs and dances which have been associated with the repertory include the *bambera*, *bolera*, *camparsa*, *cantes de trilla* (work songs), *chufla*, *danza mora*, *macho*, *media granaína*, *medio polo* (*hondo* type), *olé* (*hondo* type), *panadero*, *rociera*, *seguidilla gitana* (=*siguiriya*), *soleariya*, *taranto*(= *taranta de Almería* and other localities), *vidalita*, *villancico*, *vito*, *zambra* and *zorongo*.

The *cantes aflamencadas* of Hispanic American origin, mainly associated with dancing, include *danzón flamenca*, *habanera flamenca*, *punto de La Habana*, *rumba flamenca*, *tango cubano* and *vidalita flamenca*. Additional *cantes religiosas aflamencadas* include the *campanillero* and *villancico* (mainly those sung for Christmas), whereas examples of *cantes folklóricos aflamencadas* (of Andalusian origin) comprise the unaccompanied *nana* (lullaby), *temporera* (work song) and *pajarona* (work song), as well as the *sevillana* (a species of the *seguidilla castellana*) which accompanied the dance. While the relationship of *cante flamenco* to Gypsy traditions has been more thoroughly investigated than the Arab and Celtic, the two principal streams from which the *cante* developed were the liturgical and the secular.

The predominant textual unit for the *cante* is the aforementioned *copla*, which varies according to the number of lines and syllable count. The popular octosyllabic and hexasyllabic quatrain structures, with second and fourth lines rhyming in assonance, point to the *romance* ('traditional ballad') as a significant antecedent. Also popular is the *seguidilla* strophe, with alternating hepta- and pentasyllabic lines.

3. ANDALUSIA'S MUSICAL FOUNDATIONS. Andalusia has long been a melting pot for varied musical traditions and systems, brought from the remote corners of the Mediterranean by Greek, Carthaginian, Roman and Byzantine settlers. In Visigothic Spain, Seville was one of the main centres for what later became known as Mozarabic chant. The Islamic invasion in the early 8th century may not immediately have added substantially to the musical traditions. However, with the arrival of the famous Baghdad musician Ziryāb, who founded a singing school at Córdoba during the reign of 'Abd al-Raḥmān II

TABLE 1

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1 Alegría	37		●	●							●		●		●				●	
2 Bulería	37		●		●						●				●				●	
3 Cabal	var. of 36																			
4 Calesera (*afl*)	34		●								●									●
Cantes de Levante	11	(includes nos. 8, 15, 19, 23, 31 and 40)																		
Cantiñas		(includes 1, 2, 6, 24 and 30)																		
5 Caña	Uncertain	?		●					●			●			●		●			
6 Caracoles	*		●	●							●		●		●					●
7 Carcelera	42				●				●							●				
8 Cartagenera	11			●			●			●								●		
9 Colombiana (*afl*)	38		●			●					●			●	●					
10 Debla	42	●			●				●							●				●
11 Fandango			●	●			●		●									●		
12 Fandanguillo			●	●				●			●				●				●	
13 Farruca (*afl*)	38 (de Cádiz)		●					●						●					●	●
14 Garrotín (*afl*)	13		●	●							●			●	●				●	?
15 Granadina or granaína	11			●			●			●								●		
16 Guajira (*afl*)	38		●			●					●			●	●			●		
17 Jabera	11			●						●								●		
18 Jaleo			●												●				●	●
19 Liviana	42	●			●				●			●			●	?	●			?
20 Malagueña	11			●			●			●								●		
21 Martinete	42		●		●				●					●						
22 Milonga (*afl*)	38		●			●					●								●	
23 Minera	11			●			●			●										
24 Mirabrás	37		●	●							●			●					●	
25 Nana (*afl*)			●	●							●					●				
26 Petenera (*afl*)	**		●	●						●			●					●		
27 Playera	Identical to 36		●	●																
28 Polo		●		●					●			●			●		●			
29 Romances (corridas)			●												●					
30 Romera	37		●	●							●			●	●				●	
31 Rondeña	11			●			●				●				●				●	
32 Rumba			●		●	●					●			●					●	
33 Saeta	42	●			●				●							●				
34 Serrana (*afl*)	36														●					
35 Sevillana (*afl*)	Seguidilla manchea		●	●							●			●	●					
36 Siguiriya				●					●			●			●		●			
37 Soleá (pl. soleares)					●				●			●			●		●			
38 Tango					●						●			●	●				●	
39 Tanguillo																				
40 Taranta	11			●			●			●					●			●		
41 Tiento	38				●					●		●						●		
42 Toná	29	●			●				●							●				
43 Trillera (*afl*)	37		●	●							●								●	
44 Verdiales	11			●							●					●	●		●	

* Its creation attributed to Tío José el Granaíno
**Its creation attributed to La Petenera, born in Peterna de Rivera (Cádiz)
afl = *aflamencada* ('gypsified')
? = uncertain

KEY

1. Derived from or similar to
2. From the liturgical tradition
3. From the folkloric tradition
4. Andalusian origin
5. Andulusian gypsy origin
6. Hispano-American origin
7. Arabic influence
8. Celtic influence

Cante { 9. *Hondo* or *Grande*; 10. *Intermedio*; 11. *Chico* }

Baile { 12. *Grande*; 13. *Intermedio*; 14. *Chico* }

15. Accompanied by guitar
16. (*a palo seco*) Unaccompanied

Toque { 17. *Grande*; 18. *Intermedio*; 19. *Chico* }

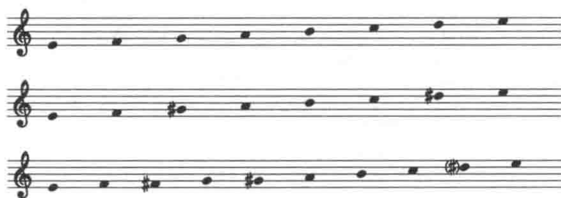
20. Fell into disuse

(822–52), Persian music became influential. During the 10th century, under Umayyad rule, the Arabs began to cultivate a musical tradition that later rivalled those of the eastern caliphates of Damascus and Baghdad. Muslim and Jewish poets shared the splendour of the Andalusian courts, where they composed many of their poems on existing popular tunes. With the Spanish reconquest, well under way by the 13th century, the influence of Christianity brought with it the Gregorian musical system which undoubtedly assimilated with the indigenous styles. (To what extent Jewish liturgical music played an important role throughout the region has been difficult to determine.) Even as Castilian was making inroads in southern Spain, much of the popular music then current was being transformed; by 1492 and the achievement of Spain's Catholic hegemony, which led to the expulsion of Muslims and Jews, the music of Andalusia had a characteristically synthetic style that set it apart from other regions. The question remains whether the Gypsies, on their arrival in Spain around the mid-15th century, brought with them a new musical tradition or whether they simply nourished their own tradition from this synthesis. Some scholars believe that the Gypsies brought the flamenco style from North India, the region of their origin. Such arguments issue from the strong resemblance found in the singing of rāgas as well as in the nuances of the dance. Similar arguments have pointed to strong Arab influences in performing practices and modal theories.

4. MUSICAL CHARACTERISTICS. While generalities abound concerning the musical style and characteristics of flamenco, and several studies have concentrated on particular *cante*, no exhaustive study of the repertory had been attempted by the end the 20th century. Such an undertaking will require the gathering of notated examples from 19th- and 20th-century *cancioneros* ('song anthologies') and comparison with transcriptions made from field recordings as well as commercially recorded data. A search for possible melodic and structural antecedents in earlier Iberian musical sources is also a task still to be undertaken.

As in the popular music of Andalusia, the scales used for flamenco mostly exhibit an affinity for three principal types: firstly, the medieval Phrygian (or Greek Dorian); secondly, a modified scale resembling the Arab *maqām Ḥijāzī*; and thirdly, a bimodal configuration alternating between major and minor 2nds and 3rds (ex.1). The

Ex.1 The main scale types in flamenco



melodies are predominantly diatonic, with occasional leaps of 3rds and 4ths, and the Phrygian cadence (A–G–F–E) is a common feature. According to the individual *cante* of the flamenco repertory, the use of ornamentation varies from light to heavy, and ascending or descending appoggiatura-like inflections are commonly used to accentuate certain notes. Such inflections are microtonal and are a particular feature of *cante hondo*. It is here that comparisons with North Indian and Arab modal practices appear valid. The flamenco repertory incorporates many metres: binary, simple and complex; ternary; and combinations of both. Polyrhythmic passages also occur in which the vocalist, singing in binary metre, may be accompanied in ternary metre. Additional cross-rhythms are provided by *taconeo* (heel-stamping), *palmas sordas* (hand-clapping) and *pitos* (finger-snapping). Songs of a purely parlando-rubato nature are usually sung *a palo seco* (without guitar accompaniment).

5. THE ZAMBRA, JUERGA AND CUADRO FLAMENCO. Seville was the cradle of the Gypsy *zambra* (from Arabic *sāmira*, 'festival'), which may have been patterned on the all-night soirées that were popular in Muslim Spain and included singing and dancing. The *juerga* ('spree', 'carousal'), another type of gathering both informal and spontaneous, at which wine flowed freely and the merrymaking rose to a state of licentiousness, came to be regarded as infamous by Spanish society. The *juerga* assumed a new role during the period of the *cafés cantantes*, when it became a commercial enterprise revolving around *cante flamenco*. The high-spirited intimate settings of the 'closed door' flamenco sessions (*sesiones a puertas cerradas*) took over the informal role of the *juerga*.

The *café cantante* period also gave birth to the *cuadro flamenco* which comprised a group of singers, dancers and guitarists who sat in a semicircle on a *tablao* ('slightly elevated platform'). This ensemble has continued to be the most popular throughout the Hispanic world, although much of its traditional repertory has changed. A notable addition is the use of castanets, not originally a Gypsy practice (the introduction of which is attributed to the Sevillian dance instructor José Otero Aranda). Besides performing as a group, each member of the *cuadro flamenco* takes a turn as soloist while others in the ensemble provide the accompaniment; even during the group singing and dancing, each member performs as an individual. The performances usually begin with some form of *jaleo* ('shouts of encouragement'), arousing the enthusiasm of the audience by eliciting their verbal participation. The guitarists always provide a *tiento* or *temple* (introduction or prelude) for singing and dancing to create the proper atmosphere and mood. While preparing to sing the more traditional *cante*, particularly those of the *hondo* type, the singer literally tunes the voice (*temple*) before entering into the vocalized melismas (*salidas*), on the syllable 'ay', preceding the first line of the song. A good guitarist seems to know intuitively what the singer is going to do. The hoarse, nasal timbre (*rajo, a voz afillá*) of the voice is still highly respected in some circles, vocal quality being one of the most distinctive features of flamenco. The guitar, tuned in 4ths, plays a dual role as solo and accompanying instrument, but is chiefly used as a rhythmic instrument, providing three basic types of accompaniment: *rasgueado* (strumming), *paseo* (spritely melodic passage work) and *falsetas* or *rosas* (improvised melodic phrases between the sung strophes, including a prelude). *Cuadro flamenco* performances usually end with the *fin de fiesta*, a combination of songs and dances, which creates exciting and spectacular entertainment. Allied to the art of flamenco are the various classes of enthusiasts, ranging from *aficionados* and *entendidos* to *cabales*, who either practise the art (*prácticos*) or appreciate it (*téoricos*).

See also CANTE HONDO.

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ISRAEL J. KATZ

Flamenco guitar. *See* GUITAR.

Flamingus, Johannes (*fl* 1565–73). Flemish composer. He is first recorded in Leiden, where he is thought to have been *phonascus* of St Pieter in 1565–7. In 1571 he was engaged at the music-loving Lutheran court of Mecklenburg in Schwerin as director of court music to Duke Johann Albrecht I, where he remained until 1572/3. He last appears as cantor in Zwickau in 1573. A great deal of his music survives, all in autograph copies. He was among the copyists of additional music in the Leiden choirbooks D, E and F (*NL-L* 1441–3): one mass, 26 motets, three settings of the Magnificat and four of the Nunc dimittis and one hymn are ascribed to him and complete; four masses, a motet, a Nunc dimittis setting and a hymn are incomplete; and one more mass, 12 complete and four incomplete motets and an incomplete hymn are probably by him though lacking any ascription (see Ruhnke). These are all four- or five-voice works on plainchant cantus firmi. A finely-bound set of six partbooks dated 1571 and dedicated to Johann Albrecht I of Mecklenburg, entitled *Opusculum cantionum*, survives (in *D-ROu*) from Flamingus's time at the court in Schwerin. It contains a five-voice mass and 10 motets, which may have constituted a liturgical cycle celebrating the conclusion of the Seven Years' War between Denmark and Sweden. Four of the motets have Low German texts, among them an attractive *O Lam Gades*. Another autograph from his Schwerin period is a *Missa nova 'Etsi me occiderit Dominus'* dated 1573 (*ROu*, Cantus 2 only). No music survives from his stay in Zwickau or later. Like so many other Netherlandish musicians who occupied positions in court chapels and cathedrals all over Europe in the 16th century, Flamingus was an uneven composer, but at his best his music is very fine indeed.

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OLE KONGSTED

Flammer, Ernst Helmuth (*b* Heilbronn, 15 Jan 1949). German composer and musicologist. His first choice of study was mathematics and physics (1969–72), but in 1975 he changed his focus to music, studying counterpoint and theory with Peter Förtig and composition with Klaus Huber and Ferneyhough at the Musikhochschule in Freiburg. He also received occasional tuition from Dittrich. Over the same period (1974–80) he studied art history, philosophy and musicology at Freiburg University with Eggebrecht among others. He graduated (DPhil 1980) with a dissertation on Nono and Henze. From 1980 to 1981 he taught at the Staatliche Hochschule für Musik at Trossingen and from 1982 to 1985 at Freiburg University. After 1985 he served as a visiting lecturer at Newcastle University and Salzburg Mozarteum, in

Odessa, St Petersburg and Paris, and taught regularly at the Darmstadt international summer schools, where he also served as a jury-member for the Kranichstein prize (1986, 1994). From 1985 to 1987 he was artistic director of the Ensemblia festival in Mönchengladbach and from 1985 to 1990 ran the Freiburg 'ensemble recherche', of which he was a founding member. In 1993 he initiated the International Pianists' Forum (Contemporary Piano Music Festival) '... antasten ...' in Heilbronn. He has received awards from many sources, including the cities of Baden-Baden, Dresden, Freiburg, Hanover, Paris, Parma, Rome and Stuttgart.

Flammer's work as a composer, governed by an existential engagement, protests against the inhumane elements in society and against blind – or even overly simplistic – faith in science and technology. He demands from his interpreters and listeners, and from himself, a correspondingly high degree of artistic engagement, which expresses itself both in the complexity of his musical structures and in the progress of the musical material.

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STEFAN FRICKE

Flanagan, William (*b* Detroit, MI, 14 Aug 1923; *d* New York, 31 Aug 1969). American composer and music critic. He came comparatively late to music, his first college education having been directed towards a career in journalism. In 1945 he went to the Eastman School of Music to study with Bernard Rogers and Burrill Phillips. At the Berkshire Music Center in 1947–8 he worked with Barber, Honegger and most particularly Copland, who became his major influence. He also studied intensively with David Diamond in New York for two years. In the mid-1950s, on the strength of his earlier education, he became a critic for the *New York Herald Tribune*, wrote also for periodicals such as *Musical Quarterly* and finally became permanent critic for *Stereo Review*. He was among the most skilful and caustic verbal commentators on music in the USA.

Flanagan's diversified musical instruction, however, never yielded a stable technique for structure or orchestration in his compositions; he had a natural bent towards the pure idea rather than the manipulation of that idea. Thus he preferred and excelled in the smaller vocal forms. His vocal works flow with a natural grace attractive to singers and are settings of the best of English-language poetry, usually of sombre content. *The Ice Age* was commissioned by the New York City Opera and *Silences* by the Thorne Foundation.

If Flanagan was indifferent to innovation for its own sake, he was passionately concerned with language and felt that American composers would never fully realize themselves until they came to grips with native inflection. It may safely be said that Flanagan, through both his warm music and his cool intellect, was directly responsible for the oral style in the early plays of his close friend Edward Albee, with whom he collaborated on several projects.

Flanagan's songs seem to be written with the soaring ease characteristic of many prolific composers; actually they are few and were produced with an anxiety which, coupled with the increasing stress of being an unappreciated conservative in a time of artistic upheaval, was partly responsible for his suicide.

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NED ROREM

Flanders, Michael. English lyricist and performer. *See under* SWANN, DONALD.

Flandrus, Arnoldus (*d* after 1607). Flemish composer and organist, active in Italy. He can possibly be identified with Arnoldo Fiamengo. He was a monk and was organist at Tolmezzo, north of Udine. He published *Sacrae cantiones ... liber primus* (Venice, 1595), for four voices, and the seven-part *Missa solemne ... intitulata Si fortuna favet* (Dillingen, 1608). A book of five-part madrigals (1608) referred to in 17th-century catalogues is lost. There are two eight-part manuscript motets by him (in *D-Bsb*). A three-part *laude* by Arnoldo Fiamengo (in RISM 1599[6]) may be by him. (*EitnerQ* ('Arnoldus Flandrus'); *Vander StraetenMPB*, i, vi; *VannesD*)

GODELIEVE SPIESSENS

Flanging. The effect of a type of signal processing unit on electronically produced sound: an enhanced form of 'phasing'. The unit is often operated by means of a foot-pedal. *See* ELECTRIC GUITAR, §2.

Flaschenspiel (Ger.). *See* BOUTEILLOPHONE.

Flat (Fr. *bémol*; Ger. *Be*; It. *bemolle*; Sp. *bemol*). In Western notation the sign ♭, normally placed to the left of a note and indicating that that note is to be lowered in pitch by one semitone. Such a note is described in English usage as 'flattened' or in American usage as 'flatted'. The adjective 'flat' is used to denote intonation below the notated pitch (though the phrase 'flat six' etc. is colloquially used to signify a note or chord of the flattened 6th by reference to the figuring '♭6').

A double flat (Fr. *double bémol*; Ger. *Doppel-Be*; It. *doppio bemolle*), the notational sign ♭♭, indicates that a note is to be lowered in pitch by two semitones.

See also ACCIDENTAL; NOTATION, §III, 3, 4; PITCH NOMENCLATURE.

RICHARD RASTALL

Flaté [flatté] (Fr.). *See* FLATTEMENT.

Flat-pick. *See* PLECTRUM.

Flatt and Scruggs. American bluegrass and country duo. Lester (Raymond) Flatt (*b* Duncan's Chapel, TN, 14 June 1914; *d* Nashville, TN, 11 May 1979; vocals, acoustic guitar) and Earl (Eugene) Scruggs (*b* Flint Hill, NC, 6 Jan 1924; banjo) played a major role in popularizing bluegrass music. From rural homes, they worked in textile mills before becoming professional musicians. Flatt began his career in 1939 and met Scruggs in 1945 when they joined Bill Monroe's band, the Blue Grass Boys. Scruggs had developed a distinctive style enabling him to play a wide variety of music with speed and clarity and they helped Monroe create the sound that became known as bluegrass. In 1948 they formed their band, the Foggy Mountain Boys, recording for Mercury and working at radio stations in the South-east. In 1950 they signed with Columbia, with whom they remained for the rest of their career together. Their band maintained a purely acoustic sound resembling Monroe's until 1955, when they diverged slightly with the addition of a guitarist playing a Dobro.

In 1953 Martha White Flour began sponsoring their performances on WSM radio, Nashville, remaining their sponsor for the rest of their career, and in 1955 they joined the country radio show 'Grand Ole Opry'. During the late 1950s their syndicated television shows were seen by millions in the South-east, and their recordings became hits in the country charts. Meanwhile their banjo-sparked acoustic sound found favour with folk music revivalists. While performing at a Hollywood folk club, they were noticed by the producer of the television show 'The Beverly Hillbillies', and subsequently recorded its theme *The Ballad of Jed Clampett*, a number one country hit for them in 1963. Five years later their 1949 recording of *Foggy Mountain Breakdown*, used in the film *Bonnie and Clyde*, was a hit in the pop charts. Musical differences brought the act to an end in 1969. Both continued to perform, Scruggs with his sons in the Earl Scruggs Revue, and Flatt with his Nashville Grass. In 1985 the duo of Flatt and Scruggs was elected to the Country Music Hall of Fame.

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NEIL V. ROSENBERG

Flattement [flaté, flatté, tremblement mineur] (Fr.; Ger. *Bebung*). An ornament, not unlike a trill, used in woodwind playing, produced by a quick finger movement on the edge of or above a tone hole (usually the highest open hole). It was described in Dutch, English, French and German sources from 1654 to 1847, including Jacques Hotteterre's *Principes de la flûte traversière* (1707). One of the few collections where it was explicitly marked was P.D. Philidor's suites (1717–18). In English the ornament was described as a 'sweetening' or 'softening' of the note. Sometimes called a 'finger vibrato', the *flattement* was not intended to be perceived as a change of pitch. It was applied selectively, usually to long notes, and was often associated with swells. The sign for the *flattement* (rarely marked in music) was a horizontal wavy line. The *flattement* afforded considerable control of both speed and amplitude, and was better suited to the short and complex phrasing of the music of the 17th and 18th centuries than modern breath vibrato; the latter is not documented before the 1790s.

In string playing a similar ornament was termed *pincé* by Marais and others. It was described as a two-finger vibrato, produced by the rocking motion of two fingers pressed against each other. The terms 'flattement' and 'flaté' or 'flatté' were also applied to vocal vibrato. For further information and variant interpretations *see* ORNAMENTS, §8; *see also* VIBRATO.

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BRUCE HAYNES

Flatterzunge (Ger.). *See* FLUTTER-TONGUING.

Flat trumpet. Trumpet built or adapted to play in 'flat', i.e. minor, keys. The term, and presumably the instrument, was used in England only for a brief period, between about 1690 and 1720. No original flat trumpets survive, nor are there any reliable iconographical sources; the best evidence is James Talbot's description (transcribed in Baines and Smithers). Unlike the continental SLIDE TRUMPET, which itself glided up and down the mouthpipe, the flat trumpet he examined had a J-shaped double slide that pulled out backwards past the player's left ear; to allow this, the trumpet was held at a slant, bell pointing to the right, and the mouthpiece plugged into a cranked mouthpipe. The shorter arm moved inside the trumpet's bell-yard (the straight section of tube ending in the bell) reaching as far as the boss (ornamental ball) when the slide was shut up tight. The longer arm fitted over the middle yard, sliding outside it and in closed position covering it completely.

Talbot does not mention any sort of mechanism for moving the slide. The overall length of the flat trumpet 'with the yards shutt' was the same as the 'common trumpet' (the trumpet in E♭). Yet Talbot's chart of slide positions ascends chromatically from *c* to *c'''*, and the notes of the C major arpeggio (*e* apart) are all played with the slide fully pushed in. The chart may have been obtained from John Shore, as were the ordinary trumpet scale and the cornett fingerings; either Shore used a crook to bring his instrument down to C or else transposed the results for easier reading. As a guide to flat trumpet playing technique the chart must be interpreted cautiously.

Shore, according to Roger North, invented a 'screw or worme' to control the movement of the slide on his concert instrument. He used this device instead of lipping 'to aid the tuning [of] some notes', and to play a number of 'exotick' (i.e. non-harmonic) notes otherwise beyond reach. How the screw worked, and whether Shore's special model counted as a flat trumpet too, are issues which remain unclear.

Only a very few late 17th-century scores call for flat trumpets explicitly. 'Flat' pieces like the March and Canzona of Henry Purcell's music for the funeral of Queen Mary are brief and mostly slow-moving, practicable on instruments of the Talbot type, however ungainly. But North's comments seem to suggest that shorter slides (slides with fewer positions) were also tried 'to adapt [the trumpet] to consort' rather than with the aim of achieving full chromaticism. Slide experiments of which Talbot knew only a little, and of which modern scholars know even less, might help to explain many apparent anomalies in English trumpet writing around the time of Purcell. The 19th-century English slide trumpet is clearly related to the flat trumpet, but whether it was independently re-invented or a conscious attempt to improve the earlier design is unknown.

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ANDREW PINNOCK

Flautado (Sp.). *See under* ORGAN STOP.

Flauta metálica (Sp.). *See* PENNYWHISTLE.

Flautando [flautato] (It.). An instruction to produce a soft flute-like tone. It requires string players to draw the bow lightly and fairly rapidly across the string with a point of contact near to or over the fingerboard. A more precise term for such an effect is *sul tasto*, also referred to as *sulla tastiera* (It.; Fr. *sur la touche*; Ger. *am Griffbrett*), as in Paganini's *Caprice* no.9 which contains the direction *sulla tastiera imitando il flauto* ('over the fingerboard imitating the flute'). (*See also* BOW, §II, 3(xii).)

To a harpist (but not to a violinist), *flautando* or *flautato* might suggest the use of harmonics to achieve a flute-like tone, but composers normally indicate harmonic effects with more precise terminology (e.g. *armonici*, *sons harmoniques*).

DAVID D. BOYDEN/ROBIN STOWELL

Flautino (i) (It.: 'little flute'). Diminutive of *flauto*. In early 17th-century Italian music a synonym for *flauto* (treble recorder, lowest note *g'*); in late 17th- and early 18th-century Italian practice (as in Vivaldi), probably a small FLAGEOLET (*see also* ZUFFOLO); in German practice of the second half of the 18th century, generally a piccolo, occasionally (as in Mozart's *Die Entführung aus dem Serail*) a small flageolet. Since the early 19th century it has not been used for the piccolo, which in Italian is called *flauto piccolo*, or more commonly *ottavino*. The *flautino alla vigesima seconda* (small recorder at the 22nd, or third octave) listed in the first print of Monteverdi's *Orfeo* (1609) is probably a sopranino recorder in *g''*.

DAVID LASOCKI

Flautino (ii). *See under* ORGAN STOP.

Flauto (i) (It.). *See* FLUTE or RECORDER. Until about 1735, composers specified *flauto traverso* or simply *traversa* (not *traverso*) when they intended the flute; the word *flauto* without modification invariably meant recorder (especially the treble), to which the terms *flauto a becco*, *flauto diritto* or *flauto dolce* also apply. Composite terms mentioned in musical sources include: *flauto a culisse* (SWANEE WHISTLE); *fiauto d'echo*, scored for by J.S. Bach in his fourth Brandenburg Concerto (probably just a treble recorder, possibly an ECHO FLUTE); *flauto d'amore* (either a flute, lowest note *a*, a minor 3rd below the concert instrument, or occasionally an alto flute in G); *flauto di voce* ('voice flute': a recorder, lowest note *d'*, also a type of MIRLITON); *flautone* (a large recorder; since the 19th century an alto or bass flute); *flauto octavo* (a small recorder); *flauto pastorale* (occasionally applied to

panpipes); *flauto piccolo* (either a piccolo, which in Italian is now more usually called *ottavino*, or else a small recorder or flageolet); *flauto taillo* (tenor recorder); and *flauto terzetto* (flute, lowest note f′).

DAVID LASOCKI

Flauto (ii) (It.). *See under* ORGAN STOP (Flute). For *Flauto a camino* see under *Chimney flute*.

Flauto a camino (It.). *See under* ORGAN STOP (*Chimney Flute*).

Flauto diritto (It.). *See* RECORDER.

Flauto di voce (It.). Alto flute in G, with an extra hole covered by a vibrating membrane. It is also known as the 'patent voice flute'. *See* MIRLITON.

Flauto dolce (It.). *See* RECORDER.

Flautone (It.). An alto flute, pitched in G, a 4th below the concert flute. *See* FLUTE, §II, 3(iv).

Flauto pastorale. Term used by Telemann to denote PANPIPES.

Flauto piccolo (It.). Piccolo. *See* FLUTE, §II, 3(i).

Flauto traverso (It.). Transverse flute. *See* FLUTE, §II.

Flaviol. An alternative spelling of *flabiol*, the Catalonian tabor pipe. *See* PIPE AND TABOR, §2.

Flaxland, Gustave-Alexandre (*b* Strasbourg, 26 Jan 1821; *d* Paris, 11 Nov 1895). French music publisher. He first studied piano with J. Leybach in Strasbourg until sent at the age of 15 by his father to Paris to make a living. He worked at various commercial jobs and then left a banking position to enter the Paris Conservatoire. He was already a fine pianist, and gave lessons to pay for his studies. Flaxland was never considered an outstanding pupil of the Conservatoire, although he composed several small piano pieces and songs and developed musical skills which helped him as a music publisher and editor. He married London-born Fanny d'Eresby on 12 January 1847, and shortly afterwards they pooled their savings and bought a small shop at 4 place de la Madeleine, where they sold sheet music. The enterprise flourished and as their resources grew the shop became a musical and social centre in Paris, recognized for its publication of vocal anthologies. Particularly in the 1860s, Flaxland's was known for the distinguished circle of writers, musicians and wealthy patrons who convened there daily.

Flaxland's business prospered largely because he acquired the copyrights to the French editions of compositions by Schumann (piano pieces) and Wagner, but the rights to some of Wagner's operas were controversial. During the winter of 1859–60 Franz Schott (of the Mainz firm of B. Schott's Söhne) contacted Wagner and bought the German, French and English publishing rights of the full score of *Das Rheingold*; Wagner hoped to repay his debts to Otto Wesendonck, who had advanced him money for each completed score of the *Ring*, but as the 10,000 francs he received from Schott were devoted to three Paris concerts, he sought additional funds early in 1860 by selling the French rights of three earlier operas to Flaxland. *Der fliegende Holländer* and *Tannhäuser* had been published in Germany by C.F. Meser, and his Dresden successor, Hermann Müller, claimed that Wagner was not entitled to sell the copyrights; Müller also threatened legal action against Flaxland, who avoided it by paying Müller 6000 francs. Wagner eventually (1863) conceded the foreign rights to Müller (not to Flaxland, as suggested by Dubuisson). The third opera, *Lohengrin*, had been published by Breitkopf & Härtel, who did not object to an independent French edition, but insisted that they also had a right to sell in France. Although Wagner has been accused of cheating Flaxland and failing in *Mein Leben* to give him due credit for his efforts, it seems that Wagner assumed that a contract with a German publisher applied only to Germany, leaving him free to arrange for publication elsewhere. The correspondence and documents of this period show little basis for the insinuation that he knowingly misled Flaxland; indeed the two appeared to be on the friendliest of terms and Flaxland championed Wagner's music in Paris even when feeling against Wagner was strong in France.

On 30 December 1869 Flaxland sold his enterprise to Durand Schoenewerk & Cie. He devoted his last years to composition and the manufacture of pianos, and remained an affluent and respected member of musical and literary society until his death. His will attests that he left his family the sum of almost 10,000 francs.

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THOMASIN LA MAY

Flebile (It.: 'mournful', 'plaintive'). A mark of expression particularly characteristic of the *galant* style. Boccherini used the direction *andante flebile* (G214).

Flecha, Matheo (i) (*b* Prades, ?1481; *d* Poblet, ?1553). Spanish composer. According to Fétis he studied music in Barcelona with Juan Castelló. In December 1522 he joined Lérida Cathedral as cantor and in the following year was appointed *maestro de capilla*, leaving that post before 31 October 1525. In 1533 his name appeared in the preparatory evidence for the synodial constitutions of the diocese of Sigüenza, and he was *maestro de capilla* there from perhaps 1537 to 1539. From May 1544 he held the equivalent post in the *capilla* of the Infantas María and Juana of Castile in the castle of Arévalo, an appointment he left in 1548, perhaps because of the marriage of María to Maximilian of Austria.

By 1557 – some years after his death – his work was still arousing enough interest for Pedro Pujol, a cleric of Valencia, to seek a licence to print it. 24 years later his nephew and namesake Matheo Flecha (ii), published in Prague the only known printed collection of his uncle's works, *Las ensaladas de Flecha* (1581[13]). These and his other compositions must have enjoyed great popularity in their day, to judge by the different sources and adaptations which have survived. Besides the Prague printing, works by Flecha are included in the Cancionero de Uppsala (1556[30]), the Cancionero de Barcelona (*E-Bc* M454), the Cancionero dela casa de Medinaceli (*E-Mmc* 607), *Le difficile des chansons* (1544[9]) and two manuscript collections of *ensaladas* dating from after 1581 (*E-Bc*

M588/I–II). Valderrábano, Pisador and Fuenllana adapted several of his works for voice and vihuela, and a mass by Morales and two other anonymous masses of the Medinaceli Cancionero parody *ensaladas* by him.

In his *ensaladas* Flecha frequently uses the device of quotation, which was in effect the basis of this kind of composition. According to Romeu, they were written for Christmas over a period of about 10 years (1534/35–43). He interwove his own melodies and those of others in a continuous musical flow in which homophonic passages alternate with more imitative writing. The quotations – in Castilian, Catalan and Latin – barely stand out in the whole because of his very unusual style, between learned and popular, probably an echo of the musical taste of some aristocratic circles of Spanish society of the first half of the 16th century. One of the best is *La viuda*, an autobiographical *ensalada* whose text names a series of individuals with whom Flecha may have been connected: it contains eleven different quotations, at least four of which involve musical material. One of his villancicos, *Si amores*, is mentioned in Luys Milán's *El cortesano* (Valencia, 1561), and was copied on one of the lost folios of the *Cancionero Musical de Palacio* (*E-Mp* II/1335). *Que farem* is one of the rare Renaissance villancicos with a text in Catalan. The *Miserere* attributed to Flecha in *E-Bc* M587 is stylistically more typical of the uncle's style than of the nephew's.

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MARICARMEN GÓMEZ

Flecha, Matheo (ii) (*b* Prades, nr Tarragona, *c*1530; *d* La Portella, nr Berga, 1604). Spanish composer, nephew of Matheo Flecha (i). In 1543 he entered the service of the Infantas María and Juana, the daughters of Charles V, as a chorister. After the marriage of María to Maximilian of Austria in 1548 he remained in the service of Juana, but left to become a Carmelite friar in 1552. In 1564 he was in Italy, and from there he went to the Austrian court where from 1568 he held the office of 'Chaplain to the Empress and Musician to the Imperial Majesty'. In 1579 Rudolph II conferred on him the abbacy of Tihany in Hungary in recognition of his services. After various journeys to Spain, some of them on official business, he retired in mid-1601 to the Benedictine monastery of San Pedro de Portella, near Berga, of which he was abbot until his death.

Two copies survive of *Il primo libro de madrigali* (Venice, 1568; ed. M.C. Gómez, Madrid, 1985). There are 19 items in the collection; one is a Spanish villancico, and one was later transcribed for string quintet with the title 'Harmonía a 5' (*A-Wgm* 23573). His second vernacular publication (1581) corresponds to the famous compilation of *Las ensaladas* of his uncle and namesake, to which he added two *ensaladas* and a madrigal of his own (ed. in M.C. Gómez: *F. Matheo Flecha: La feria y Las cañas*, Madrid, 1987), an *ensalada* by Cárceres, and one by Chacón; the book survives incomplete. His last publication (1593) consisted of a book of poems linked by a 'short account of the life and death of the Most Christian Queen of France, Doña Isabel of Austria', some 'Epitetos a la Virgen' and nine sonnets on religious subjects. His *Divinarum completarum psalmi, lectio brevis et Salve regina, cum aliquibus motetis* (Prague, 1581) does not seem to have survived complete, and his mass (1576) is lost.

Flecha is one of the rare 16th-century Spanish composers who followed international trends in madrigal writing. His madrigals show a considerable mastery of contrapuntal technique in spite of a certain conservatism of style and a lack of dramatic tension; they were probably written in an Italian prison, to which he had been sentenced for debt, and the sounds he used are notable for their sobriety. His *ensalada Las cañas* is a four-part reworking of his uncle's *ensalada* of the same name; in *La feria*, an expansion of the anonymous ballad *En la ciudad de Toledo*, he used the alternation of contrasting passages typical of this genre.

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MARICARMEN GÓMEZ

Flechtenmacher, Alexandru (Adolf) (*b* Iaşi, 23 Dec 1823; *d* Bucharest, 28 Jan 1898). Romanian composer, conductor, violinist and teacher of German descent. The son of a lawyer and schoolteacher from Transylvania, he received his first training in music from Paul Hette and Joseph Leitner, violinists in the French vaudeville company of Iaşi, and at the age of 11 became violinist in the company's orchestra. He then studied with Joseph Boehm and Mayseder in Vienna; there he became Konzertmeister of a theatre orchestra and began to compose. About 1840 he returned to Romania, stopping on the way in Russia and giving a successful concert in Odessa. He played the violin in the German opera orchestra in Iaşi, and later he was made orchestral conductor at the National Theatre, for which he also wrote overtures and incidental music to plays and operettas. *Baba Hîrca* ('The Witch Hîrca', 1848) is one of the earliest Romanian operettas. These works, together with his patriotic choruses and solo songs, earned him a place as one of the leading pioneers of Romanian music.

After the defeat of the Revolution of 1848 Flechtenmacher taught and conducted in various cities in Romania. He founded the Philharmonic Society of Craiova and the Bucharest Conservatory (1864), of which he was the first director and professor of violin; his pupils included

Eduard Wachmann, Constantin Dimitrescu and Robert Klenck. He married Ana Maria Mavrodin, an actress, poet and editor of a women's magazine. She wrote the texts for some of his vocal works, which were inspired by and often written for social and political events of the time; many of them became popular tunes. Most of his manuscripts were destroyed by a fire at his home in 1891.

WORKS

STAGE

BN – *National Theatre, Bucharest*
IN – *National Theatre, Iaşi*

Baba Hîrca [The Witch Hîrca] (operetta, 2, M. Millo), IN, 27 Dec 1848 (Iaşi, 1850)
Scara mîţii [Cat's Cradle] (vaudeville, V. Alecsandri), IN, April 1850
Coana Chiriţa la Iaşi [Mme Chiriţa in Iaşi] (vaudeville, Alecsandri), IN, April 1850
Coana Chiriţa în provincie (vaudeville, Alecsandri), IN, 31 Oct 1850
Barbu lăutaru [Barbu the Fiddler] (stage canzonetta, Alecsandri), 1850, IN, 1854
Iaşii în Carnaval (vaudeville, Alecsandri), 1852
Mama Anghelușa (stage canzonetta, Alecsandri), 1852
Millo Director (vaudeville, Alecsandri), 1857
Clevetici, ultra-demagogul (stage canzonetta, Alecsandri), 1861
Sandu Napoilă, ultra-retrogradul (stage canzonetta, Alecsandri), 1861
Banii, Gloria şi Amorul [Money, Glory and Love] (vaudeville, E. Carada), BN, 3 Jan 1861
Răzvan şi Vidra (historical drama, B.P. Haşdeu), BN, 10 Feb 1867
Fata de la Cozia [The Maiden of Cozia] (opera, 3, after D. Bolintineanu), 1870, lost
Others, undated or lost

OTHER WORKS

Inst: Introduction and Variations, on themes from Norma, vn, str qt (Vienna, 1840); National Moldavian Ov., orch, 1846 (Vienna, 1856); Ov., orch, 1848, frag., *RO-J*; pf pieces, incl. Marşul Unirii [Union March] (Bucharest, *c*1860), Cadrilul Unirii (Iaşi, 1859), Banul Mărăcine (Bucharest, n.d.)
Secular choral: Imn [Hymn] (G. Sion), 2vv, 1846; Apelul moldovenilor de la 1848 [The Moldavians' Appeal of 1848] (T. Poni), war song, Bucharest, ?1848; Sfîntă zi de libertate [Holy Day of Freedom] (E. Carada), unison vv, pf (Iaşi, 1848); Unsprezece cireşar [11 June] (M. Pascaly), unison vv, pf (Iaşi, 1848); Hora Unirii [Union Hora] (Alecsandri), unison vv, pf (Iaşi, 1856); Hora muncitorilor [Workers' Hora] (C.Z. Buzdugan), male vv (Bucharest, 1893); Saltă române [Romanian, Arise!], 3vv (Bucharest, 1898)
Other vocal: sacred choral works, incl. Axioanele celor 12 praznice [The Axions of the 12 Feasts], in *Repertoriul choral religios* (Bucharest, 1886); songs, 1v, pf, incl. Collection de chansons moldaves (Iaşi, 1846), Muma lui Stefan cel Mare [The Mother of Stephen the Great] (Iaşi, 1848), Hora muncitorilor constructori [The Building Workers' Hora] (Bucharest, 1859)

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R. Oana-Pop: *Alexandru Flechtenmacher: viaţa în imagini* (Bucharest, 1964)
Z. Vancea: *Creaţia muzicală românească, sec. XIX–XX* (Bucharest, 1968)
V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970)

ROMEO GHIRCOIAŞIU

Fleckno [Flecknoe], **Richard** (*d* ?London, *c*1678). English poet, playwright, lutenist, composer and courtier. He was a Roman Catholic priest. According to his *Relation of Ten Years' Travells in Europe, Asia, Affrique, and America* (London, 1656), he travelled extensively during the 1640s and 50s. He was unsuccessful as a poet and playwright and is best remembered as the butt of two satires: Andrew Marvell's *Fleckno, an English Priest at Rome* and Dryden's *MacFlecknoe*.

Fleckno's importance for the history of music lies in his two operas: *Ariadne Deserted by Theseus and Found and Courted by Bacchus* (London, 1654) and *The Marriage of Oceanus and Brittania* (London, 1659). Neither appears to have been performed and the music for both is lost. The libretto for *Ariadne*, published two years before Davenant's *The Siege of Rhodes*, describes the work as 'a dramatick piece apted for recitative musick, written and composed by Richard Fleckno'. An important preface (reprinted in Haun) gives Fleckno's ideas on opera, acquired during visits to Genoa and Venice and three years in Rome. He mentioned Monteverdi as a model, but declined to speak further of the music 'untill the publishing of it, as shortly I intend to do, with a Treatise of the Air of Musick, and of this particular, to shew, that as no composition seems more easy to the ignorant than it, so none is more hard to those who understand it'. The treatise was never published. *The Marriage of Oceanus and Brittania* described on the title-page of the libretto as 'an Alegoricall Fiction really declaring England's Riches, Glory, and Puissance by Sea, to be Represented in Musick, Dances, and Proper Scenes' shows the influence of Davenant's opera. The mixture of Italian recitative, French dance and English masque prefigured a characteristic English approach to opera for decades to come. Both librettos are well-wrought examples of their genre, showing a keen understanding of Italian opera of the 1640s. In his 'Of a petty French lutenist in England' (*Enigmatical Characters*, 1658) Fleckno railed against the music of [Denis?, Ennemond?, Jacques] Gaultier and Dufaut, claiming weak technique and a lack of variety in the playing of visiting French lutenists and denouncing the fashion among the English gentry for admiring and hiring those visitors. A canzonet by Fleckno, *Go Phoebus go*, was printed in Playford's *The Musical Companion* (RISM 1672[5]).

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E. Haun: *But Hark! More Harmony: the Libretti of Restoration Opera in English* (Ypsilanti, MI, 1971)

NEAL ZASLAW/SARAH ADAMS

Fleetwood Mac. English rock group. Formed in London in 1967, the group emerged out of the 1960s blues scene. Founding members Mick Fleetwood (*b* Redruth, 24 June 1942; drums), John McVie (*b* London, 26 Nov 1942; bass) and Peter Green (*b* London, 29 Oct 1946; guitar and vocals) had all played with John Mayall's Bluesbreakers. Together with Jeremy Spencer (guitar and vocals) and also later Danny Kirwan (guitar and vocals) the group enjoyed success in the UK, with four singles entering the top ten of the pop charts, including the instrumental *Albatross* (1968), which reached number one. In 1970 Green left the group suddenly for religious reasons; he was followed in 1971 by Spencer. Christine McVie (keyboards and vocals) joined the group in 1970. A series of personnel changes plagued the group until the McVies and Fleetwood relocated to Los Angeles and joined forces with Lindsey Buckingham (guitar and vocals) and Stevie Nicks (vocals). The reformed band released *Fleetwood Mac* (Reprise, 1975), which rose to the top of the US album charts, an achievement surpassed only by the group's next album, *Rumours* (WB, 1977), which not only rose to number one but stayed in that position for 31 consecutive weeks. Together these two albums contained seven hit singles. Subsequent albums *Tusk* (WB,

1979) and *Mirage* (WB, 1982) also did well commercially. In 1987 Buckingham left the group, followed in 1990 by Nicks and Christine McVie. The quintet regrouped briefly in 1993 and again in 1997. While Fleetwood Mac's music from the late 1960s was strongly influenced by American electric blues, their later music is much more pop- and folk-influenced, relying on strong songwriting, arranging and vocals. The group's tremendous success in the mid- to late-1970s makes them one of the most important and influential bands of the decade.

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JOHN COVACH

Fleischer. German family of instrument makers. Christoffer Fleischer, lute and theorbo maker [Fleescher, Vleescher] (*fl* ?1622–?48) was probably of Dutch descent. None of his instruments survive. His son Hans [Johannes] Christoph(er) Fleischer (bap. Hamburg, 28 May 1638; *d* ?before 1692) is also known as a lute maker, but is said to have made keyboard instruments too. According to the latter's son Johann Christof(fer) Fleischer (bap. Hamburg, 4 July 1676; *d* *c*1730), he also made a replica of a Venetian gut-strung 'Clavicymbel' (harpsichord). Hans Christoph's widow married the organ and clavichord maker Johann Middelburg [Middelborg] (1648–?1710), who then ran the family workshop, in which Johann Christof and his brother Carl Conrad(t) Fleischer (bap. Hamburg, 13 Nov 1680; *d* 1721/2) were apprentices. From 1707 to 1709 Middelburg was in a dispute with the cabinet makers' guild; Johann Christof and Carl Conrad joined the dispute around 1708. The plague of 1712–14 was a further setback to the business. Johann Christof and Carl Conrad ran a separate workshop between 1705 and 1708 and another from 1718 until Johann Christof's death. Their 'Clavicordis' were praised by Mattheson (*Das neu-eröffnete Orchestre*, i Hamburg, 1713, 263 and 342) for their accurate though costly workmanship and their bright resonance. In 1718 Johann Christof advertised two instruments of his own invention, the 'Lauten-Clavessin' (lute-harpsichord) and the 'Theorben-Flügel' (theorbo-harpsichord). Surviving instruments by him include a harpsichord (1710) and five clavichords (1722–9). His clavichords of 1722 and 1723 are the earliest surviving examples of the new, larger type of clavichord that became associated with Hamburg makers in the 18th century (*see* CLAVICHORD, §4). Two harpsichords by Carl Conrad have been preserved, dated 1710 (see illustration) and 1720. Another may be a harpsichord, converted into a piano, that was auctioned at Sotheby's in November 1995, which certainly came from the Fleischer workshop.



Harpsichord with the signature 'Carl Conrad Fleischer Me Fecit In Hamburg 1710' (Museum für Hamburgische Geschichte, Hamburg)

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J. Bracker: 'Die Instrumentenbauerfamilie Fleischer in Hamburg', *Beiträge zur deutschen Volks- und Altertumskunde*, xxi (1982), 45–53

ALEXANDER PILIPCZUK

Fleischer, Friedrich Gottlob (*b* Cöthen, 14 Jan 1722; *d* Brunswick, 4 April 1806). German composer. He studied in Leipzig, probably with J. Friedrich Doles. After 1747 he was ducal court musician and organist at the Lutheran churches of St Martin and St Aegidien in Brunswick. As ducal music master he taught the later Duchess Anna Amalia of Weimar among others. An important keyboard player, Fleischer moved in Lessing's circle, and also had contact with the professors Eschenburg, Zachariä and Jerusalem of the Brunswick Collegium Carolineum. Although contemporary opinion of his keyboard playing was uniformly high, his compositions brought mixed critical reaction. His songs were widely disseminated but do not rise above the average of their era. He also composed pleasant, virtuoso keyboard works orientated towards C.P.E. Bach, and the Singspiel *Das Orakel* (1771).

WORKS

Stage: Das Orakel (operetta, C.F. Gellert), vs (Brunswick, 1771); Comala (incid music, J.J. Eschenburg), lost

Vocal: Oden und Lieder, i–ii (Leipzig, Brunswick and Hildesheim, 1745–57); Cantaten zum Scherz und Vergnügen, nebst einigen Oden und Liedern (Brunswick and Leipzig, 1763); Sammlung grösserer und kleinerer Singstücke (Brunswick, 1788); lieder in contemporary anthologies

Inst: Clavier-Übung [sonata], kbd, i (Nuremberg, 1745); Sammlung einiger Menuetten und Polonoisen nebst anderen Stücken, kbd (Brunswick, 1762, enlarged 2/1769); Sym., *D-Dl*; Sonata, kbd, *B-Bc*; pieces, fl, bc, *D-ROu*

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HEINRICH SIEVERS

Fleischer, Oskar (*b* Zörbig, 2 Nov 1856; *d* Berlin, 8 Feb 1933). German musicologist. He studied ancient and modern languages and philosophy at Halle University (1878–82), where he obtained the doctorate with a dissertation on Notker Labeo. He then studied musicology in Berlin with Philipp Spitta and in 1886 his study of Denis Gaultier's *La rhétorique des dieux* appeared. Two years later he became director of the Berliner Königliche Instrumenten-Sammlung and catalogued its holdings. He was appointed lecturer at Berlin University in 1892 and reader in 1895. In 1899 he founded the International Musical Society and until 1904 was coeditor of its *Zeitschrift* and the *Sammelbände*.

It is unfortunate that the framework of ideas which provides a point of reference for most academics' work included, in Fleischer's case, an element of fantasy and even fanaticism, which ensured a stormy reception for his later writings. After the very real advances made by his *Neumenstudien* (1895–1904), its sequel *Die germanischen Neumen* (1923) was an unsuccessful attempt to promote a new system of transcription of Gregorian melodies, which involved jettisoning the whole corpus of later chant manuscripts written with staves as unreliable, and even denouncing the parallel alphabetic and neumatic notation of the Dijon tonary (*F-MO* H159) as transmitting different melodies in the two notations. His idea that 'German' neumatic script (in itself a concept now untenable) was, apart from some Byzantine contribution, the fount and origin of all systems of chant notation, is reminiscent of the patriotic fervour that makes *Vom Kriege gegen die deutsche Kultur* (1915) such distasteful reading. After World War I his continuing nationalist sentiment led him to claim that the German race was responsible for all that was superior in music. As a regular contributor to the *völkisch* monthly *Die Sonne*, he expounded on the Germans' invention of diatonicism and polyphony and their strict adherence to the major mode. This claim prompted others to investigate the tonality of German folksong and trace the development of the 'idea of major' (*Dur-Gedanke*).

It is probably as a co-founder of the International Musical Society and as a Byzantine chant scholar that Fleischer will be remembered. The third part of *Neumenstudien* (1904) gave a facsimile of a papadikē (from the Basilean monastery of S Salvatore near Messina, now *I-ME* cod.graec.154), a short manual of late Byzantine music, together with a transcription, translation and commentary. The transcriptions of melodies in late Byzantine notation that he made in this volume were the first substantial step towards complete deciphering of the music (the rhythmic discoveries of Wellesz and Tillyard were still to come). His most important pupil was Hermann Abert.

WRITINGS

Das Accentuationssystem Notkers in seinem Boethius (diss., U. of Halle, 1882; Halle, 1882)

Denis Gaultier (Leipzig, 1886)

Königliche Hochschule für Musik zu Berlin: Führer durch die Sammlung alter Musikinstrumente (Berlin, 1892)

Die Bedeutung der internationalen Musik- und Theaterausstellung in Wien für Kunst und Wissenschaft der Musik (Leipzig, 1894)

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'Vor- und Frühgeschichtliche Urgründe des Volksliedes', *Die Sonne: Monatschrift für nordische Weltanschauung und Lebensgestaltung*, v (1928), 193–200

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DAVID HILEY/PAMELA M. POTTER

Fleischer, Tsippi (*b* Haifa, 1946). Israeli composer and musicologist. She studied at the Music Teachers' Training College (Tel-Aviv), the Rubin Academy (Jerusalem), New York University (MA 1975) and Bar-Ilan University (PhD in musicology 1995). She also studied Arabic language, culture and history, and Hebrew linguistics at Tel-Aviv University (BA 1969–72). In 1996 she was appointed to a post at the Music Teachers' Training College. Her honours include the Prize of Excellence in Israeli Music (1992), the ACUM (Israeli performing rights society) Prize (1994), the Composer's Residency Award of Villa Montalvo and the Prime Minister's Composition Prize (1998).

The ideology of East-West synthesis, characteristic of much Israeli music, has been deeply ingrained in Fleischer's personality. Her admiration for the qualities of Arabic poetry has found its expression in a series of settings that smoothly alternate between Western and Arabic idioms, as in the *Ballad of Expected Death in Cairo*. The trilingual *Oratorio 1492–1992*, written in commemoration of the expulsion of Jews from Spain, shifts freely between atonal and tonal harmonies, monophonic cantillation and patterns borrowed from Spanish folk music. *Four Old Winds*, a series of four multimedia works, employs tape, video and dancers, as well as sounds produced from palm tree branches. Israeli folk and popular song are among her research interests. (R. Fleisher: *Twenty Israeli Composers*, Detroit, 1997)

WORKS
(*selective list*)

Stage and multimedia: Rattles, Baskets and Kindling (ballet), vc, perc, 1978; Four Old Winds (4 multimedia works, Ugaritic, biblical Heb., Babylonian and Coptic texts), dancer, palm tree branches, tape, video, 1993–5; Medea (chbr op), S, fl + rec, cl + b cl + sax, vc, perc, 1995

Other works: Ballad of Expected Death in Cairo (S. El-Sabur), (T, 3 vn, pf)/(Mez, 2 vn, va, pf), 1987; Oratorio 1492–1992 (medieval Heb., Arabic, Sp. and Jewish texts), SATB, ens (gui, mand), orch, 1991; Hexappticon (J.I. Jabra), SATB/(A, baroque ob, vc, hpd)/hp/str qt/(hp, str qt)/pf 4 hands, 1996–7

Principal publishers: Israel Music Institute, Israeli Music Publishers, Israel Music Centre

JEHOASH HIRSHBERG

Fleischhauer, Günter (*b* Magdeburg, 8 July 1928). German musicologist. He studied classics with Erich Reitzenstein, music education with Fritz Reuter and musicology with Max Schneider at Halle University (1947–52), where he took the doctorate in 1959 with a dissertation on musicians' associations in Hellenistic and Roman antiquity. After working as an assistant (1952–9) at the Halle Music Education Institute, he began teaching at Halle University, and was appointed lecturer (1962), supernumerary professor (1990–92) and subsequently professor (1992–4). His main areas of research are the music of antiquity, Telemann and Handel. He was one of the founders of the Telemann Festival, held regularly in Magdeburg since 1962, and has edited a number of Telemann's works; he also wrote the volume on Etruria and Rome (1964) for the series Musikgeschichte in Bildern.

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'Die "galante" und die kontrapunktische Schreibart Georg Philipp Telemanns im Urteil Friedrich Wilhelm Marpurgs', *Telemann und seine Freunde: Magdeburg 1984*, ii, 71–81

'Zur Verwendung einiger musikalisch-rhetorischer Figuren in Händels "Alexander's Feast or The Power of Musick" (HWV 75)', *HJb 1986*, 23–51

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HORST SEEGER/WOLFGANG RUF

Fleischmann, Aloys (Georg) [Ó Rónáin, Muiris] (*b* Munich, 13 April 1910; *d* Cork, 21 July 1992). Irish composer, conductor and musicologist of German birth. After completing the BMus (1931) and MA (1932) at University College, Cork, he studied composition and conducting at the Akademie für Tonkunst, Munich, and musicology at Munich University (1932–4). On returning to Cork in 1934, he was appointed professor of music at University College, where he remained until his retirement in 1980. Acutely aware of the obligation of his generation to create circumstances in which modern Irish music could flourish in a recently independent Ireland, his involvement in all aspects of musical life was deep and committed. He founded the Cork SO (1934), which he conducted for almost 60 years, and the Cork Music Teachers' Association (1938), of which he remained chair for 50 years; he also co-founded the Cork Ballet Company (1948) with Joan Denise Moriarty. In 1954 he helped to found the Cork International Choral Festival, of which he was director until 1987, and in 1962 instituted public seminars in which works specially commissioned for the festival were discussed. He completed the DMus at the National University of Ireland in 1963, and received an honorary MusD from Dublin University in 1964. Other honours included membership in the Royal Irish Academy (1966), the Order of Merit of the German Federal Republic (1966) and the title of Freeman of the City of Cork (1978).

As one of the first group of composers to live and work in modern Ireland, the question of what it meant to be an Irish composer occupied Fleischmann greatly. He adopted the Irish pseudonym, Muiris Ó Rónáin, for a time feeling that his German surname was inconsistent with his nationalist aspirations. His early music, while outward looking, shows the clear influence of folk idioms. Terse modal diatonicism gradually gave way, however, to a freer chromatic style (from about 1960), but his sympathies remained with traditional forms of expression. His final years were largely occupied with *Sources of Irish Traditional Music*, a project he completed shortly before his death.

WORKS

Ballets: The Golden Bell of Ko, 1947; An Cóitín Dearg [The Red Petticoat], 1951; Macha Ruadh [Red(-Haired) Macha], 1955; The Táin, 1981

Vocal-orch: Clare's Dragoons (T. Davis), Bar, chorus, war pipes, orch, 1945; Song Cycle 'The Fountain of Magic' (F. O'Connor), S/T, orch, 1945; Bata na bPlanndála [The Planting Stick] (P. Ó Laoighre, D. Ó Drisceoil), dance suite, chorus, small orch, 1957; Amhrán na gCúigí [Song of the Provinces] (attrib. Alfrid), chorus, orch, 1963; Song of Colmcille (R. Farren), spkr, chorus, orch, 1964; Mass for Peace, unison chorus, orch, 1976; Festival Song (J. Montague), chorus, orch, 1978; Omós don Phiarsach [Homage to Pádraig Pearse] (P. Pearse), spkr, Mez, orch, 1979; Time's Offspring (Bishop Berkeley), spkr, chorus, orch, 1985; Clonmacnoise (O'Connor), chorus, orch, 1986

Other vocal: 3 hAmhráin [3 Songs] (M. Ó Murchú), S/T, pf, 1935, orchd 1937; Na Trí Captaení Loinge [The Three Sea Captains] (Ó Laoighre, Ó Drisceoil), dance suite, chorus, 1956; Mass, female vv, org, 1972; The Poet's Circuits (P. Colum), S, Irish hp, 1972; Song cycle 'Tides' (J. Montague), Mez/Bar, pf, 1973, orchd 1974; Poet in the Suburbs (T. Kinsella), chorus, 1974; Games (V. Popa, trans. A. Pennington), chorus, hp, perc, 1990

Inst: Suite, pf, 1933; Pf Qnt, 1938; Prelude and Dance, orch, 1940; The Humours of Carolan, suite, str, 1941–44; The Four Masters, ov., orch, 1944; Introduction and Funeral March, orch, 1960; Cornucopia, hn, pf, 1969, orchd 1971; Sinfonia votiva, orch, 1977

MSS in *IRL-C*

Principal publishers: Chester, An Gúm, OUP, Cumann Náisiúnta na gCór [Association of Irish Choirs]

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S. de Barra: 'Aloys Fleischmann's Ballet Music', in R. Fleischmann (ed), *Joan Denise Moriarty: Founder of Irish National Ballet* (Cork, 1998)

SÉAMAS DE BARRA

Fleischmann, (Johann) Friedrich (Anton) (*b* Marktheidenfeld, nr Würzburg, 18 July 1766; *d* Meiningen, 30 Nov 1798). German administrator and composer. When he was 11 his father Johann Friedrich Fleischmann, a school headmaster and amateur composer, sent him to the Mannheim Gymnasium, where he studied with G.J. Vogler and Ignaz Holzbauer. After finishing courses in philosophy and law at Würzburg University, he became private secretary and tutor to the *Regierungspräsident* von Welden's son at Regensburg (1786). From 1789 he was cabinet secretary to Duke Georg I of Saxe-Meiningen, where he exerted a great influence on the court's music.

Although Fleischmann had composed music for a Singspiel *Hanns und seine Frau Mama* by 1785, his extant compositions belong to his Meiningen period. His principal work, the Singspiel *Die Geisterinsel* (after Shakespeare's *Tempest*), was composed before the better-known settings of Reichardt and Zumsteeg, and produced at Weimar in 1798; the librettist Gotter had intended his work for Mozart. Fleischmann's setting of the *Wiegenlied* 'Schlafe, mein Prinzchen' (from Gotter's Singspiel *Esther*, 1795), published in 1796, is remarkably similar to the well-known setting of the same year by Bernhard Flies (formerly attributed to Mozart) and may have served as its model. A variant of Fleischmann's setting was used by Wenzel Matiegka under the title 'Mädchen, o schlumm're noch nicht' for variations in the last movement of his Notturno op.21, which Schubert later arranged as a guitar quartet.

Fleischmann also wrote an essay 'Wie muss ein Tonstück beschaffen seyn' (published posthumously in *AMZ*, i, 1798–9, cols.209, 225) that, by prescribing three-part structures for instrumental movements, has been considered an early description of Classical form. However, his description more closely applies to pre-Classical monothematic three-part forms, and aesthetically it is likewise still largely in the tradition of the older doctrine of the Affections.

WORKS

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Vocal: Hanns und seine Frau Mama (Spl, C.A.G. von Sekendorff), ?not perf., lost, text in *Neue Beyträge zum deutschen Theater aus Franken* (n.p., 1785), according to *Grove5*; Die Geisterinsel (Spl, 3, F.W. Gotter and F.H. von Einsiedel, after Shakespeare), Weimar, 1798, *D-Bhm*, ov., op.7 (*c*1807); Wiegenlied (Gotter), 1v, gui/kbd (1796); Einige Lieder (Fürstin von Neuwied) (Leipzig, 1798); Die Wollust, 1v, kbd (Leipzig, n.d.), doubtful; 3 lieder in Göttingen *Musenalmanach*; song in Romanze und Oden mit … Guitarre (Brunswick, *c*1800)

Orch: Conc., hpd/pf, op.1 (1794); Conc., hpd/pf, op.3 (1796); 1797: Zur Feyer des Friedens, pf conc., op.4 (1797); Sinfonie, op.5 (1800); Sinfonie, op.6 (*c*1806) [minuet by A. André]; double conc., kbd, vn, mentioned in *GerberNL*

Chbr: Air avec des variations, kbd (Vienna, 1787), lost; Sonate, hpd 4 hands, op.2 (1795); several Mozart ops arr. 8 wind insts, mentioned in *GerberNL*

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E.F. Schmid: *Musik am Hofe der Fürsten von Löwenstein-Wertheim-Rosenberg (1720–1750)* (Würzburg, 1953), 25, 62

E. Goretzki and D.Krickeberg: 'Das Wiegenlied "von Mozart"', *Mitteilungen der Internationalen Stiftung Mozarteum*, xxxvi/1–4 (1988), 114–18

KLAUS RÖNNAU

Fleischmann [Fleyshman], **Veniamin Iosifovich** (*b* Bezhetsk, 7/20 July 1913; *d* Krasnoye, near Leningrad, 14 Sept 1941). Russian composer. Although musical as a child, he was a schoolteacher before turning to music seriously. In 1937 he left the Musorgsky Music College, where he had studied with Mikhail Yudin, and entered the Leningrad Conservatory to study composition with Shostakovich. After composing settings of Lermontov and Goethe and a number of piano preludes (all of which were lost), in 1939 he started writing a one-act opera *Skripka Rotshil'da* ('Rothchild's Violin') using his own libretto based on a story by Chekhov. The score was almost finished by June 1941 when Russia became involved in World War II; Fleischmann volunteered and never returned from the front. Shostakovich completed the last few pages of the vocal score and by February 1944 had made a fair copy of the orchestral score. In musical language and dramatic plan the work belongs to the Russian tradition exemplified by Musorgsky and in particular to the tradition of shorter operas established by Rimsky-Korsakov and Rachmaninoff. The first concert performance of the opera took place on 20 June 1960 at the Central House of Composers in Moscow; the first staging occurred at the Experimental Chamber Opera Studio of the Leningrad Conservatory on 24 April 1968.

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A. Livshits: 'Veniamin Fleyshman', *Zhizn' za Rodinu svoyu: ocherki o kompozitorakh i muzïkovedakh pogibshikh v Velikuyu Otechestvennuyu voynu* (Moscow, 1964), 294–306

L. D'yachkova: 'Opera V. Fleyshmana "Skripka Rotshil'da"', *Pamyati pogibshikh kompozitorov i muzïkovedov, 1941–1945: sbornik statey*, ed. A.V. Bogdanova, i (Moscow, 1985), 70–85

N. Spektor: 'Spektakli, stavshiye sobïtiyami' [Productions that have become events], *SovM* (1987), no.10, pp.87–9 ['Rothchild's Violin' at the Bashkir Theatre of Opera and Ballet]

L. Reginya: 'Skripku otdayte Rotshil'du' [Give the violin back to Rothchild], *Nevskoye vremya* (1 June 1991)

IOSIF GENRIKHOVICH RAYSKIN

Fleisher, Edwin A(dler) (*b* Philadelphia, 11 July 1877; *d* Philadelphia, 9 Jan 1959). American music patron. He studied at the William Penn Charter School in his native city and at Harvard University (BA 1899). In 1909 he founded the Symphony Club of Philadelphia to provide gifted young musicians with a free complete training in the performance of orchestral literature under profes-

sional conductors, who have included Johan Grolle, Camille Zeckwer, William F. Happich and Arthur Cohn. As many as 400 students a year have been members of the three orchestras and four theory classes. Fleisher frequently played viola in the orchestras. The club at first was limited to boys from ten to 16 years of age, but Fleisher soon did away with all discrimination on the grounds of age, sex, race or religion. He received the honorary degree of MusD from the Philadelphia Musical Academy in 1924. Originally a yarn manufacturer, he retired from business in 1925 to devote himself full time to music.

Since half of all rehearsals were given over to the sight-reading of new or unfamiliar works, Fleisher began to collect performance material on a large scale. After his retirement he visited the significant musical centres of Europe, returning with 1000 works by 350 contemporary composers. In 1929 he gave the club's large collection of scores and parts to the Free Library of Philadelphia, where it is maintained in quarters of its own, separate from the library's music department. During the Depression years of the 1930s, Fleisher Collection custodians, with the assistance of the Federal Works Progress Administration, copied by hand nearly 2000 compositions by contemporary Americans, at a time when no performance material for these works was available. In the 1940s Nicolas Slonimsky was sent to Latin America to acquire material, and returned with some 650 symphonic works.

Since 1929 the Fleisher Collection has grown from 4000 compositions to more than 15,000, making it the largest collection of orchestral performance material in the world. Although it was first intended as a reference collection, regulations were liberalized in order to permit orchestral groups throughout the USA and some foreign countries to borrow (without charge) otherwise unobtainable music for study and performance. A collection of tape and disc recordings is also maintained to facilitate the study of unfamiliar work. A catalogue of the music in the collection was begun in 1933, giving information on instrumentation, movements, duration and first performances, as well as other pertinent facts, which makes it an indispensable tool for libraries and conductors. A complete revision was published in 1979.

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P. Garabedian: 'The Romantic Treasures of the Fleisher Collection', *Symphony*, xxxiii/2 (1982), 19–23, 69–70

OTTO E. ALBRECHT

Fleisher, Leon (*b* San Francisco, 23 July 1928). American pianist and conductor. He gave his first public recital at the age of six, then went in 1938 to Schnabel, who was his teacher until 1948, in Italy and in New York. In 1942 he played the Liszt A major Concerto with Pierre Monteux and the San Francisco SO, and the next year the Brahms D minor. In 1944 he and Monteux again performed the Brahms, this time with the New York Philharmonic-Symphony. Monteux also taught him conducting. In 1952 he was the first American to win the Queen Elisabeth International Music Competition, Brussels, and his career became international. By the early 1960s he had made many recordings including a distinguished series of concertos with Szell and the Cleveland Orchestra. In 1963, with the composer conducting the Seattle SO, he gave the first performance of Leon Kirchner's Second Piano Concerto, which he had commissioned with a grant from the Ford Foundation.

In 1965 his right hand became disabled, and after some years he began to play the left-hand repertory, including Ravel's Concerto and chamber music by Franz Schmidt. In 1968 he became co-director of the Theatre Chamber Players in Washington, DC, and conductor of the Annapolis (Maryland) SO, a community orchestra. In 1973 he was named associate conductor of the Baltimore SO; he resigned in 1978 in order to accept more engagements as a guest conductor. His ailment was finally diagnosed as focal distonia; after extensive treatment, he returned in 1982 to the standard piano literature, appearing as guest soloist with Comissiona and the Baltimore SO at the inaugural concert of Meyerhoff Symphony Hall.

In 1959 Fleisher joined the faculty of the Peabody Conservatory of Music, where he later held the Andrew W. Mellon Chair in piano; he was also a visiting professor at the Rubin Academy of Music in Jerusalem. André Watts and Lorin Hollander were among his pupils. In 1985 he was appointed artistic director of the Tanglewood Music Center, where in 1994 he gave the première of Foss's Piano Concerto for left hand.

To Monteux, Fleisher at 15 was 'the pianistic find of the century'. When he was at his peak his playing combined intellectual power, warmth of feeling, grace, taste and sensuous beauty. Although not on the same technical level as his piano playing, his conducting has been marked by equally distinguished musical perception.

MICHAEL STEINBERG/R

Fleming [Flemming], **Paul** (*b* Hartenstein, Saxony, 5 Oct 1609; *d* Hamburg, 2 April 1640). German poet. He received a good early education at home from his theologian father and at 12 entered the Thomasschule, Leipzig, where Schein taught him Latin and German poetry. In 1628 he entered Leipzig University and studied medicine and the arts. He received the degrees of PhD and MA in 1633, when he also accepted a place on a mission of Duke Friedrich of Schleswig-Holstein to Moscow and Persia. During a one-year respite in Tallinn in 1635 he met the three Niehus daughters, whose beauty inspired many of his poems. From 1636 to 1639 he was again in Moscow and Persia. He left his post to marry Anna Niehus and then went to the university in Leiden, where he became Doctor of Medicine in 1640. He died suddenly while returning to his bride in Tallinn.

Fleming was the best and most admired German Baroque lyric poet. Under the influence of Opitz, whom he knew personally by September 1630, and his teacher Schein, he wrote reform verse with a depth and mastery of sound unsurpassed by his models and other contemporaries. His best poems are sonnets and odes, and he was specially expert at writing alexandrines. His powerful love-poems exerted a great influence on successors such as Finckelthaus, Zesen, Schirmer, Brehme and Stieler, and they have been continually republished since his death.

As early as his first year in Leipzig Fleming showed a deep love of music, and the musicality of his language testifies to Schein's encouragement and influence on him (after Schein's death in 1630 he sang his praises in a

number of poems). Hammerschmidt, C.C. Dedekind and Pohle each set some of his poems to music; Bach used his popular chorale text 'In allen meinen Taten' in his cantata no.97; and Brahms set 'O liebliche Wangen' as his op.47 no.4.

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M.R. Sperberg-McQueen: *Opitz, Fleming, and the German Poetic Epistle* (diss., Stanford U., 1981)

JOHN H. BARON

Fleming, Renée (*b* Rochester, NY, 14 Feb 1959). American soprano. She studied at SUNY and made some early appearances singing Gershwin with the New Harlem SO. After further study at the Juilliard School she won a Fulbright Scholarship to work in Europe with Arleen Augér and Elisabeth Schwarzkopf. In 1986 she sang her first major operatic role, Konstanze in *Die Entführung aus dem Serail*, at the Salzburg Landestheater. Some of the most coveted awards, such as the Richard Tucker and George London prizes, fell to her, and in 1988 she gained a Metropolitan Opera Audition Award, with a house début in 1991 as Countess Almavira in *Le nozze di Figaro*. This was also the role which introduced her to Vienna, Paris, San Francisco and Buenos Aires. At Glyndebourne she sang Fiordiligi in *Così fan tutte* (1992), and Covent Garden heard her first as Dirce in Cherubini's *Médée* (1989). On recordings she came to notice with a brilliant performance in the title role of Rossini's *Armide* at the Pesaro Festival of 1993. Fleming also confirmed her growing reputation as a concert artist in a recital at Lincoln Center that same year. On the opening night of the Metropolitan season 1995–6, her Desdemona to Domingo's Otello placed her among the leading singers of the day. The beauty of her voice and the charm of her acting were equally acclaimed on her Bayreuth début as Eva in *Die Meistersinger* in 1996. She has also been in demand for world premières, including Corigliano's *The Ghosts of Versailles*, Susa's *The Dangerous Liaisons* and Previn's *A Streetcar Named Desire*, which brought perhaps the greatest personal triumph of her career so far. Her voice combines the moderate power of a lyric soprano with the fullness and intensity of a more dramatic type. From the first, her recordings revealed an extensive range, considerable accomplishment in florid singing, and a distinctive, vibrant timbre. Later years have brought a deepening of her expressive powers in a steadily growing recorded repertory which includes such roles as Donizetti's Rosmonde and Dvořák's Rusalka, Schubert lieder and Strauss's *Vier letzte Lieder*.

J.B. STEANE

Fleming, Robert (James Berkeley) (*b* Prince Albert, SK, 12 Nov 1921; *d* Ottawa, 28 Nov 1976). Canadian composer. Following piano studies with Marjorie Wilson among others, Fleming was heard in 1937 by Arthur Benjamin, who recommended that he continue his studies in London at the RCM. His teachers there included Herbert Howells and Percy Buck. The following year he won the Exhibition Scholarship in piano, but returned to Saskatoon to study with Lyell Gustin. In 1941–2 he earned the Licentiate degree and won the Canadian Performing Rights Society (CPRS) scholarship for the first time. In 1942–4, after further study at the Toronto Conservatory with Healey Willan (composition), Ettore Mazzoleni (conducting) and F. Silvester (organ), he won three additional CPRS scholarships. After a brief period of service as a wireless operator for the Royal Canadian Air Force (1943–4) he recommenced his studies at the Toronto Conservatory. In 1946 on the strength of his film score *Red Runs the Fraser* (1946) Fleming joined the National Film Board (NFB) staff as a composer, conductor and music editor. He assumed the position of music director in 1957. In addition to his responsibilities with the NFB he continued to compose music for a variety of media. He returned to Ottawa in 1970 to join the faculty at Carleton University.

Songs and choral works are central to Fleming's output. When setting a text he paid particular attention to word stress, changing the metre as well as the rhythmic figures to accommodate the accentual pattern of a chosen phrase. While his compositional approach was primarily melodic, his harmonic language includes extended tertian harmonies and chordal streams of 4ths and 5ths. Ostinatos are a common textural feature. From 1946 his style became increasingly modal. The song cycle *The Confession Stone* (1966), on a set of religious texts by Owen Dodson, combines lyricism with marked dissonance.

Fleming wrote over 50 hours of music for films, including documentaries, features and short films on a wide variety of topics. In the course of this work, Fleming familiarized himself with much of Canada's folksong and indigenous music. This research also effected his concert music as he increasingly incorporated idioms initially developed for film scores (particularly those for the series *Canada at War*, *Struggle for a Border* and *Tuktu*) into other compositions. His use of folksong also reflected his close involvement with community musicians.

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(*selective list*)

DRAMATIC

Stage: Chapter 13 (ballet), 2 pf, 1948; Shadow on the Prairie (ballet), 1951; Laurentain Parade, Why There are No Frogs on the Queen Charlotte Islands, Square-dance: the Maple Leaf Forever (3 puppet plays), 1967

Film scores: Red Runs the Fraser, 1946; Mental Health (series), 1946–53; Stanley Takes a Trip, 1948; Canadian Cruise, 1949; Look to the Forest, 1950; Canada's Awakening North, 1951; My Prairie Home, 1951; Age of the Beaver, 1952; Musician in the Family, 1953; The Country Auctioneer, 1954; The Colour of Life, 1955; The Spruce Bog, 1956; La plume au vent, 1957; Railroaders, 1958; Les pêcheurs, 1959; Above the Timberline, 1960; The Saddlemaker, 1961; Jacky Visits the Zoo, 1962; Canada at War (series), 1962; Exploding Metropolis (series), 1963; Edge of the Barrens, 1963; Phoebe, 1964; Northern Research, 1965; Antonio, 1966; Canadian Artists (series), 1966; Tuktu (26-part series), 1966–9; Adventures, 1967; Struggles for a Border (9-part series) 1967–9; The Best Damn Fiddler from Calabogie to Kaladar, 1968; Matter of Fat, 1969; Family House, 1970

INSTRUMENTAL

Orch: Around the House, nursery suite, 1942; Red River Country, 1953 [based on film score]; Mestizo, 1954; Summer Suite, 1957; Ballet Introduction, orch/2 pf, 1960; Conc. 64, pf, orch, 1964; You Name It, suite, str orch, 1964; Conc., tuba, orch, 1966; 4 Fantasias on Canadian Folk Themes, band, 1966; Festival Suite, band, 1967; Prairie Sailor, vc, orch, 1970; Hexad, 1972

Chbr and solo inst: Sonatina, pf, 1941; Rondo, 2 pf, 1943; Sonata, vn, pf, 1944; 5 Graded Pieces, vn, pf, 1959; A 2 Piece Suite, 2 cl, b cl, 1959; 3 Pieces, org, 1962; 3 Dialogues, fl/ob, pf, hpd, 1964; Choreographic Sketches, fl, 1965; Brass Qnt, 1965; Variations on

a Timeless Theme, org, 1966; A Qt for Str, 1969; Divertimento, 2 ob, 2 vn, va, vc, db, org, 1970; Prelude, Nocturne, Finale, 1971; Threo, s sax, pf, 1972; many pedagogical pieces

VOCAL

Choral: Missa Brevis, f, 1942; Would that I were There (R. Fleming), 1942; A Wreath of Carols (M. Fleming), 1952–75; A Kangaroo Sat on a Oak (trad.), arr. 1954; The Old Man (trad.), arr. 1954; King of Glory (G. Herbert), 1964; Madrigal (W. Shakespeare), 1964; The Lord Himself (Ps lxx) (1965); Heirs through Hope (M. Fleming), 1968; 3 Canadian Folksongs (trad.), (1976)

Solo vocal: Secrets (W.H. Davies), 3 songs, 1940; The Oxen (T. Hardy), song cycle, 1942; 4 songs (J. Coulter), 1946–54; Folk Lullabies (trad.), arr. 1952, rev. 1970; Sarah Binks's Songs (P. Hiebert), 1952–4; Hymn to War (Coulter), Bar, orch, 1954; The Confession Stone (Songs of Mary) (O. Dodson), 1966; 3 Folk Songs (trad.), 1972; Our Mind Was the Singer (R. Finch), Bar, orch, 1972; 6 Folk Songs from Prince Edward Island (arr., trad.), 1973; Of a Timeless Land (M. Fleming), A, orch, 1974

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C.D. Keitges: *The Solo Vocal Music of Robert Fleming (1921–1976)* (DMA diss., Arizona State U., 1988)

GODFREY RIDOUT/ELAINE KEILLOR

Flentrop, Dirk (Andries) (*b* Zaandam, 1 May 1910). Dutch organ builder. The firm of organ builders that bears his name was founded at Zaandam in 1903 by his father Hendrik (Wichert) Flentrop (1866–1950); Dirk Flentrop assumed direction in 1940. Dirk Flentrop learnt organ building in his father's workshop and at the firm of Frobenius in Denmark. Like his father, he had been trained as a church organist, and the two became interested in the restoration of early instruments as well as in the construction of new ones based on traditional principles of the 17th and 18th centuries. Among the first organs they restored (1936) was one built in 1756 by Christian Müller for the Grote Kerk at Beverwijk. Their aim was to return the instrument as far as possible to its original condition, rather than to modernize it.

By the end of World War II, Dirk Flentrop had become convinced that the traditional mechanical-action organ, housed in a shallow case, with scaling, disposition and wind supply based on the principles of early builders, represented the best direction for his own work. His first significant effort in this style was the organ made in 1950 for the Dutch Reform church in Loenen aan de Vecht. Implicit in this approach to organ building was his concern for the instrument's ability to play the Baroque and Classical repertories, as well as for its technical and artistic design. The disposition of the Loenen instrument was as follows: *Hoofdwerk*, Prestant 8′, Roerfluit 8′, Octaaf 4′, Spitsquint 2⅔′, Octaaf 2′, Mixtuur VI, Dulciaan 16′; *Rugwerk*, Gedekt 8′, Prestant 4′, Roerfluit 4′, Gemshoorn 2′, Quint 1⅓′, Scherp IV–V, Regaal 8′; *Pedaal*, Subbas 16′, Octaaf 8′, Nachthoorn 4′; manual and pedal couplers.

Flentrop's influence since 1950 has been strong both in Europe and in the USA, where his first major organ was built for the Busch-Reisinger Museum at Harvard University in 1958. Other notable instruments by him in the USA include the four-manual organ for St Mark's Cathedral, Seattle (1965), and instruments for Salem College, Winston-Salem, North Carolina (1965); Warner Hall, Oberlin College Conservatory, Oberlin, Ohio (1974); and Duke University Chapel, Durham, North Carolina (1976). In addition to the restoration of many smaller instruments in the Netherlands he has restored major organs there and in several other countries, including the Schnitger organ of 1721 in the Michaelskerk, Zwolle, the Netherlands (1955); the 16th-century instrument in the cathedral at Évora, Portugal (1967); and the two organs from the 17th and 18th centuries in the Metropolitan Cathedral of Mexico City (1977).

Flentrop has also been active in the Dutch Organ Builders' Association and was one of the founders of the International Society of Organ Builders, of which he was president from 1957 to 1965. He received honorary degrees from the Oberlin Conservatory in 1968 and Duke University in 1976.

On Flentrop's retirement in 1976 direction of the firm was assumed by J.A. Steketee (*b* 1936). The firm has continued to build and design new organs, including Seitoku College, Tokyo (1983); Holy Name Cathedral, Chicago (1989); Dunblane Cathedral, Scotland (1990); and the State Conservatory, Kazan′, Russia (1997). Major restorations include the Walcker organ in Riga Cathedral, Latvia (1983), and the Schnitger organ in St Laurenskerk, Alkmaar, the Netherlands (1987). Steketee was succeeded by C.P.W. van Oostenbrugge (*b* 1947) in August 1998. Significant works since then include a large new organ for the Muziekcentrum in Enschede, the Netherlands (1999), and the reconstruction of the organ in the Petrus-en-Pauluskerk, Ostend.

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A.J. Gierveld: *Antieke Nederlandse huisorgels uit het bezit van Dirk Andries Flentrop* (n.p., *c*1980; Eng. trans., 1981)

J. Fesperman: *Flentrop in America* (Raleigh, NC, 1982)

G. Pels: 'Dirk Andries Flentrop at 85', *ISO News*, v/10 (1995), 9–21

JOHN FESPERMAN/R

Flesch, Carl (*b* Moson [now Mosonmagyaróvár], 9 Oct 1873; *d* Lucerne, 14 Nov 1944). Hungarian violinist and teacher. He received his first violin lessons at the age of five. From 1886 to 1890 he studied at the Vienna Conservatory under J.M. Grün, then at the Paris Conservatoire, which he left in 1894 with a *premier prix*; his teachers were Sauzay and, particularly, Marsick. He made his début in Vienna in 1895 and in Berlin the following year. From 1897 to 1902 he taught and led the Queen's

String Quartet in Bucharest. He then moved to Amsterdam, where he became known as a teacher and chamber music player (1903–8). A milestone in his career was his series of five historical concerts in Berlin in 1905, illustrating the development of violin literature through the works of 50 composers from the 17th century to the 20th – a scheme which was afterwards adopted by other violinists.

After settling in Berlin in 1908, Flesch enjoyed growing international acclaim as a soloist, chamber music player (Trio Schnabel-Flesch-Becker) and teacher. In 1921 and 1922 he gave master courses at the Hochschule für Musik and was a professor there from 1928 to 1934. During the intervening years (1924–8) he was head of the violin department at the newly founded Curtis Institute in Philadelphia. His private summer courses at Baden-Baden (1926–34) attracted an international group of young violinists. In 1934 he moved to London. During World War II he was in the Netherlands, where he was detained by the occupying Germans. He was finally permitted to return to his native Hungary. From 1943 to his death he taught at the newly founded Lucerne Conservatoire and continued to perform in public.

Flesch was famous for his classical purity, his impeccable technique, and his intellectual grasp of styles. His interpretations of the Beethoven and Brahms concertos had noble grandeur and inner warmth, but he could also play virtuoso pieces by Paganini and Hubay with surprising élan. A technical speciality was his playing of fingered octaves with amazing speed and accuracy. He was not a 'born' violinist but developed through constant analysis and self-criticism. This diagnostic ability made Flesch into one of the greatest teachers of our time: he approached technical and musical problems in a rational way. His method is available in books and treatises which form the basis of modern violin playing. The most comprehensive is *Die Kunst des Violin-Spiels* and the most concentrated the *Urstudien* which reduce technique to a few basic motions. He also made many editions. His pupils included Max Rostal, Szymon Goldberg, Henryk Szeryng, Henri Temianka, Ida Haendel, Ginette Neveu and Alma Moodie.

The Flesch Medal, an award in his memory, was established through the initiative of Max Rostal and Edric Cundell, then head of the Guildhall School of Music and Drama, which then administered it. The first competition (1945) was won by Raymond Cohen, the second (1946) by Norbert Brainin. In 1968 the competition became part of the Festival of the City of London, and in 1970 it was opened to violists. As the City of London International Competition for Violin and Viola (Carl Flesch Medal), it was held every two years, and was one of the most important testing grounds for aspiring soloists up to the age of 32. The competition was suspended in 1992.

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Die Kunst des Violin-spiels, i (Berlin, 1923, 2/1929; Eng. trans., 1924); ii (Berlin, 1928; Eng. trans., 1930)
Das Klangproblem im Geigenspiel (Berlin, 1931)
Memoirs, trans. H. Keller (London, 1957/*R*; Ger. orig., abridged, Freiburg, 1960, 2/1961)
Die hohe Schule des Fingersatzes auf der Geige, MS; It. trans., as *Alta scuola di diteggiatura violinistica* (Milan, 1960); Eng. trans., ed. and trans. B. Schwarz, as *Violin Fingering: its Theory and Practice* (London, 1966/*R*), Ger. orig., ed. K. Rebling (Frankfurt, 1995)

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G. Saenger: 'Carl Flesch: an Appreciation', *Musical Observer*, ix (1914), 399
W. Brederode: *Carl Flesch* (Haarlem, 1938)
A. Schaichet: 'Carl Flesch (1873–1944)', *SMz*, lxxxv (1945), 45
J.W. Hartnack: *Grosse Geiger unserer Zeit* (Munich, 1967, 4/1993)
J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)
H. Temianka: 'Flesch Start', *The Strad*, xcviii (1986), 188–93
D. Nice: 'Trials and Triumphs', ibid., 413–5
J. Duchen: 'Flesch Remembered', *The Strad*, cv (1994), 1214–19
Y. Neaman: 'Confessions of a Flesch Pupil', ibid., 1221–5
T. Potter: 'The Pedagogue as Performer', ibid., 1228–31

BORIS SCHWARZ/MARGARET CAMPBELL

Fleta, Miguel (*b* Albalate de Cinca, 28 Dec 1893; *d* La Coruña, 30 May 1938). Spanish tenor. He studied at the Barcelona Conservatory and then in Milan with Luisa Pierrich, whom he later married. He made his début in 1919 at Trieste in Zandonai's *Francesca da Rimini*, then sang in Vienna (1920), Rome (1920–22, including the première of Zandonai's *Giulietta e Romeo*), Monte Carlo (1921), Madrid (1921–2) and Buenos Aires (1922), in *Rigoletto*, *Aida*, *Tosca* and, above all, in *Carmen*. He appeared at the Metropolitan (1923–5), at La Scala (1924), where he returned to sing Calaf in the first *Turandot* in 1926, and at the Teatro Colón from 1922 to 1927; his Paris début, singing Cavaradossi, followed in 1928. His repertory included *Lucia*, *Pagliacci*, *Andrea Chénier* and *Manon*. He had a beautiful voice remarkable for its colour, range, evenness, sensual warmth and ease of inflection and expression, and was considered by Puccini to be the ideal performer of his works. He had also an exuberant and passionate temperament, but lacked taste and style, and failed to care for his voice, so that by 1928 he was already in decline. His virtues and failings are vividly exemplified in many recordings.

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G. Lauri-Volpi: *Voci parallele* (Milan, 1955), 135ff
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G. Gualerzi, ed.: 'Tavola rotonda su Miguel Fleta', *Discoteca*, no.41 (1964), 17–22
A.C. Saiz Valdivielso: *Fleta, memoria de una voz* (Madrid, 1986) [with discography]

RODOLFO CELLETTI/R

Fletcher, Alice Cunningham (*b* Cuba, 15 March 1838; *d* Washington DC, 6 April 1923). American ethnologist. She devoted herself to the study of the Great Plains Indians, so completely winning their confidence that she was privileged to gather data and record ceremonials and rituals not usually witnessed by non-Indians. While living on the Omaha reservation in 1881, she became interested in the education of the 24-year-old son, Francis, of Chief Joseph La Flesche. She took him to Washington where he lived with her, as her 'son by adoption', until 1910; with him, Fletcher wrote an important monograph on the Omaha tribe (1911).

Fletcher, who was an assistant at the Peabody Museum of American Archaeology and Ethnology from 1882, began collecting ethnological and musical data in 1883 among the Omaha and Dakota Indians. She also wrote about other tribes and kinship groups and transcribed hundreds of songs including the first complete record of the Pawnees' Hako ceremony. Initially she notated melodies by ear, having her informants repeat each song until she was satisfied that she had an accurate transcription. Soon after the pioneer field use of the Edison

phonograph by Jesse Walter Fewkes in 1890, Fletcher adapted her procedure to incorporate it and that enabled her to obtain a greater quantity of material. Her wax cylinder recordings (1893) of Omaha and Osage songs were mostly published by the Peabody Museum; the originals were transferred to the Archive of Folk Song at the Library of Congress.

Fletcher's discussions and articles generated considerable interest in the scientific and aesthetic value of Indian music among other ethnologists and musicians. Fewkes, an ethnologist, and Benjamin Ives Gilman, a psychologist, followed her with their own pioneer work, applying scientific methods to the analysis of Indian melodies. For technical consideration of the music she collected, Fletcher turned to John Comfort Fillmore, with whom she worked closely from 1893 to 1896. As a result Fillmore became a prolific author of articles on American Indian music. Contemporary American composers began to use Indian music in their compositions: the first was Edward MacDowell in his 'Indian' Suite for orchestra (op.48, 1890); others included C.T. Griffes and Arthur Farwell.

Fletcher was also active in organizations, and held various offices in learned societies. Her publications include 46 monographs on aspects of Indian music and ethnology.

WRITINGS

'The Elk Mystery or Festival: Ogalala Sioux', 'The "Wawan", or Pipe Dance of the Omahas', *The 16th and 17th Annual Reports of the Peabody Museum of American Archaeology and Ethnology*, iii (1884), 276, 308

'Glimpses of Child-Life among the Omaha Tribe of Indians', *Journal of American Folklore*, i (1888), 115

'Leaves from my Omaha Note-Book', *Journal of American Folklore*, ii (1889), 219

'Hae-Thu-Ska Society of the Omaha Tribe', *Journal of American Folklore*, v (1892), 135

with F. La Flesche and J.C. Fillmore: *A Study of Omaha Indian Music* (Cambridge, MA, 1893/*R*)

'Indian Songs, Personal Studies of Indian Life', *Century Magazine*, xlvii (1893–4), 421

'Music as Found in Certain North American Indian Tribes', *Music* [Chicago], iv (1893–4), 457

'Love Songs among the Omaha Indians', *Memoirs of the International Congress of Anthropology: Chicago 1893*, ed. C. Staniland Wake (Chicago, 1894), 153

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'Music and Musical Instruments'; 'Poetry', *Handbook of the American Indians, North of Mexico* (Washington DC, 1907–10)

with F. La Flesche: 'The Omaha Tribe', *Annual Report of the Bureau of American Ethnology 1905–1906*, xxvii (1911), 17–672

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N.M. Judd: *The Bureau of American Ethnology: a Partial History* (Norman, OK, 1967), 52ff

SUE CAROLE DE VALE

Fletcher, Harvey (*b* Provo, UT, 11 Sept 1884; *d* Provo, 23 July 1981). American acoustician. He studied at Brigham Young University in Provo (BS 1907), then at the University of Chicago, where he gained his doctorate in 1911 for research into the charge of the electron. In 1916 he joined the staff of Bell Telephone Laboratories in New York; he remained there for 33 years, becoming director of acoustical research in 1928 and of physical research in 1935. In 1949 Fletcher was appointed professor of electrical engineering at Columbia University, and in 1952 he returned to Brigham Young University as director of research. He became professor emeritus in 1974, and continued his research activity until his death. Fletcher was one of the great pioneers of the science of psychoacoustics, and his work on the human perception of sound was of fundamental importance. Responsible for the first public demonstration of stereophonic sound reproduction in 1934, he later worked intensively on theories of pitch perception and contributed to the understanding of the inharmonicity of piano strings. A co-founder of the Acoustical Society of America in 1929, he was made an honorary fellow of the society in 1949 and was awarded its Gold Medal in 1957.

WRITINGS

'The Physical Criterion for Determining the Pitch of a Musical Tone', *Physical Review*, xxiii (1924), 427–37

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'A Space Time Pattern Theory of Hearing', *JASA*, i (1930), 311–43

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'Normal Vibration Frequencies of a Stiff Piano String', *JASA*, xxxvi (1964), 203–9

MURRAY CAMPBELL

Fletcher, John (*b* Leeds, 19 May 1941; *d* London, 6 Oct 1987). English tuba player. He studied natural sciences at Pembroke College, Cambridge, and as a tuba player was largely self-taught, with occasional tuition from Clem Lawton in Leeds. He gained initial orchestral experience with the National Youth Orchestra before joining the BBC SO in 1964. From 1968 to 1987 he was a member of the LSO. His most significant work was with the Philip Jones Brass Ensemble, with which he toured worldwide and made many recordings. His virtuosity allowed him to set new standards for his instrument in both orchestral and chamber settings, and made him a source of great inspiration. His solo recordings include Vaughan Williams's Concerto (with the LSO under Previn) and Edward Gregson's Concerto for tuba and brass band, which was written for him. He remained a tutor for the National Youth Orchestra until his death; a trust fund in his memory was set up to help young players in the orchestra.

EDWARD H. TARR

Fletcher, Maria. *See* MANINA, MARIA.

Fletcher, Neville (Horner) (*b* Armidale, NSW, 14 July 1930). Australian physicist and acoustician. He studied at Sydney University (BSc 1951) and Harvard (PhD 1956); after a period working in industry and with the Common-

wealth Scientific and Industrial Research Organisation (CSIRO) Radiophysics Laboratory, he was appointed in 1963 to a chair in physics at the University of New England, NSW. In 1983 he became director of the CSIRO Institute of Physical Sciences and in 1988 visiting fellow at the Australian National University. He studied the flute with Victor McMahon in Sydney and James Pappoutsakis in Boston. Most notable in Fletcher's extensively published research is his work with Suzanne Thwaites on sound generation in flutes and organ pipes, on flute performance techniques and on reed and lip-valve generators in woodwind and brass instruments. He also studied the vibration characteristics of gongs and cymbals, and with the composer Moya Henderson invented the alemba, a keyboard percussion instrument of tuned triangles. He is best known as co-author of the influential *The Physics of Musical Instruments* (1991). A fellow of the Australian Academy of Science (1976) and a member of the Order of Australia (1990), in 1998 Fletcher was awarded the silver medal of the Acoustical Society of America.

WRITINGS

'Some Acoustical Principles of Flute Technique', *The Instrumentalist*, xxviii/7 (1973–4), 57–61

Physics of Music (Melbourne, 1976*R*) [incl. cassette]

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with T.D. Rossing: *The Physics of Musical Instruments* (New York, 1991, 2/1998)

with T.D. Rossing: *Principles of Vibration and Sound* (New York, 1995)

MURRAY CAMPBELL, CLIVE GREATED

Fletcher, Percy (Eastman) (*b* Derby, 12 Dec 1879; *d* Windsor, 10 Sept 1932). English composer, orchestrator and director of music. He trained as a violinist, pianist and organist, was in charge of the music successively at the Prince of Wales, Savoy, Daly's and Drury Lane theatres, and, for the last 17 years of his life, at His Majesty's Theatre. He conducted the record-breaking run of Norton's *Chu Chin Chow* (which he also mainly orchestrated). He also orchestrated the *Hiawatha* and *Minnehaha* suites from Coleridge-Taylor's posthumous music (1919 and 1925 respectively), as he did Woodforde-Finden's *Indian Love Lyrics*, *A Lover in Damascus* and *The Pagoda of Flowers*. His choral selections from Wagner's *Die Meistersinger* and *Parsifal* were once popular with choirs.

Fletcher's own musical output was vast. To succeed *Chu Chin Chow* in 1921 he wrote *Cairo*; its intermezzo is still played. Among his partsongs, *Ring Out, Wild Bells* shows his mastery of late Edwardian vocal styles, to which he added some unusual modulations of his own. *The Passion of Christ* (1922) displays the influence of Elgar. The tone poem *Labour and Love* (1913) and the *Epic Symphony* (1926) were commissioned for the Crystal Palace Brass Band Festivals. His instrumental suites, such as *Rustic Revels* (1918) or *Sylvan Scenes* (1921), suggest responses to Grieg and Coleridge-Taylor, while the solid craftsmanship and brilliance of his *Festival Toccata* (1915) for organ owe something to the French School. Fletcher is known today by the splendid waltz *Bal masqué* (1914).

WORKS
(*selective list*)

STAGE

Mecca (a mosaic in music and mime, 3, O. Asche), New York, Century, 4 Oct 1920 [perf. London, His Majesty's, 15 Oct 1921, under the new title Cairo]

The Good Old Days (romantic musical play, 3, Asche), London, New Gaiety, 27 Oct 1925

INSTRUMENTAL

Orch: The Spirit of Pageantry, grand march (1911); Folk Tune and Fiddle Dance, str (1914); 2 Parisienne Sketches (1914): 1 Demoiselle chic, int, 2 Bal masqué, valse caprice; Prelude to an Unwritten Sym., 1914; Rustic Revels, suite (1918); Woodland Pictures, rural suite (1920): 1 Introduction and Dance: In the Hayfields, 2 Romance: An Old World Garden, 3 Humoreske: The Bean Feast; The Crown of Chivalry, march (1927); Ballade and Bergomask (1931); In the Olden Style, suite; Vanity Fair, ov.

Brass band: Labour and Love, tone poem (1913); Epic Sym. (1926)

Orch and arrs.: Chu Chin Chow (F. Norton) (1916); Hiawatha (S. Coleridge-Taylor), ballet suite (1919); Minnehaha (Coleridge-Taylor), suite (1925); Indian Love Lyrics, A Lover in Damascus, The Pagoda of Flowers (A. Woodforde-Finden)

Org: Interlude (1901); Festival Toccata (1915); Fountain Reverie (1915); Festal Offertorium (1926)

Pf: Sylvan Scenes (1921): 1 In Beauty's Bower, 2 Sylvia Dances, 3 The Pool of Narcissus, 4 Cupid's Carnival; other pf works

Many arrs. of own inst works

VOCAL

Choral: The Walrus and the Carpenter (L. Carroll), children's cant (1910); The Passion of Christ (1922); Cupid's Garland, S, T, B, male chorus, orch (1931); many arrs., incl. selections from Die Meistersinger von Nürnberg (R. Wagner) and Parsifal (Wagner)

Many partsongs, incl. Ring Out, Wild Bells (A. Tennyson) (1914)

Songs: 4 Tennyson Lyrics (1926): 1 A Lullaby, 2 The City Child, 3 The Reign of Roses, 4 The Throstle; many other songs

Principal publishers: Boosey & Hawkes, Novello

GEOFFREY SELF

Fleuret, Maurice (*b* La Talaudière, 22 June 1932; *d* Paris, 22 March 1990). French writer on music and administrator. He studied music at the Paris Conservatoire with Dufourcq, Roland-Manuel and Messiaen, and was subsequently a lecturer (1955–65) and artistic adviser (from 1974) of the Jeunesses Musicales de France. His other activities included editing the review *Musique de tous les temps* (1958), directing the music department of the Centre National de Diffusion Culturelle (1960–64) and working as music critic of *France observateur* (1962–4) and *Nouvel observateur* (from 1964). From 1962 he was also a producer at ORTF and then at Radio-France, editing *Evénements-musique*, and in 1967 he became head of the music section of the Paris Musée d'Art Moderne. He was director of music and dance at the French Ministry of Culture from 1981 to 1986, and founded in 1986, together with Henry-Louis de La Grange, the Bibliothèque Gustav Mahler in Paris.

Fleuret's main interest was contemporary music, which he promoted in numerous writings, as well as radio and television programmes, concert series and festivals (notably Semaines Musicales Internationales de Paris, 1968–74, and an annual Fête de la Musique); as an ethnomusicologist he undertook fieldwork in West Africa (1966, 1967), travelled extensively throughout Africa and Asia, and organized many concert series in Europe. His papers are held in the Bibliothèque Gustav Mahler.

WRITINGS

'Claude Ballif: notes pour un portrait', *ReM*, no.263 (1968), 11–18 [partially repr. in *ReM*, nos.370–71 (1984), 7-8]

ed.: 'Varèse, Xenakis, Berio, Pierre Henry', *ReM*, nos.265–6 (1969) [special issue]

'Créateur d'une nouvelle critique musicale', *Schumann* (Paris, 1970), 93–113

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'Das Musikleben in Frankreich: eine Kulturrevolution?', *ÖMz*, xliv (1989), 500–11
'Actualité et commentaires', *Georges Aperghis: le corps musical*, ed. A. Gindt (Paris, 1990), 163–92
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La collection d'un voyageur: les instruments de musique de Maurice Fleuret, Musée de l'Hospice Comtesse, Lille, 16 Nov–31 Dec 1990 (Lille, 1990) [exhibition catalogue]
M.-G. Soret: 'La Bibliothèque musicale Gustav Mahler', *FAM*, xxxvii (1990), 239–42

Fleuretis. *See* FLOS.

Fleurie (*fl* ?1385). French composer. He is probably to be identified with the Martin Florie who was chaplain at the Ste Chapelle in Paris in 1385. His only known composition is a three-voice Sanctus from the Avignon repertory (in *F-APT* 16*bis*), in discant style; surprisingly, it omits the Benedictus section (edn in CMM, xxix, 1962, p.120, and in PMFC, xxiii*a*, 1989, p.36).

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GILBERT REANEY

Fleury, André (Edouard Antoine Marie) (*b* Neuilly-sur-Seine, 25 July 1903; *d* Paris, 8 June 1995). French organist and composer. His father, Gaetan Fleury, was a pupil of d'Indy and Paul Vidal. His teachers at the Paris Conservatoire, which he entered in 1915, were Henry Letocart, Gigout and Dupré. He also studied the organ privately with Marchal and Vierne, and composition with Vidal. From 1921 he was Gigout's assistant at St Augustin, and also assisted Tournemire at Ste Clotilde. In 1930 he succeeded Jean Huré at St Augustin, and in 1943 he became organ professor at the Ecole Normale. In 1949 he was appointed organist of Dijon Cathedral and piano professor at the Dijon Conservatory. In 1971 he returned to Paris to become co-organist, with Jean Guillou, of St Eustache. His recital career, which began brilliantly, was interrupted by a serious illness caused by the privations of the German occupation. In his prime he played in London for the BBC and for the Organ Music Society to which he introduced pieces from Messiaen's *La nativité du Seigneur* as early as 1937. A sturdy technique and exceptional rhythmic verve characterized his playing. Fleury's compositions reflect a pre-Messiaen and even pre-Dupré chromaticism within unequivocally tonal bounds. His Prelude and Fugue in F minor won the Halphen and Lili Boulanger prizes in 1929, and his Prelude, Andante and Toccata was awarded first mention at the Concours des Amis de l'Orgue in 1932. Apart from his organ works he wrote Three Pieces for piano (1935), an Andante for piano trio, two volumes of simple pieces for harmonium and four songs.

WORKS
(*selective list*)

Organ: Allegro symphonique (1927); Prelude and Fugue, f (1928); 24 Pieces (1930–33); Prelude, Andante and Toccata (1932); Postlude (1935); Sym. no.1 (1947); Sym. no.2 (1948); Prelude and Fugue, d (1957–9); Fantaisie, c (1969); Prélude, Cantilène et Finale (1980); other short pieces for liturgical use
Pf music, chamber music, songs

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FELIX APRAHAMIAN/R

Fleury, Charles, Sieur de Blancrocher [Blanrocher, Blancheroche] (*b c*1605; *d* Paris, Nov 1652). French lutenist. The son of a *valet de chambre*, writers of the period refer to him as Blancrocher in their summaries of leading performers. His sudden death (following a fall down a flight of stairs) inspired a number of *tombeaux* from his contemporaries, Denis Gaultier, François Du Fault, Louis Couperin and Johann Froberger (the last witnessed the accident). Due to the paucity of attributed works, it appears that Fleury thrived mainly as an amateur performer; a single allemande (or gigue) is extant (*D-Kl*, *ROu*, *F-B* (*Manuscrit Vaudry de Saizenay*, 1699; facs., Geneva, 1980; ed. B.K. Burchmore, in preparation), *GB-En*, *Ob*).

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BRUCE K. BURCHMORE

Fleury, Louis (François) (*b* Lyons, 24 May 1878; *d* Paris, 10 June 1926). French flautist. He studied at the Paris Conservatoire with Paul Taffanel, winning a *premier prix* in 1900. In 1902 he joined the Société Moderne des Instruments à Vent, succeeding Georges Barrère as director in 1905 and commissioning more than 100 new chamber works over the next 20 years. In 1913 he also gave the première of Debussy's *Syrinx* (originally called *La flûte de Pan*), which was dedicated to him. Fleury gained some experience as an orchestral player but, unusually for a flautist at that time, chose to concentrate on a solo and chamber music career, achieving success throughout Europe and America. Fleury was an elegant player and his broad musical and cultural interests also made him a perceptive writer and scholar. He revived and edited much 18th-century music for the flute and wrote extensively about the instrument and about musical life in general in many musical journals. He also completed the article on the flute which Taffanel had planned for Lavignac's *Encyclopédie de la musique et Dictionnaire du Conservatoire* (Paris, 1920–31).

EDWARD BLAKEMAN

Fleury, Nicolas (*b* ?Châteaudun, Eure-et-Loire, *c*1630; *d* after 1678). French composer, *haute-contre* singer and theorbo player. He is referred to in the *Mercure galant* for March 1679 as being 'from Châteaudun'. He served the Duke of Orléans as *ordinaire de la musique* from 1657, but by 1663 he was in England, where he was admitted as one of 'the King's French Musicians' by a warrant of 23 July, together with Jean de la Volée and Claude Desgranges. This appointment must have been short-lived, however, since the *Etat de la France* of 1665 lists Fleury as *Haute-contre ordinaire* among musicians serving the Duke of Orléans. Fleury's *Méthode pour apprendre facilement à toucher le théorbe sur la basse-continuë* (Paris, 1660/*R*) is a manual devoted to teaching

the realization of thoroughbass on the theorbo by means of tablature; his rules are especially directed to beginners. The work shows that quite early there was interest in France in thoroughbass practice as well as in the theorbo as an accompanying instrument. Fleury's *airs* reflect the vogue of his time for love songs and drinking-songs as well as for *airs spirituels*. His settings show particular concern with expressing the dramatic quality of the text, which he achieves largely through the use of ornamented melodic lines, vocal leaps, active basses, mild chromaticism and changes of metre to accommodate text scansion.

WORKS

Airs spirituels, 2vv, cont (Paris, 1678)
Depuis que de ces lieux, air, 1v, bc, 1692[3], 1692[5]
Qu'on est content, air, 1v, in Recueil d'airs sérieux et à boire (Paris, 1704)
Dialogue, Mars, la Victoire, la Paix, music lost, referred to in *Mercure galant* (March 1679)

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M. Vincent: *Donneau de Visé et le Mercure Galant* (Paris, 1987), i, 272

ALBERT COHEN

Fleury Playbook. The title usually given to a separable unit of the manuscript *F-O* 201, ff.176–243. The four gatherings contain the following liturgical plays: *Tres filie*, *Tres clerici*, *Iconia Sancti Nicholai*, *Filius Getronis*, *Officium stelle*, *Ordo Rachelis*, *Visitatio sepulchri*, *Peregrinus*, *Conversio Sancti Pauli*, *Resuscitatio Lazari* (these are editorial titles used by Young). The provenance of the manuscript is traditionally supposed to be the Benedictine monastery of Fleury (St Benoît-sur-Loire); an argument for the abbey of St Lomer at Blois (see Corbin, 1953) has been questioned (Collins, see Campbell and Davidson, 1985). The plays date from the 12th century, and the manuscript was probably copied late in that century; the music is written in diastematic neumes. The literary texts have been edited by Young and others, and the plays complete with their music by Coussemaker (1860), and by Tintori and Monterosso (1958) with complete facsimiles of poor quality.

For further information and bibliography *see* MEDIEVAL DRAMA, §II, 7(iv).

JOHN STEVENS/RICHARD RASTALL

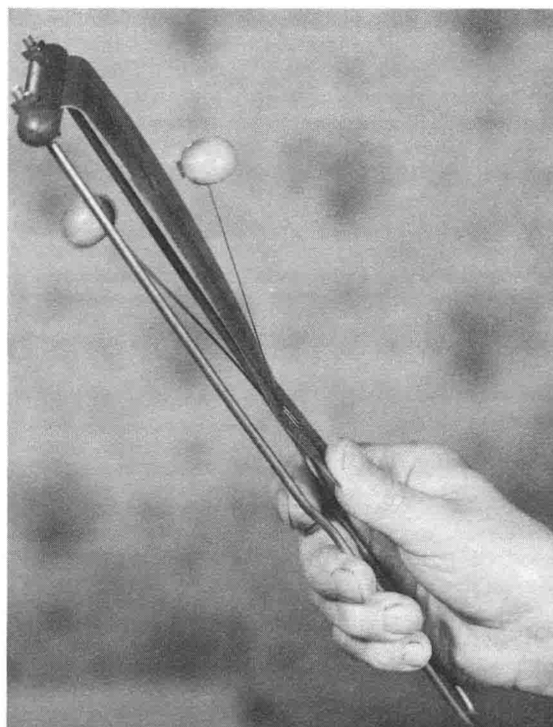
Fleute a neufte trous. *See* RECORDER.

Flex (Lat. *flexa*). In Latin monophonic psalmody, a minor inflection. *See* INFLECTION, (1). *See also* PSALM, §II, 7(iii).

Flexa. *See* CLIVIS.

Flexa resupina. *See* PORRECTUS.

Flexatone. A modern instrument for special effects consisting of a small flexible metal sheet suspended in a wire frame ending in a handle. A wooden knob mounted on a strip of spring steel lies on each side of the metal sheet. The player shakes the instrument with a trembling movement which causes the beaters to strike the sides of the metal sheet. An eerie tremolo is thus produced, and the pitch altered by variable pressure on the sheet of



Flexatone

metal. It is extremely difficult to produce a particular required pitch, as the thumb pressure exerted on the frame to vary the pitch is subtle, and difficult to gauge. Different sizes of flexatone have varying ranges of pitch. An invention for a flexatone occurs in the British Patent Records of 1922 and 1923. In 1924 the 'Flex-a-tone' was patented in the USA by the Playertone Co. of New York, and introduced as an instrument to make 'jazz jazzier'.

During its brief success as a novelty instrument the flexatone attracted the interest of Honegger and Schoenberg. Honegger employed it in *Antigone* (1924–7) and Schoenberg in his Variations for Orchestra (1926–8), *Von Heute auf Morgen* (1928–9) and *Moses und Aron* (1930–32). In Khachaturian's Piano Concerto (1936) it plays the melody line with the strings in the second movement: there is evidence that the composer had wanted to use a musical saw but, as no instrument (or player) was available, substituted a flexatone. Other composers to score for the flexatone include Henze (*Elegy for Young Lovers*, 1959–61) and Penderecki (*De natura sonoris I*, 1966). The flexatone (like the musical saw) is often used in film music. In the Hornbostel and Sachs system it is classified as an indirectly struck idiophone.

JAMES BLADES/JAMES HOLLAND

Flexus (Lat.: 'curved', 'bent'). In Western chant notations an adjective describing a neume of more than two notes where notes in ascending order are followed by a final turn downwards. Thus a PORRECTUS *flexus* has four notes forming the following steps: down, up, down. (For illustration *see* NOTATION, Table 1; *see also* M. HUGLO: 'LES NOMS DES NEUMES ET LEUR ORIGINE', *EG*, I, 1954, PP.53–67.)

DAVID HILEY

Flickkanzone (Ger.). *See* QUILT CANZONA.

Flicorno (It.). A valved bugle of widely conical profile; the Italian equivalent of the Austrian FLUGELHORN, the Spanish *fiscorn* and the French SAXHORN. Family members include: *sopracuto* in B♭ or A; *sopranino* in E♭ or D; *soprano* in C, B♭ or A; *contralto* [*clavicorno, Genis*] in F, E♭ or D; *tenore* in C or B♭ (equivalent to the English baritone; *see* BARITONE (ii)); *baritono* [*bombardino*] in C or B♭ (equivalent to the EUPHONIUM); *basso* [*eufonio, bombarda a 4 pistoni*] in C or B♭ (same bore as the *baritono* but always with four valves); *basso-grave* [*bombardone*] in F or E♭ (used in the orchestra like the bass tuba in F or E♭; *see* TUBA (i)); and *contrabasso* in C or B♭ (equivalent to the bass tuba in C or B♭).

□

Flicorno baritono [flicorno basso] (It.). The tenor tuba in B♭. *See* TUBA (i).

Flicorno soprano (It.). *See* FLUGELHORN.

Fliessend (Ger.: 'flowing'; present participle of *fliessen*, 'to flow', 'run', 'melt'). A word often used as a tempo (and mood) designation, particularly in the context *fliessender Viertel* ('flowing crotchet').

Fliew. *See* PIROUETTE.

Flight, Benjamin (*b* London, *c*1767; *d* London, 1847). English organ builder. *See under* FLIGHT & ROBSON.

Flight & Robson. English firm of organ builders. The partnership began in 1806 when Benjamin Flight (*b* London, *c*1767; *d* London, 1847), was joined by Joseph Robson (*d* ?1842). Flight's father, Benjamin (*fl* 1772–1805) was credited with introducing the barrel organ to churches, and Flight and Robson maintained a reputation for ingenuity in the construction of mechanical organs demonstrated in the 'machine organ' for the Earl of Kirkwall (1811) and the more famous APOLLONICON (first exhibited in 1817). They also devised a system of handles and cranks for blowing the bellows (Trinity College, Cambridge, 1819) and disputed their apprentice J.C. Bishop's claim (*see* BISHOP) to have invented the COMPOSITION PEDAL.

The firm was declared bankrupt in 1832. Robson re-established himself in the old premises in St Martin's Lane, London; he was succeeded (*c*1842) by his son, Thomas Joseph F. Robson (*c*1800–76) who, by 1851, was employing 20 men. The firm built a number of progressive organs at this time, including St Dunstan-in-the-West, London (1834), St Michael, Chester Square, London (1845), and Buxton Road Chapel, Huddersfield (*c*1850). The Flights also continued on their own account: John Flight (*c*1802–90), son of the younger Benjamin Flight, benefited from the patronage of FREDERICK ARTHUR GORE OUSELEY, as a result of which he built organs in St Barnabas, Pimlico (1849), and St Michael's College, Tenbury (1854). Both firms had ceased work by the 1880s.

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NICHOLAS THISTLETHWAITE

Fliyer, Yakov (Vladimirovich) (*b* Orekhovo-Zuyevo, 21 Oct 1912; *d* Moscow, 18 Dec 1977). Russian pianist and teacher. He graduated from Igumnov's class at the Moscow Conservatory in 1934 and two years later was awarded first prize at the Vienna Competition, in which Gilels was placed second. Fliyer taught at the Moscow Conservatory from 1937, and in 1945 was appointed professor, a post he held with great distinction until his death. An impeccable virtuoso, whose style was equally suited to large- and small-scale works alike, his international career was eclipsed by the Cold War. He did not make his United Kingdom début until 1962. Notable among the relatively few recordings he left is Khachaturian's Piano Concerto, with the composer as conductor. In latter years his reputation rested largely on his abilities as a teacher. A man of wide culture, he paid much attention to imaginative use of tone quality, and in matters of interpretation was sufficiently objective to allow the student's own response to the music to be the guiding force. Among his best-known pupils are Lev Vlasenko, Viktoria Postnikova, Mikhail Pletnev and the composer Rodion Shchedrin.

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JAMES METHUEN-CAMPBELL

Flodin, Karl (Theodor) (*b* Vaasa, 10 July 1858; *d* Helsinki, 29 Nov 1925). Finnish writer on music, critic and composer. After attending Helsinki University (MA 1883) he studied music theory and composition in Helsinki with Richard Faltin, and in Leipzig (1890–92) with Jadassohn. He was music critic for the Swedish-language Finnish daily papers *Nya pressen* (1883–98, 1900, 1906–8) and *Aftonposten* (1899) and editor of *Helsingfors posten* (1900–05). In 1901 he founded the art and literature periodical *Euterpe* (1901–5), which supported the avant garde. Subsequently he moved to Buenos Aires (1908–21), where he was music critic for the German paper *La Plata*. He was one of the founders of professional music criticism in Finland (in Swedish); his judgments, though often dogmatic, were based on a wide knowledge of music, literature and the arts. His compositions include four cantatas, *Helena* (a lyric scene from Goethe's *Faust*), *Luca Signorelli* (a ballade for baritone and orchestra), *Cortège* for wind orchestra, and about 30 solo songs, 20 choral songs and over 80 piano pieces. They are less original than his writings, but show a refined lyrical taste and a strong Wagnerian influence in the harmony.

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Richard Faltin och hans samtid (Helsinki, 1934) [completed by O. Ehrström]

ERKKI SALMENHAARA

Flonzaley Quartet. American string quartet. It was established in 1902 in New York by Edward J. De Coppet, a banker of Swiss descent, for private performances in his house; there was a stipulation that the members, all trained in Belgium, should devote themselves entirely to rehearsing and playing together. They were Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau. Ara

left in 1917 to join the Italian army, and was replaced first by Louis Bailly, then in 1924 by d'Archambeau's brother Felicien, and in 1925 by Nicolas Moldavan. 'Flonzaley' was the name of De Coppet's summer estate, near Lake Geneva, where the first rehearsals were held. In 1904 the quartet gave a European tour with great success, and from then onwards it gave public concerts regularly in the USA and Europe. The finish, brilliance and beautiful tone quality of its playing were widely admired, and made it one of the most important quartets in the USA in the first quarter of the century. Its performances were, however, generally regarded as elegant and graceful rather than especially powerful or profound. The quartet was disbanded in 1928 and gave its last London concert in April of that year. It was one of the first quartets to make recordings; among them were works by Haydn, Mozart, Beethoven, Brahms (including the Piano Quintet with Harold Bauer), Dohnányi, Schubert and Schumann (including the Piano Quintet with Gabrilovich).

RICHARD ALDRICH/ROBERT PHILIP/R

Flood, W(illiam) H(enry) Grattan (*b* Lismore, Co. Waterford, 1 Nov 1859; *d* Enniscorthy, 6 Aug 1928). Irish music historian, organist and composer. He received his first musical education from his mother and was then educated at Mount Melleray Roman Catholic University, All Hallows College, Dublin, and Carlow College. Although intended for the priesthood he turned to antiquarian studies (chiefly musical) and was organist of Belfast Pro-Cathedral from 1876, Thurles Cathedral from 1882 and Enniscorthy Cathedral from 1895 to his death. He also taught music at St McCartan's College, County Monaghan, St Kieran's College, County Kilkenny, and Clongowes Wood College, County Kildare. Devoting himself to raising the standard of church music, he wrote three masses and numerous other church compositions. The National University of Ireland awarded him an honorary DMus (1907) and his services to Catholic church music were recognized by the award of the papal cross Pro Ecclesia et Pontifice and his elevation to the Order of St Gregory (1922). He was a member of the Coleraine Harp Festival and the Musical Antiquarian Society, vice-president of the Irish Folksong Society and president of the music section of the Celtic Congress, Brussels, in August 1910 and July 1913.

Flood is chiefly remembered for his work on the history of Irish music and for his studies on Tudor composers. Among his Irish works are studies of folksong, music theatre and visiting musicians as well as biographies of John Field and Vincent Wallace. He also published books on local history. Now regarded as unreliable for missing sources, his studies are characterized by an enthusiastic rather than thorough appreciation of detail. In some of his claims, such as the Irish origin of Dowland or Purcell, his patriotism led him to confuse clues with evidence. Flood was, however, a pioneer in the areas he touched upon. He had access to sources which were later burnt during the Irish civil war (1921–3) and he was the first to point out facts which were of immense value to later historians.

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AXEL KLEIN

Floquet, Etienne Joseph (*b* Aix-en-Provence, 23 Nov 1748; *d* Paris, 10 May 1785). French composer. He studied in the *maîtrise* of St Sauveur at Aix and began his career by writing sacred music. He had motets performed at the age of ten, and a mass when he was 12. He was in Paris by 1767 and soon gained recognition, having sacred and secular works performed, such as his motet *Deus noster refugium* in 1769, and attracting aristocratic patronage. His first theatrical work, *L'union de l'Amour et des arts*, staged at the Opéra in 1773, is a *ballet-héroïque* with three independent entrées. In a period when tragic opera was languishing it won general approval; Floquet was the first composer to be called on stage after a performance at the Opéra, and the work was given 60 times up to January 1774. The following year Floquet joined the Opéra orchestra, playing the viola; and Gluck began to distract attention from native talent. Floquet's second *ballet-héroïque*, *Azolan*, was performed between *Orphée* and the revival of *Iphigénie en Aulide*. Its comparative failure (it was performed 20 times but never revived) was attributed to Gluckist intrigue: it soon acquired the sobriquet 'désolant'. Nevertheless, Floquet had faithful supporters (self-styled 'Floquetistes') who joined the cabal against Gluck's *La Cythère assiégée* in 1775.

Meanwhile, possibly on the advice of Grimm, Floquet went to Italy. He studied composition with Nicola Sala in Naples and counterpoint with Padre Martini in Bologna. When he returned in 1777, Piccinni was Gluck's established rival, and the Opéra showed little interest in native composers. He composed his first *tragédie*, *Hellé*, to a

libretto previously declined by Mondonville, and his first *opéra comique*, *La nouvelle Omphale*; they waited until 1779 and 1782 for performance. *Hellé* had only three performances; Floquet had been offered a greatly increased fee if it was successful. Its failure was attributed to Laguerre's poor performance in the title role, but Floquet was outstripped in the Italian style by Piccinni and in dramatic strength by Gluck. *La nouvelle Omphale* was well received, as was *Le seigneur bienfaisant*, which deals with the joys and mishaps (righted by the benevolent lord) of ordinary people. Although it was cordially despised by Gluck and his followers, its considerable charms attracted the public and it remained in repertory until 1787.

Floquet determined to try another tragic subject, a revision of Quinault's *Alceste* (*Le triomphe d'Alcide*). Both subject and occasion were unpropitious. Recent resettings of Quinault, by Philidor and Gossec, had failed; Gluck's *Alceste* was well known; and Piccinni had just triumphed with *Didon*. *Alceste* was rehearsed and provisionally accepted by the Opéra committee but it was never performed. Floquet was already in poor health, perhaps as the result of loose living; the disappointment with *Alceste* may have hastened his early death. He left two unfinished operas; one, *Alcindor*, was completed by Dezède and performed in 1787.

Floquet's talents suited the pastoral, the picturesque and sentimental, required of him in *Le seigneur bienfaisant*, rather than tragedy or real comedy. His early works show fashionable interest in Italian music, while remaining within the bounds of French taste. His adoption of an Italian style, fostered by his studies there, was never more than skin-deep. In *Hellé*, his most ambitious and most uneven work, the choruses are reminiscent of an older French style but several of the arias are italianate, particularly the florid piece for Legros (Neptune), with two obbligato clarinets. Of *Alceste* only the opening scenes survive; they suggest that Floquet, perhaps trying to imitate Piccinni, had fallen into prolixity.

WORKS

STAGE

first performed at the Paris Opéra unless otherwise stated

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Azolan, ou Le serment indiscret (ballet-héroïque, 3, Lemonnier), 22 Nov 1774, Acts 1 and 2 *F-Po*, excerpts pubd

Hellé (tragédie lyrique, 3, Lemonnier and La Boullaye), 5 Jan 1779, *Po*, excerpts pubd

Le seigneur bienfaisant (op, 3, M.-A.-J. Rochon de Chabannes), 14 Dec 1780 (Paris, ?1780); rev. (4), 23 Dec 1782 (Paris, 1782)

La nouvelle Omphale (cmda, 3, Beaunoir [A.L.A. Robineau]), Versailles, 22 Nov 1782 (Paris, ?1782)

Grisélidis, 1783 (oc, 3), unperf.

Le triomphe d'Alcide [Alceste], 1783 (tragédie lyrique, 5, P.-A. Razins de Saint-Marc, after P. Quinault), unperf., frags. *Po*

Les françaises, ?1784 (oc, 1, Rochon de Chabannes), unperf.

Alcindor, 1785 (opéra-féerie, 3, Rochon de Chabannes), completed by N. Dezède, perf. 17 April 1787 (Paris, 1787)

La chasse, 1785 (Razins de Saint-Marc), inc.

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Inst: Chaconne, 2 vn, va, b, before 1774, later arr. in L'union de l'Amour et des arts, many arrs. pubd, extant

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J.G. Rushton: *Music and Drama at the Académie Royale de Musique, Paris, 1774–1789* (diss., U. of Oxford, 1970)

JULIAN RUSHTON

Flor, Christian (*b* Neukirchen, nr Oldenburg, Holstein, 1626; *d* Neukirchen, 28 Sept 1697). German composer and organist. He came from a well-known Holstein family of clergymen. He probably received his musical education in Hamburg or Lübeck. He was organist of the Marienkirche, Rendsburg, from 1652 to 1654, when he went to Lüneburg to become organist of the Lambertikirche. In 1668 he became deputy organist at the Johanniskirche, the town's principal church, and in 1676 organist there, while retaining his post at the Lambertikirche. He quickly achieved recognition in Lüneburg, and his work as composer, teacher and organ adviser extended beyond the town itself. Michael Jacobi, the Kantor at the Johanniskirche from 1651 to 1663, apparently befriended him, and probably introduced him to Johann Rist, two of whose volumes of poems he set to music. From 1658 on he played the harpsichord in performances of Passion music at the Johanniskirche. When Jacobi died in 1663, he dedicated a funeral motet to his memory. He applied for Jacobi's position as Kantor but was passed over in favour of Friedrich Funcke, 16 years his junior, who showed himself anxious to safeguard his superior status and limited his organist's sphere of activity. When Flor acquired municipal citizenship in 1683, his financial situation improved. After his death Georg Böhm succeeded him as organist of the Johanniskirche. His two youngest sons also became organists at Lüneburg – Johann Georg (1679–1728) at the Lambertikirche and Gottfried Philipp (1682–1723) at the Michaeliskirche.

The bulk of Flor's output consists of sacred strophic songs. The affected artistry of his melodies in Rist's *Neues musikalisches Seelenparadies*, however, deprived the poet of his expected success. His metrical experiments and use of remote keys did not serve the ideals of the Hamburg school of songwriters, and in a letter to Rist he freely admitted that he had written his settings not for laymen but for learned musicians. His surviving vocal concertos are in the motet style. A more significant work is his *St Matthew Passion*, which is one of the earliest oratorio Passions. Flor took the still unaccompanied liturgical

recitative from Melchior Vulpius's Passion of 1613 and composed new music for all the polyphonic movements; Funcke's *St Matthew Passion*, of later origin, corresponds closely to this work. Flor's harpsichord suites and arrangements of dances from Lully's operas show that he was familiar with the latest musical developments in France. His chorales for harpsichord are a synthesis of French harpsichord style and the German chorale.

WORKS

OCCASIONAL

Hochzeitlicher Freuden-Segen, 5vv, 2 insts, bc (Hamburg, 1656)
Hochzeitlicher Freudenklang, 1v, bc (Hamburg, 1659)
So hast du nun geendigt deine Stunden, 6vv, bc (1663) [for funeral of M. Jacobi]

OTHER SACRED

Das heisset wohl gelebet, 1v, bc (Jena, 1657)
164 melodies, bc, in J. Rist: Neues musikalisches Seelenparadies, i, ii (Lüneburg, 1660–62); 8 ed. in Winterfeld; 9 ed. in Zahn, ii–iv
23 melodies, 1v, bc, in G.H. Webern: Gläubiges Senffkorn (Ratzeburg, 1665)
36 melodies, bc, in C. von Stöcken: Heilige Nachtmahls-Musik (Plön, 1676)
St Matthew Passion, solo vv, chorus 4vv, insts, 1667, Scinawa Church (frag.); extract ed. in Epstein
Machet die Tore weit, 4vv, 2 vn, 2 viols, vle, bc, *D-Bsb* (score)
Der Herr ist des Armen Schutz, 2vv, 2 vn, vle, bn, bc, *S-Uu*
Das ist meine Freude, 2vv, 2vn, 2 viols, vle, bc, *Uu*
Es ist g'nug, 1v, 2 va, 3 viols, bc, *Uu*; ed. B. Grusnick, *Ungenannter Meister "Es ist g'nug"* (Stuttgart, 1981)
Pastores currite in Bethlehem, 4vv, 2 vn, 2 viols, vle, bc, *Uu*
Details of 7 lost sacred works, incl. 2 dialogues, in Seiffert

KEYBOARD

Todes-Gedancken (Hamburg, 1692), lost, cited in Walther
10 suites, 37 dance movts, 13 chorale preludes, hpd, *D-Lr* (facs. in 17th-century Keyboard Music, xxii (New York, 1987)
2 preludes, org, *Lr*; ed. in Organum, iv/2 (Leipzig, 1925)
1 chorale prelude, org, 1652, *Lr*; ed. in *EMDC*, II/ii (1926), 1303ff
1 fugue, org; 2 suites, kbd: *Bsb*

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P. Epstein: 'Ein unbekanntes Passionsoratorium von Christian Flor (1667)', *BJb 1930*, 56–99
H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967)
A. Schnoor: 'Neue Cembalowerke von Christian Flor (1626–1697)', *Mf*, l (1997), 74–7
F. Jekutsch, J. Kremer and A. Schnoor, eds.: *Christian Flor (1626–1697) – Johann Abraham Peter Schulz (1757–1800): Texte und Dokumente zur Musikgeschichte Lüneburgs* (Hamburg, 1997)

HORST WALTER/ARNDT SCHNOOR

Flor, Claus Peter (*b* Leipzig, 16 March 1953). German conductor. He studied at the Musikhochschule in Weimar and the Leipzig Conservatory, then with Kubelík, Masur and Sanderling, winning first prizes at competitions in Poland and Denmark. His first appointment was as principal conductor of the Sühl PO, 1981–4, then with the Berlin SO, 1984–92 (from 1985 as music director), when he began to build a wider reputation. He made his American début with the Los Angeles PO in 1985 and first conducted the Berlin PO in 1988; the same year he toured Britain with the Berlin SO. He was principal guest conductor of the Philharmonia Orchestra in London, 1991–4, and conducted their 50th anniversary concert in 1995. In 1991 he was appointed principal guest conductor and artistic adviser of the Zürich Tonhalle Orchestra. An exuberant, voluble personality, Flor has also proved an invigorating conductor of opera, mainly in Berlin, Dresden, Hamburg and Munich. Flor's recordings of Mendelssohn's symphonies and music to *A Midsummer Night's Dream* have been much admired for their elegance and lucidity.

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K. Brookes: 'Full of Eastern Promise', *Classical Music* (1 Oct 1988), 12–13

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